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The Rhetoric of Persuasion in the
'How Far Would You Go For a Nespresso?'
2014 Online Advertisement

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1. Introduction

This study is focused on the analysis of an audiovisual text in English. The object of study of the present research is the Nespresso online advertising campaign; specifically I will focus on the 2014 advertising audio-visual text constituting the commercial as such. The language of the commercial is English, without subtitles, and it is addressed to spectators/consumers that are expected to understand English. This intended spectatorship is characteristically wide since it includes both native speakers and non-native speakers of English. In analysing this audiovisual text, the most relevant formal, pragmatic and semiotic features of the Nespresso 2014 commercial will be dealt with in order to give an adequate explanation for its highly persuasive force.

The aim of this paper is to isolate the most relevant formal, pragmatic and semiotic aspects of the audiovisual text titled ‘How Far Would You Go For a Nespresso?’ that was released in the 2014 Nespresso campaign, to analyse it and to explain the rhetorical strategies or formal means this commercial uses to persuade customers to buy the product. The ideological dimension of the commercial’s rhetoric of persuasion will also be dealt with.

In order to manage these goals, the analysis of the audiovisual text will be divided into different parts. The first part will include an analysis of the commercial’s conversational text. I have devised personally a transcript of the commercial’s conversational text, which can be found in Annex 1. This part of the analysis will be carried out by applying theoretical tenets from the field of pragmatics and linguistics. Such concepts include Searle’s (1969) Speech Act Theory, Grice’s (1975) Cooperative Principle, Sperber and Wilson’s (1986) Relevance Theory, Malinowski’s (1923) research on Register and context, as developed by Halliday and Hasan (1976) as well as Hall’s

research (1976); Kelly's *et al.* (1999) research on the pragmatics of gestures, as well as Brown and Levinson's (1987) research on Politeness. On the other hand, the filmic contextual component accessible visually, will be approached in a twofold way: first, in terms of Bordwell's (1990) and Barsam's (2007) studies in visual/filmic semiotics. Then, the context of production and reception of the commercial campaign will be tackled in terms of Brock and Green's (2005), Gerrig's (1993), Montgomery *et al.*'s (2013) and Kardes' (1999, 2005) research on persuasion techniques so as to analyse the reception effects the Nespresso online advertising campaign (Nespresso, 2014) bears on the audience.

2. Theoretical and methodological considerations prior to textual analysis

There are several prior theoretical and methodological concepts which are going to be applied in the study of the audiovisual text in order to fundament the analysis. First of all, Sperber and Wilson's (1986) Relevance Theory will be used in order to analyse the way verbal communication takes place among participants in the commercial. Relevance Theory establishes that speakers rely on context to establish communication on the basis of ostensive stimuli, that is, the stimuli that are recognisable to the hearer who is about to make inferences from both the context and the ostensive stimulus in order to access the message.

Secondly, H.P. Grice (1975) established his Cooperative Principle as the principle that governs human verbal communication, which is based on a set of goals shared by the participants. Participants have to observe the Cooperative Principle: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (*ibid.*).

In doing so, speakers follow the four Maxims of the CP, namely Quantity, Quality, Manner and Relation. The intended flouting of one or several of these Maxims will lead to a *conversational implicature* on the part of the speaker, which the hearer will have to process and make inferences on to access the meaning intended by the speaker. Searle's (1969) Speech Act Theory of locutionary, illocutionary and perlocutionary meaning in speech acts will also be used in the conversational analysis of the text.

Politeness and how individuals try to impose their authority or power on others was studied by Brown and Levinson (1987). The mechanisms characters use in order (not) to be *polite* will also be analysed in the text, following Kelly *et al.* (1999).

Some discourse analysis concepts will also be used in analysing the contexts of the text. Malinowski (1923) suggested the terms *context of situation* and *context of culture*. The context of situation was thoroughly theorised on in Register Theory as proposed by Halliday and Hasan (1976). The concepts of field, tenor, and mode will be taken into account to provide an insight on the context of situation of the conversational text. Hall's (1976) developed theory of the *context of culture* will also be used in tackling the 2014 Nespresso advertisement text.

Lastly, the text will also be tackled in terms of Bordwell's (1990) and Barsam's (2007) visual/filmic studies in meaning. Concepts such as *mise-en-scène*, editing, framing, or sound tracking will also be analysed in order to find out how they serve to the purpose of persuading the campaign's target audience. Brock and Green's (2005), Kardes' (1999) and the research carried out by Montgomery *et al.* (2013) will also be dealt with in analysing the most salient visual aspects of the text.

3. The object of the present study: its medial specificity

From the second half of the 20th century on, with the abundance of commodities, companies have used advertising to increase their selling rates. It is said that there is a television in every home, but times have changed, and computers have taken over ‘the box’. According to a 2014 report by Eurostat (Seybert and Reinecke, 2014), 75% of the population in Europe were regular Internet users by 2014. Also, according to a recent report on ICT use in Spanish households (INE, 2014), 76.2% of the Spanish population were regular Internet users, and 73.3% were computer users. This means that there is a high Internet usage, and also that the vast majority of those users surf the web with their computers. At the same time, coffee is one of the most-widely consumed beverages in the world. For this reason, coffee-selling companies try their best to launch wide-reaching successful advertising campaigns. One of the most famous companies in coffee-selling is Nespresso, which belongs to the Swiss multinational company Nestlé. With their promotion of new tasting rituals, they have changed the world’s perception of coffee-drinking, and other brands have changed their own product presentation to resemble Nespresso’s. The Nespresso Club members have chosen George Clooney to star in their advertising campaigns since 2006, and their slogan ‘Nespresso, what else?’ is unmistakably recognisable by the audience. But, what stands behind all these facts? How do these advertisements persuade the consumer to buy their coffee capsules? What is the ideology from which they stem, and that they sustain? When watching one of these powerful commercial campaigns, the ideological issue becomes a matter of importance. The present study aims to tackle this set of issues.

Internet has opened a whole new world for advertising. Companies are increasingly using social networks to advertise themselves and their products or services. Nespresso decided to join this trend and started uploading its commercial videos to the online video

platform YouTube in June 2006. I have selected the advertisement displayed on YouTube in 2014 for analysis rather than other possible options, for instance, the adverts broadcast on TV or cinema theatres, or earlier YouTube Nespresso online commercials, because YouTube is a more powerful medium for advertising than other audiovisual media (TV, cinema).

YouTube displays several reception assets for companies like Nestlé, such as wide audience access. Everyone can access videos on YouTube in as long as they have a personal computer or a smartphone. Also, reception and audience manipulation are freer in this case. Spectators can choose: (1) whether to watch the video recording or not and (2) the particular point in time in the day to do it. The audience is free to play, pause, rewind or fast forward the video recording not only once, but as many times as they need. These factors ensure an adequate interpretation and understanding of the audiovisually encoded message. Viewers are also able to choose the ‘Related videos’ option, selecting those videos that they may find useful or interesting.

YouTube allows free optionality, too. All YouTube videos have a URL that can be copied and tracked. This enables viewers to freely transfer videos among themselves, thus increasing the interaction levels and the penetration of the commercial campaigns by relying on the medium’s idiosyncratic strengths. Regarding textual format, YouTube offers powerful tools for the presentation of subtitling and notes, and many recordings offer subtitling in not only one but several languages. They can also display annotations with useful information that can be arranged to appear at a specific moment when watching the video so that an array of complementary effects can ensue. As for length, online adverts can be longer than those displayed on TV as the medium provides solutions for companies to display fuller advertising campaigns. YouTube enjoys fluidity as well, and as Renate Brosch (2009) explains “computer formats enable readers to break up narrative continuity

and reorganise them spatially. A fluid, roaming visualisation is legitimised by these media” (p. 61).

All these assets are taken into account when planning an advertising campaign. In the present case, this commercial was released by the official Nespresso channel on the video platform YouTube in November 2014. An additional asset in releasing commercials online instead of broadcasting them on TV is that this advertising medium enabled Nestlé to enjoy greater freedom in the planning of the campaign, especially for the reason that for a company to advertise online is practically inexpensive. There are other essential motivations behind the choice. The Internet itself and its products are global; the web helps to connect people from all over the world and is one of the main forces behind globalisation. Something happens somewhere, and the next minute everyone at the opposite end of the globe knows about it. It is this immediacy and its capacity to spread information at a very fast speed to a wide international audience that makes the Internet such a powerful tool for advertising. There are millions of Internet users in the world, which means a vast audience to be targeted by a company’s advertising campaign. Companies like Nestlé are very much aware of this and they use YouTube to increase their benefits. That is one reason why companies are, rather than totally shifting to, bending on exploring new ways of advertising themselves on the Internet.

The net connects people and allows them to share ideas and life-styles. As a commodity coffee has also been very much present in people’s lives from the 18th century onwards. From the beginning of the day, right after getting up in the morning, and also throughout the day: at midday break and also when meeting a friend in the evening, coffee is more than a beverage. It becomes a reason to socialise, to build links to others. According to the European Coffee Report by the European Coffee Federation (2014), the average coffee consumption rate per capita in Europe in 2012 was 4.84 kilogrammes.

Planting, collecting and selling coffee involves many people and moves huge amounts of money every day, so it is in the interest of companies to have as high benefit rates as possible. This is a very good reason for companies like Nestlé to put so much effort in advertising their products, and to do it well by investing in the new media.

4. Analysis of the advertising text *How Far Would You Go for a Nespresso?* (2014)

4.1 The Conversational Text in its Context

4.1.1 Analysis

According to Sperber and Wilson's Relevance Theory, communication is established by means of ostensive stimuli on the part of the speaker from which the hearer has to draw inferences. Because both speaker and hearer share a context, they share information that releases the inferencing process. The inference drawn by the hearer constructs new knowledge relying on previous information, which stems from the context and is modified by the inferred material. Once the speaker has made inferences from the stimuli, these inferences modify prior knowledge and thus, new knowledge is created. The principle of Relevance states that "every act of ostensive communication communicates the presumption of its own optimal relevance" (Sperber and Wilson, 1986, p. 158). From this theoretical vantage point the utterance is proof of its own relevance, speakers are expected to be relevant at all times; otherwise they would not utter a word because their contribution would not comply with Relevance maxims. If we are to consider every utterance as relevant, we have to think of them as ostensive stimuli on the part of the speaker for the hearer to infer from them in a specific context, but we must also consider them as indirect speech acts, as speakers produce these utterances while being aware of the fact that their interlocutor is to draw inferences from the utterances that are being produced [see Annex 1].

When we watch the commercial, the first time Clooney appears on screen he utters the male name “Jean”. Clooney addresses his interlocutor by using his first name; Clooney could have addressed Jean Dujardin by simply saying “Mr Dujardin”, but he chooses to address him by the familiar address “Jean”. Because of the degree of informality chosen by Clooney, it can be inferred that the two men know each other, and also, that the social distance between both Clooney and Dujardin is quite close; they are both colleagues and Hollywood actors, so they are supposed to know each other because, as Hollywood stars, they share social circles and are internationally known. It could also be inferred that both men are friends. While Clooney addresses Dujardin as “Jean”, he is glancing at Jean’s cup of coffee. That gaze is an ostensive stimulus on Clooney’s part to let Dujardin know of his interest in also having some coffee. Gestures are an important part of face-to-face interaction. Kelly *et al.* (1999) explain that they “add important information to a communicator’s speech” (p. 578) and are used “to visually depict or highlight things” (*ibid.*). Simultaneously, Clooney accompanies that look with a gesture of his hand. Kelly *et al.* (1999) state that “the presence of pointing gestures ma[kes] respondents more likely to interpret utterances as indirect requests” (p. 588), thus Clooney’s gesture has the illocutionary meaning of a request.

Dujardin says “Nice shoes” after Clooney’s request for the last coffee capsule in Dujardin’s hand. Dujardin’s appreciative utterance will make Clooney realise there is something relevant going on with his shoes. The utterance “Nice shoes” could be taken for a simple compliment, if we take the utterance’s locutionary meaning, but its illocutionary meaning is Dujardin’s desire to obtain Clooney’s shoes in exchange for the requested cup of coffee. Dujardin knows that, by signalling to Clooney’s shoes in the given context of situation, he will let Clooney know that his shoes matter as a commodity and that he expects Clooney to realise it. This implicitness of the message can be explained in terms of

the flouting of Grice's (1975) Cooperative Principle maxim of Relation, as the speaker could have just said "I like your shoes. Give them to me in exchange for my cup of coffee", but the fact that Dujardin opts for this highly indirect utterance shows that he respects Clooney's power of observation and takes him for a clever man who shares context and who will have no problem in understanding what he really means.

Later on, a beautiful woman approaches Clooney and acknowledges him by means of the greeting "hi". The woman could have said "Good afternoon, Mr Clooney", but the fact that she opts for an informal address can lead to several inferences: (1.) she is either overwhelmed by Clooney, and too shy to address him by a name; (2.) she knows Clooney, but realises Clooney may not know her, and that is the reason why she just says "hi", looks at him, and then at the coffee. The fact that the woman looks into Clooney's eyes and the camera focuses on it, works as the illocutionary force of the gesture meaning 'I want that cup of coffee. Give it to me'. When she succeeds, the woman thanks Clooney for allowing her the cup of coffee by saying "thank you so much". In adding "so much" at the end of her utterance, the woman is hedging her imposition on Clooney, and showing awareness of the fact that Clooney has just courteously given up his coffee to please her, which saves his face.

After that polite verbal exchange, "Would you like milk?" and "No, thank you" become the longest utterances in the whole advert, and imply that both interlocutors are developing familiarity through an ample use of pronoun *you* while keeping a respectful relationship, as the use of polite *would* and *thank you* suggest.

It is important to underline that the last words uttered by Dujardin, "What else?", are not part of the face-to-face conversational interaction between the two men, but an addition at the end of the commercial acting as the coda. These words are addressed to the

viewer as a superimposed closing statement and become the brand slogan. Inferencing effort on the part of the audience is to be made for the message to be understood relevantly.

4.1.2 The conversational contexts and their characteristics

This section underlines the main characteristics of the different kinds of context relevant to the interpretation of the commercial by looking at its verbal context (co-text), its context of situation, and its context of culture.

4.1.2.1 Characteristics of the conversational co-text

Laconism is one of the outstanding features of the brief verbal (conversational) text we have just analysed. There are not many utterances, a fact that could give the text a sense of incompleteness. Segmental brevity occurs at the same time as the utterances produced by the participants are scarce and clipped. This potential incompleteness is only to be prevented via the information provided by the visual channel, especially the inferable meanings conveyed by the use of gestures. Interactants rely on hearer's interpretation of what they say, but also of what they do not say or say by means of gestures. Inferencing on the part of all the participants acquires great importance, as they need to rely on the context to establish communication as well as on prior knowledge of each other. These interpretations derive from the conversational analysis conducted in the previous section and transcribed in the annex.

4.1.2.2 Characteristics of the context of situation

Malinowski (1923) introduced the concept of *context of situation*, which was developed later on by Halliday and Hasan. According to Halliday and Hasan's (1976) Register Theory, the context of situation is comprised of field (what is being talked about), tenor (the relationship between participants) and mode. As for the field, the conversation is primarily related to coffee. The participants in the conversation use the language system to

encode their request for coffee. The whole of the explicit conversation is about asking for a cup of coffee, and communication revolves around this topic.

In terms of tenor there are three participants: George (George Clooney), Jean (Jean Dujardin), and an anonymous woman. The relationship between Clooney and Dujardin seems quite cordial, even though it is clear that both men aim to show their status. In order to do that, they compete for prominence and trade on it. If Clooney and Dujardin address each other by their first names, showing familiarity and equalness, the anonymous woman and Dujardin seem closer in some intimate way, as they are shown sitting very close and at one moment she stands up and goes on an errand for Jean Dujardin, bringing him a cup of coffee that she has managed to take from Clooney. The relationship between the woman and Clooney changes from an initial laconic 'hi' when Clooney's face does not show familiarity with the woman into a more familiar but respectful exchange of polite formulae and gestures. Clooney cedes his coffee to her.

The mode is hybrid: spoken, as the utterances produced by the participants in the conversation are few and brief; and visual, as the gestural component is as important in this audiovisual message. The medium is audiovisual and digital.

4.1.2.3 Characteristics of the context of culture

The commercial relies on a dualism within Western culture. There are two sub-cultures represented in the commercial, and those are the European and the U.S. American ones, as embodied by the Frenchman Jean (Jean Dujardin) and the American George (George Clooney), respectively. George Clooney represents himself in his own role as an American film star. He is neither Mediterranean nor European. His accent comes from the United States and this foreignness is represented by contrast to Dujardin's French Europeanness.

On the other hand, Jean Dujardin plays the role of a French film star (his own persona and by his own name) professionally based in the continent. He is an insider to

European culture, as he is French and Mediterranean. France has always been related to sophistication in all cultural matters including food and beverages, and this is represented by Jean Dujardin playing himself and host to the party. He is aware of his superiority as a host and puts it at work with Clooney. The woman that acts as a go-between seems to be on Dujardin's side not only because she acts in his behalf when he sends her on the errand of bringing him a cup of coffee that she exacts from Clooney, but also because she speaks English with a foreign accent, as Dujardin himself.

The fact that the characters in the commercial do not rely that much on the verbal code for communicating can be explained on the basis of Hall's semiotic theory. Anthropologist Edward T. Hall (1976) explained that "a high-context individual will expect his interlocutor to know what's bothering him, so that he doesn't have to be specific" (p. 113). Jean, George, and the anonymous woman all belong in a high-context English-speaking Hollywood star system subculture. As European and American members of the system, they rely very much on their shared Western context and their successful inferences, which are made out of shared knowledge provided by the different contexts here scrutinized.

4.2 The Rhetoric of Persuasion in the 2014 *How Far Would You Go for a Nespresso?* Advertisement

4.2.1 The persuasive relation among participants in the conversation

As said, the utterances produced by the participants are comprised of very few word items. This means that there is not much explicit information that can be extracted from them, either persuasive or not. For this reason, viewers are expected to rely on some other source of disambiguation, and that is gestures. Gestures are modally visual signs that play an important role in spoken discourse, as they also provide meaning even if they are not signs of verbal language. Gestures are culture-specific, and the same gesture need not mean the same for all people. The fact that Dujardin perfectly interprets Clooney's hand gesture as a

sign that Clooney is requesting the coffee cup that he (Dujardin) is about to drink, is indicative of their sharing the same context as world famous film stars working for Hollywood companies, who know each other.

In the audiovisual text, there are three instances in which gestural persuasion takes place between participants: Dujardin-Clooney, Clooney-anonymous woman, and Clooney-Dujardin. Brown and Levinson (1987) stated that “on seeing one person approach the other with the kinesics of unusual deference [...] and speak to him with hesitations, [...] we have a strong clue that he is making a request [...]” (p. 57), and this is exactly what Clooney does in the first instance. He knows that it is the last remaining capsule on the table and Dujardin has taken it first, but Clooney wants it desperately. He looks at the capsule, smiling, and he is about to say something, but then he makes a gesture extending his hand towards the capsule while nodding his head. His looking at the capsule indicates that the capsule is what he wants; his extended hand can be taken for a sign of a non-verbal request, and his smile can be taken as a mitigating or redressing sign.

4.2.2 The persuasive relation between the audiovisual text and its audience · Main techniques

The commercial as such is an atypical text in that it is highly creative and deviational. Because of the persuasive function it serves, which is to convince the audience to buy the Nespresso product, it follows a set of Hollywood filmic conventions rather than the more familiar standard format of conventional commercials.

4.2.2.1 Filmic technique 1: Fictional Framing

The use of onscreen text is a very important element within textual filmic framing. In the case of the Nespresso commercial, it serves to different purposes. The main one is to provide a complex diegetic structure for the commercial, functioning as a fictional framing device. The second function is to narrate some of the events in the plot by means of an external voice that imposes order and meaning onto two juxtaposed scenes. The first scene

of the commercial comprises from the beginning of the commercial till the third instance of onscreen text saying “Two hours later”; the second scene starts right after this instance of onscreen written text till the end of the commercial without solution of continuity. I will now explain all the instances of onscreen written text, and their role in the commercial:

1. The first instance of onscreen text says “**NESPRESSO PRESENTS**”. The device frames the audience as film-audience rather than plain commercial campaign audience. Film-distributing Hollywood companies conventionally placed their company name and/or logo onscreen followed by the word ‘presents’ as part of the opening credits, such as the Tristar Pegasus or the 20th Century Fox golden letters. These two phrases, “Nespresso presents”, serve the purpose of introducing the commercial as if it were a Hollywood film, and give the audiovisual text an intergeneric intertextual dimension from the very beginning. By the opening it is implied not only that Nespresso’s is a well-known campaign and a brand that needs no further introduction, but also that the brand is self-conscious of their status as an internationally-known brand. Their international status is reinforced by the way in which the commercial underlines it in the introduction. By using a filmic framing convention, the character of the commercial as a filmic narrative is reinforced.

2. The following instance of onscreen text seen in the commercial says “HOW FAR”, a question without interrogation mark that appears in the conventional place of the film title, thus reinforcing the commercial’s unconventional film-like status. It is followed by the opening credits “**STARRING GEORGE CLOONEY | JEAN DUJARDIN**”. This onscreen text contributes to creating expectations on the part of the audience, as the commercial relies on the supposition that spectators know both Clooney and Dujardin; but it also turns the commercial into a micro Hollywood film: two Hollywood actors starring in it. The fact that it is Clooney and Dujardin and not lesser actors that have been chosen to play the main

roles represents the extent to which this commercial differs from the vast majority of commercials that can be seen every day on television or other media.

3. Next onscreen text is “Two hours later”, perhaps, the most important item out of the five instances of onscreen text in the commercial. This item gives the commercial a quality of symmetry by dividing the textual unit into two halves. It comes after Clooney has been played with; when the narration ends by means of a fade out. Right then, the onscreen text “Two hours later” appears, and a juxtaposed narrative ensues. Montgomery *et al.* (2013) studied the concept of juxtaposition, defining it as “the placing of elements side by side” (p. 148), and reflecting on its communicative use, the authors say that “juxtaposition of meaningful elements is both a routine and essential practice in the composition of messages” (*ibid*). As for this commercial, the gap filled in by the onscreen text exposes lack of continuity of a narrative broken into two halves, and invites the audience to imagine what has happened during that two-hour span of time in between. Kardes (1999) refers to this as ‘indirect persuasion’, consisting in “purposely omitting portions of a message and subtly inducing consumers to draw inferences about this omitted information” (p. 260). Therefore, it can be said that the juxtaposition of the two parts of the narrative establishes interpretative links with the audience, thus highlighting one of the main features of advertising: commercials are audience-targeted.

4. The next onscreen text and voice over items occur near the end of the commercial. “How far would you go for a **Nespresso?**” makes it explicit that there is an external narrator, as a female voice, that differs from any of the characters’ voices heard before, directly addresses the audience reinforcing, once again, the narrativity of the text. This mechanism reflects metatextuality, as the narrative makes reference to the events happening in the narrative. This rhetoric question has already been answered in the narrative by both Clooney and Dujardin; the former is willing to lose his shoes for a cup of

coffee, even if that will affect his self-image; but he will also renounce that cup of coffee out of courtesy for the beautiful woman asking him for it. On the other hand, Dujardin (the host of the meeting) risks mockery by getting wet while trying to reach the coffee, now placed in Clooney's motorboat, presumably by Clooney.

5. The brand slogan ('Nespresso, What else?') is the last onscreen item and the last shot in the commercial. This has a double function; it gives the commercial a sense of closure and also circularity, as the brand name was also presented right at the beginning of the commercial; it also serves as an allusion to the preceding commercials in the brand's nine-year-long campaign. This allusion made by the brand slogan reinforces intertextuality with the set of antecedent commercials, and also proclaims its own sense of belonging to the brand.

The audiovisual text is framed as a film, as we have seen. When spectators watch a film, they suspend disbelief in the information they get through both the aural and visual channels. Owing to medium reasons, the commercial does not last for as long as a film does, but it enjoys the same persuasive force. This force is strengthened by other filmic techniques used in producing the commercial.

4.2.2.2 Persuasive technique 2: Mise-en-scène

Bordwell (1990) defines *mise-en-scène* as "the director's control over what appears in the film frame" (p. 112). *Mise-en-scène* is comprised of setting, costume and make-up; lighting, and staging. The setting of the commercial is a real location, a villa by Lake Como, in Italy. The fact that the setting is real adds realism to the commercial, and invites the audience to establish a direct referential relation between fictional representation and reality, thus making the message more persuasive. Clooney appears in the commercial, but he also owns a villa near Lake Como (Turner, 2015). It could also be added that the different ways to ask for a cup of coffee in English derive from Italian terms: *latte*

macchiato, espresso, americano... Mediterranean culture relies on coffee-drinking as a way of socialising, so the fact that Italy has been chosen as the setting for a coffee brand commercial is not random at all.

Then, costume and make-up also play a part in the persuasive design of the commercial campaign. Dujardin and Clooney are shown to be wearing very different types of clothes; Dujardin wears white linen, casually elegant and summery, accompanied by flip-flops, while Clooney wears a formal dark grey suit and black shoes. This difference in clothing anticipates that there is going to be some kind of represented contrast between both characters. Also, it is important to notice the props, which are any “object in the setting [that] has a function within the ongoing action” (Bordwell, 1990, p. 117). There are main props in the commercial: coffee capsules, Clooney’s shoes and Dujardin’s flip-flops. Coffee is overwhelmingly present in the commercial: there are coffee-making machines on the tables, and also coffee capsules; coffee sets and coffee drinkers. All of the three people involved in the action enjoy drinking coffee, and all of them are willing to do anything in order to have a cup of coffee. Coffee is so recurrent in the commercial that it becomes the central motif. Clooney’s shoes are a prop too, whose meaning is not central but derivative as it exists in relation to coffee. Clooney’s shoes embody high social status, and they gain meaning when their owner prefers to lose his shoes and give them to Dujardin in exchange for Dujardin’s cup of coffee. Jean’s flip-flops are his tip to Clooney after their main exchange has been successful.

4.2.2.3 Other persuasive devices: Lighting, staging, and camera distance and movement

The use of lighting in the commercial is closely related to the events taking place in the narrative, more specifically with the winners and losers in the exchanges in which the characters are involved. Even if it is a very sunny summer day, we find that Dujardin is well sunlit, whereas Clooney is not. This difference in lighting is especially interesting

since Clooney is portrayed as the one that loses his shoes to Dujardin. Lighting works in the same asymmetrical way with the anonymous woman when she asks Clooney for his coffee: the anonymous woman is lit, and Clooney is not. But then, when the tables turn and Clooney succeeds in taking revenge on Dujardin, the contrast in lighting can be seen working again, only this time things work the other way round. This shows a recurrent persuasive pattern; light associates to the foregrounded/winning roles and darkness is associated to the backgrounded/losing roles of those who cannot enjoy drinking a cup of coffee.

Staging is one of the keys for understanding the commercial. Because the commercial is lacking in explicit verbal language, actors have to rely on their posture to make themselves understood to their opponents. Posture is to be taken into account in staging, as it reflects the state of mind of the characters shown in the commercial. Dujardin can be seen sitting back and relaxing with the cup of coffee he has won from Clooney. Dujardin's posture and his smile at the same time show that he is in a good mood. On the contrary, when we see Clooney wearing Dujardin's flip-flops and tapping on the floor with his foot, it can be understood that he is both impatient and bored, and that he desperately wants to drink the cup of coffee he feels deprived of. Through identification with Clooney, the spectator is led to feel compulsion for the same coffee.

As I mentioned in section 4.2.1, kinesics and proxemics study non-verbal communication. As Sanz Ortega (2011) explains, *kinesics* studies "the body movements and gestures that accompany words or that convey meaning non-vocally" (Sanz Ortega, 2011, p. 21). This dimension is present in the visual text, as the actors rely very much on body movements that convey different meanings. Examples of this are the participants' direct stares at the coffee capsule or the cup of coffee in order to express desire for it and non-verbal request. We have seen Clooney ostensibly extending his hand to express this

same meaning. Later, Dujardin stares at the motorboat where Clooney has placed the last coffee serving. The reason for this stare balances an earlier gaze by Clooney at the boat, which Dujardin interprets as a sign for him to look in that direction too. Dujardin, relying on prior information, realises that he will have to jump into the lake and get wet if he wants to drink that coffee; and so looks at Clooney, who shrugs his shoulders in order to express indifference. It is now Dujardin's turn to lose something. Clooney's long face earlier [at the end of the first scene] can also account for the use of gestures; he does so in order to express his disgust when he loses his 'nice shoes' to Dujardin. On the other hand, *proxemics* is the field that "deals with the interpersonal space that people establish when interacting with others" (Sanz Ortega, 2011, p. 21). By analysing the distance that the characters keep with each other, inferences can be made about the existing relationships between them. At the beginning of the commercial some of the guests can be seen, usually sitting or standing relatively close to each other. On the contrary, the distance between Clooney and Dujardin is marked by coffee, both the coffee-making machines and the capsules. As I have examined earlier, the woman's attitude towards Clooney when asking for the cup of coffee is ruled by proxemics. She tries to influence him by getting closer to him. By doing this, she is appealing to gender differences, heterosexual tension, and also to the fact that real-life Clooney is one of the gentlemen of the present-day Hollywood scene. Like the audience, she is aware of this, and that is reason why she knows she will succeed in getting Clooney to offer her his coffee. The audience expects it of Clooney disregarding all.

To end my discussion of framing persuasive techniques, I am going to comment on two more relevant elements discussed by Bordwell (1990), which are camera distance and camera movement. As explained by Bordwell (1990), "camera distance can establish or re-establish settings and character positions" (p. 192). The first shot in the commercial is an

extreme long shot presenting the setting, the villa where the whole narrative takes place, and also the lake, which will have some relevance for the development of events in due time. Then, in the next shot, a long shot tells the audience that they are moving towards the action place. The next shot uses a medium long shot to present Dujardin and, finally, a medium close-up brings spectators to the main action. By means of this play of camera shots, the audience is presented with an attractive, likable reality that they can identify with, therefore catching their attention from the very beginning of the commercial, transporting them to that place and moment. Also, camera distance has a secondary function in the commercial other than that of presenting the setting, and that has to do with the persuasive function of the text. “Close-ups can bring out textures and details we might otherwise ignore” (Bordwell, 1990, p. 193). Because of the intention of the audiovisual text, which is a persuasive commercial disguised as a film narrative, its main communicative goal is to convince the audience to buy the product which is being promoted. Nespresso coffee is continually promoted in the commercial, and the series of close and extreme close-ups in the commercial are essential in serving this goal. One example is the shot showing the one cup of coffee made by Clooney: the capsule, the cup, the last drop of coffee are framed by close and extreme close-ups which, in combination to slow-motion, give enormous importance to a moment that is, apparently, trivial in our daily lives.

So camera movement also has a strong persuasive force in the commercial, which is to “increase information about the space of the image” (Bordwell, 1990, p. 195). It gives the audience access to central bits of information, such as the coffee the characters share and the different shoes that the characters are wearing. Transcending the contrast in taste between Clooney’s shoes and Dujardin’s flip-flops, both men share the same taste in matters of coffee.

Editing is used “to create the right spatial, temporal, visual, and rhythmic relationships between shots” (Barsam, 2007, p. 355), always bearing in mind the desire of the filmmaker. In the commercial, editing is represented by both continuity editing and onscreen text. According to Barsam (2007), continuity editing “makes all this action coherent” (p. 360), and this is achieved by means of point-of-view shots, which give the audience access to what one character is seeing, and also cross-cutting (switching between two participants of a dialogue in the frame). As we saw before, the main editing technique in the commercial is juxtaposition: its two juxtaposed scenes are separated by the onscreen text ‘Two hours later’. The persuasive effect of this technique is to let the spectator’s imagination fill in the gap, making the audience take an active role by identifying with the characters’ needs and taste.

All of these aspects contribute to creating a well-formed message. Kardes (1999) affirms that message source factors are credibility (p. 158) and attractiveness (p. 161). Message credibility is one of the keys to the successful outcome of a commercial, because “consumers form more favourable attitudes toward advertised products when they believe that celebrities actually like [...] the products they endorse.” (Kardes, 2005, p. 292). For this reason, attractiveness is directly linked to identification, which is produced by similarity towards the audience, as “people like others similar to themselves” (Kardes, 1999, p. 161). This is so because “celebrity advertising associates a brand with famous spokespeople who are well liked by the target market” (Kardes, 2005, p. 290).

Rational appeals and order of presentation are the two most important message factors present in the commercial. Firstly, rational appeals are targeted to viewers “who enjoy thinking and effortful intellectual pursuits” (Kardes, 1999, p. 168). The order of presentation follows a logic structure, as the commercial presents viewers with a narrative. Kardes (1999) also states that “reception is more important for complex messages” (p.

177). The commercial's message presentation is complex, as it draws the viewer to continuously make cognitive effort by establishing information relationships between the events she or he is watching in a juxtaposed mode.

Finally, there is yet another cognitive process involved, and it is that of transportation. All fiction viewers have experienced the process of transportation in one way or another. For example, while watching an action film, viewers are expected to take the side of the goodies or, in the case of a romantic film, to expect that the boy and the girl will end up together and 'live happily ever after'. These processes are based on viewer's identification with the narrative, but transportation is something different. Gerrig (1993) described the process as follows: "The traveller goes some distance from his or her world of origin, which makes some aspects of the world of origin inaccessible. The traveller returns to the world of origin, somewhat changed by the journey" (pp. 10-11).

This perfectly works for commercials, as the change undergone by viewers results in their being persuaded to buy the product. In the text which is being analysed here, the setting is quite different from most people's homes and commodities, as not many people own a villa in Italy or have a motorboat they can take out on Lake Como whenever they want. Just for a bit longer than one minute, spectators can detach themselves from reality, suspend disbelief and be persuaded that they can be like Clooney if they drink the same coffee Clooney wants to drink.

5. Conclusions

Once the analysis of the features of the audiovisual text has been carried out, the following conclusions can be drawn from it.

First, the channel conditions the message, whose form is that of a short audiovisual text, a commercial disguised as a micro filmic narrative of fiction. As such, the audiovisual

text has to be short and it has to be highly persuasive on the audience. Message content is directly related to the communicative intention of the speaker or persuasion in this case. The Nespresso company is advertising coffee online in the most appealing way possible for convincing the audience/consumers to purchase it. World famous Hollywood actors and filmic conventions are chosen as part of this appealing design.

The contexts depicted in the commercial compensate the brevity and laconism of the utterances produced by the participants. Relevance Theory and politeness devices are put at work by the interlocutors so that successful communication can take place between participants in the conversation. Strong inferencing processes take place throughout the highly omissive juxtaposed audiovisual text, as every utterance counts as an indirect speech act on the part of the interlocutor that has to be filled in with evidence from context.

Gestures compensate for the lack of verbal completeness, and also contribute to the reinforcement of the uttered content. The intended audience of the commercial is culturally aware of the pragmatic meaning associated to those gestures, so, as viewers they will be able to fill those interpretative gaps left by omission and juxtaposition with their own inferences. It is this background information shared between both the designers of the commercial and its spectators that makes successful communication to take place in the form of persuasion. This design includes realism, identification and transportation that take place at the same time in order to successfully convince the audience to buy the product. These mental processes are derived from the adequate selection of actors, the innovative use of framing and *mise-en-scène*, and the other techniques of filmmaking employed in the packaging of a very creative commercial, the 2014 Nespresso advertisement 'How Far Would You Go for a Nespresso?'

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