

Semiological Analysis for Lux Shampoo and Honda Advertisements

YAMADA Michiko

愛知大学国際コミュニケーション学部

Faculty of International Communication, Aichi University

E-mail: michikoy@vega.aichi-u.ac.jp

Abstract

Semiological analysis is performed to examine two kinds of advertisements, for hair care products and Honda cars, with Hollywood celebrities in two different time periods. The Lux Super Rich shampoo advertisements appear in 2000 and 2015, and the Honda car advertisements were done in 1999 and 2008. These examinations are employed to see if there were changes in the advertisements over time. The results found that Lux shampoo advertisements in two different time periods consistently depicted Hollywood celebrities to associate their high status with the endorsed products. On the other hand, the tactics used to approach viewers in Honda car advertisements were different in 1999 and 2008, as the advertisement examined in 1999 focused on celebrities' luxurious images, whereas the one in 2008 showed both friendly and luxurious images. In conclusion, both Lux and Honda were trying to create the most effective advertisements to appeal to possible consumers.

ハリウッドスターを使ったヘアケア用品とホンダの車のCM（違う時期の2つのCM）に対しての記号学的分析を行った。ラックススーパーリッチシャンプーのCMは2000年と2005年の、ホンダのCMは1999年と2008年のものである。これらは時期によってCMに違いが見られるかどうかを検証するものである。結果、ラックスのCMではどちらもハリウッドスターの高いステータスを利用したCM作りをしていることが分かった。一方、ホンダのCMは1999年と2008年のものには違いが見られ、1999年のものはスターの豪華なイメージに付随したもので、2008年のものは豪華なイメージとともにフレンドリーなイメージも強調したものだということが分かった。ラックスもホンダも、スターの豪華さのイメージを保ちながら、効果的なメッセージを送ろうとしていることがうかがえた。

Literature Review

Advertisers need to differentiate their products from the competition. One of the critical elements they consider is having the right endorser to represent an endorsed product and attach positive images to it. Kilburn's (1998) research showed that more than 70% of the Japanese television advertisements analyzed featured celebrities. Several Japanese scholars also claim that Japanese advertisements are dependent on celebrities (Asahina, 1997; Nomura, 1997; Sato, 1997; Watanabe, 1997). Western celebrities in Japanese advertisements are found to serve as a marketing tactic to create better product images for the endorsed products (De Mooij, 1998; Di Benedetto et. al., 1992; Fields, 1989; Hall and Hall, 1987; Moeran, 1996; Mueller, 1992).

Dyer (1982) stated that the values and lifestyles portrayed in advertisements are difficult for consumers to resist, and Kobayashi (1996) claimed that advertisements create trends. In addition, what advertisements show is not "real" but a pseudo-reality that is created to include the values and trends that advertisers want consumers to believe (Kashiwagi, 1996).

Western celebrities in Japanese advertisements

Japanese advertisements tend to use celebrities to raise sales (Sato, 1997) by getting the attention of consumers (Kojima, 1993). The majority of Japanese advertisements take place in 15 seconds, and advertisers need to create a strong impact. Having celebrities makes such an impact (Asahina, 1997). Advertisements with celebrities also help consumers easily associate products with them (Kondo & Kaji, 1975; Nomura, 1997).

Some products, such as foods or drink, are difficult to differentiate by themselves as they are not distinctively different. In these cases, celebrities work as signposts to give distinctive features to the endorsed products (Sato, 1997), and advertisements featuring celebrities have convincing power (Kondo & Kaji, 1975; Okuno, 1997).

Japanese advertisements employ Western celebrities because Japanese consumers have admiration and respect for them (Ichikawa, 2002). Tapping into this admiration and respect seems to be very effective (Okuno, 1997) in Japan, where advertisements tend to use a soft-sell approach, which is "indirect and image-based," and not a hard-sell approach, which is "direct and information-based" (Okazaki, Mueller, & Tayler, 2010, p. 20). Celebrities endorsing products participate in an indirect soft-sell tactic to convince viewers to trust the quality of a product (Okuno, 1997) instead of a direct message, which may sound forceful (Nomura, 1997) but tends to work well in the Japanese advertising market ("Madonna in Japan," 1986).

Usage of Western celebrities in Japanese advertisements

According to Fannin (1996), Omiya, a Japanese marketing specialist, explained that Western celebrities' popularity was due to the fact that Japan was a closed homogeneous country until the 19th century. Though the number of foreigners has increased, it is still very small, about 1.67% in 2014 (Cabinet Office, Government of Japan, 2014). Therefore, Westerners, and especially Western celebrities, are able to get viewers' attention, and at the same time, companies can gain popularity by starring celebrities in their advertisements (Hagiwara, 1994). This strategy works well in Japan, as looking "cool" is more important than portraying something real in Japanese advertisements (Tanzer, 1986). In this paper, a few Japanese advertisements with Western celebrities are analyzed by utilizing semiological analysis.

Methodology

Barthes' (1972) semiology is utilized in this paper, which enables us to examine various cultural elements from folklore, architecture, plays in theaters, movies, TV dramas, to advertisements (Berger, 1991; Hamashima, Takeuchi, & Ishikawa, 1997) to analyze their implied messages. Barthes proposed a sign system, which consisted of a signifier, which is sound or image, and a signified, its meaning. This sign system has two levels: language and myth systems, and the sign in the language system becomes a signifier in the second myth system. Thus, the sign in the language system is called a "denotation," while the one in the myth system is a "connotation" (Barthes, 1972, p. 114).

The denotation shows the literal meaning of an object, and the connotation is the implied message, which may differ by culture (Barthes, 1972). He introduced the example of a "rose." In the first language system, the combination of r, o, s, and e, is a signifier, which is an image, and the flower described as "rose" is a signified in the language system. A sign, the combination of the signifier and the signified, in the language system becomes a signifier in the second myth system. A signifier in the myth system shows the implied meaning of "rose," which is passion and/or love."

Though Fiske & Hartley (1978) proposed a natural relationship between a signifier and a signified, Barthes (1972) is aware of a sign being valid only in one specific culture and cannot be applied to other cultures. In this sense, a sign has two different levels: literal and implied meanings. He named them as a language and myth system. Suppose the sign in the language system is chrysanthemum and its meaning, a type of flower. Yet, the sign in the myth system may be associated with very different meanings in different cultures. It is just a type of flower in the US and does not have a

strong meaning. On the other hand, in Japan, it is known as the flower used in funerals, and therefore the signified in the myth system would be death or funeral in Japan, and no Japanese person would associate this flower with a wedding. Therefore, the sign in the myth system shows culture-specific meanings that go beyond the literal meaning yet still relate to the original meaning based in the language system (Dingena, 1994).

Semiology has been applied to examine the meaning of advertisements in the late 1970s to early 1980s (Barthes, 1977; Bachand, 1988; Chapman & Egger, 1983; Cleveland, 1986; Kloepper, 1987; Langholz-Leymore, 1975; Leiss, Kline, & Jhally, 1990; McQuarrie, 1989; Mick, 1986, 1987, 1988a, 1988b; Mick & Politi, 1989; Nöth, 1987a, 1987b; Umiker-Sebeok, 1987; Vestergaard & Schroder, 1985; Williamson, 1978) and has been introduced to Japan to analyze advertisements in the 1980s (Shimamura & Ishizaki, 1997).

Semiological analysis

In this paper, two kinds of advertisements, Lux hair care from the Unilever brand and Honda, with different celebrity endorsers from different years are analyzed. The first analyzed hair care advertisement is Lux Super Rich shampoo with Catherine Zeta-Jones in 2000, and the other is with Scarlett Johansson in 2015. This shampoo has been on the hair care market since 1989 (“Repeat purchase and purchase trigger for three brands of shampoo, Tsubaki, Ascience, and Lux,” 2009) and had the highest sales in the shampoo market from 1998 to 2005 (“*Gacchiri Mande!*” or Grab. Monday, June 5, 2005).

The other kind of advertisement analyzed was by Honda. Two advertisements were chosen to be examined. One is the Honda Clio Avancier car advertisement with Anthony Hopkins in 1999, and the other features the Honda Odyssey with George Clooney in 2008. Though it would be better to analyze the same Honda car advertisement, the Honda Clio Avancier was discontinued in Japan after 2003 (“*Imamade hanbaishita kuruma*” Cars that have been sold, 2017), though its newer version is on sale in China in 2016 (Honda official site, 2016). Thus, another car advertisement for the Honda Odyssey was chosen to be analyzed.

Lux Super Rich shampoo commercial with Catherine Zeta-Jones in 2000

The first shot of the 2000 Lux Super Rich shampoo TV commercial starring Catherine Zeta-Jones starts with her wearing a formal black dress on the red carpet. Many paparazzi are flashing their cameras to take her picture. All other guests are also wearing formal clothes. Then, her name is shown in Japanese on the bottom right

corner of the screen. Next, a little white girl wearing a pink dress and holding a bouquet of flowers in her hands appears on the screen. A female voiceover says, “*Kodomono kamiha soredakede utsukushii*” (Children’s hair is beautiful by itself).

Zeta-Jones bends her knees to look directly into the girl’s eyes and touches the girl’s hair and shoulder. At this point, Zeta-Jones and the girl are at the same eye level on screen. A male voiceover says “*Riyu ha amino ripiddo*” (due to an amino lipid). The screen then shows “*Amino ripiddo (Amino san + saibou kan shishitsu)*” (An amino lipid [An amino acid + lipid]) on screen. The camera zooms in to show the girl’s hair. Next, a bottle of product in white is shown on screen with pale gold background. The words “Song by John O’Banion” are shown at the bottom right of the screen.

The next shot shows a woman with black hair from behind, and she moves her hand from the base of her neck upward, which enables the viewers to see her beautiful shiny hair. Though the viewers cannot see her face, this woman wears the black sheer top that Zeta-Jones put on. Thus, she is assumed to be Zeta-Jones. The voiceover says, “*Rakkusu supaa ricchi ha mou ichido amino ripiddo wo anatano kamini oginatte marude baajin no jyoutai ni*” (Lux Super Rich amino lipid gives you virgin hair once again) and continues to say, “*soreha marude mirukuno shinayakasa*” (it is as delicate as milk). Then, Zeta-Jones holds the bouquet that the girl gave her in her hands. The following shot shows various Lux shampoo products and the words “Lux Super Rich” and “*Nippon Reeba*” (Japan Lever) are shown on screen.

In this advertisement, the girl’s purity is transferred to Zeta-Jones, which is indicated in several ways: First, the bouquet the girl holds at first is given to Zeta-Jones, who then holds it in her hands at the end of the advertisement. Second, when Zeta-Jones is bending her knees and the viewers see the girl and Zeta-Jones at the same eye level, the viewers to see the transfer of meaning from the girl to Zeta-Jones. Third, the words “virgin hair” could imply the natural beauty of hair as well as the girl’s hair. This is emphasized in the viewers’ mind because the word virgin is easily associated with the girl. Thus, natural beauty is transferred to Zeta-Jones from the girl when she gives the bouquet to Zeta-Jones. Zeta-Jones also becomes younger in the viewers’ mind, which is the magic of the product (Williamson, 1972). The viewers also can acquire the beauty of Zeta-Jones, which is implied in her high status as a celebrity, when they purchase the product.

However, the viewers or possible consumers can possess the girl’s virgin-like hair or Zeta-Jones’ beauty only if they purchase the product. Here the beauty, youth, and virginity could transfer from the girl and/or Zeta-Jones to the consumers, who are the target of this advertisement’s message if and only if they purchase the products. The advertisement aims at sending a message to every possible consumer by telling him or

her that *you* would get everything upon purchasing this product.

The described above shows the transition of a sign in the language system to a sign in the myth system. The combination of Zeta-Jones and the product form a sign in the language system or a denotation. This sign in the language system becomes a signifier in the myth system. This advertisement shows purity, virginity, and youth of Zeta-Jones, and in turn, the consumers as the signified in the myth system. A combination of a signifier and signified in the myth system becomes a sign in the second myth system, a connotation. It shows the transition from the system of celebrities starring Zeta-Jones to the system of the product.

Zeta-Jones' image as it appeared in movies before 2000, such as *The Mask of Zorro* (1998) and *The Entrapment* (1999), made her very famous in the United States. Thus, the image shown in this advertisement is assumed to be taken from these movies. Both movies showed Zeta-Jones as an elegant and beautiful lady. By purchasing the product, the consumers can also have her elegance. In addition, her sophistication as a celebrity can also be transferred to the consumers as if it indicates their sophistication. Though hair care products are usually inexpensive, Zeta-Jones' representation of the products can also give a high quality and luxury image to the products.

Here, Zeta-Jones differentiates Lux from other products. In other words, consumers recognize hair care products not by the feature of the products themselves, but by the celebrity using them. In addition, what Zeta-Jones represents is transferred to the consumers, which differentiates them from others and represents them to themselves as beautiful, young, and sophisticated women.

Lux Super Rich shampoo advertisement with Scarlett Johansson (2015)

Fifteen years after Catherine Zeta-Jones' advertisement, Unilever Japan brand employed Scarlett Johansson as its spokesperson for the Lux Super Rich hair care product advertisement in 2015 ("Obtain the info about making-the-ad," August 24, 2015). In this new advertisement, the voiceover says "Lux presents," and Johansson faces the camera with the Eiffel Tower in France seen in the background. Her hair is tied at the beginning, but she loosens it while the voiceover says "*Tabidatou. Mada minu kagayakihe*" (Start boarding. Let's try a brightness you have never experienced). The viewers can see her shiny hair at this point. While she is driving in the city in the next shot, the voiceover says "*Rakkusu ha gorudo arugan oiru haigo shohou. Odoroku hodo tsuyameku kagayakiwo*" (Lux products include golden argan oil and create surprisingly shiny hair). Argan oil is mentioned as "golden oil," as argan oil is also known as "liquid gold" (Argan liquid gold, 2016, para. 1) due to its golden color. The voiceover continues, saying, "*Uriage No. 1 brand. Rakkusu supaa ricchi shain*"

(Highest sale. Lux Super Rich Shine). Here, viewers can see various types of Lux Super Rich products on the screen, with half of them having golden colored packaging and the rest in white.

The background of this advertisement is mostly pale in color throughout the advertisement except in several shots: exceptions are seen in two shots, one where the screen shows a moving red van and the last one showing products against a bright golden-color background. Here, a red van can be identified with the dark violet color on the bottom of the product packaging. In addition, Johansson's dress is white, which is the color of the products. Thus, Johansson is identified with the endorsed product in this advertisement. Her golden shiny hair can also be easily associated with the products. The image of "gold" is emphasized with the golden-color background seen behind her. Her wavy hair also corresponds with the company logo with which the bottom line of "L" is shown as wavy, not as a straight line. Thus, everything shown in the advertisement represents the product. Besides, her nude-color lipstick does not stand out from the products and creates the image of her natural beauty and consequently that of the products as well.

In this advertisement, the combination of Johansson and the products is shown in the first language system. This sign becomes a signifier in the second myth system, at which point the elegance and independence shown by Johansson is transferred to the product, just as was seen in Zeta-Jones' 2000 advertisement. Johansson starred in various movies in the 2010s, including *Iron man 2* (2010), *The Avengers* (2012), and *Captain America* (2014). These roles associated her with a sexy, strong, and independent image, and these meanings are transferred to the Lux Super Rich products.

Analysis of advertisements with Catherine Zeta-Jones and Scarlet Johansson

Unilever has employed a Hollywood celebrity as an endorser for Lux Super Rich advertisements from the beginning ("Lux ad will have a new star," 2011). When *Yomiuri* newspaper ("Fight hard for hair care product market," April 5, 2009) interviewed Mitsumune, a Unilever brand manager, she mentioned that "Hollywood celebrities have been employed to exemplify the great women whom customers admire. Japan has the highest sales in the world for Lux hair care products, and this fact shows Japanese women's strong ambition for beauty" (para. 7–8). Mitsumune continued to mention that customers want to purchase Lux Super Rich products because they help them to look luxurious, yet the products are not very expensive. When the author checked the price range for Lux Super Rich products in February 2017, most products were found to be under 1,000 yen (approximately \$8.83 as of February 23, 2017). According to the 2014 survey (Dims drive, 2014), approximately 44% of 2,217 Japanese females used

shampoo and conditioner cheaper than 500 yen (approximately \$4.42 as of February 23, 2017) and 80% of them said they usually bought 1,000 yen or cheaper products. Therefore, having a reasonable price and a luxurious image makes strong appeals to Japanese female consumers. Furthermore, Unilever attempts to focus on creating great advertisements rather than making the products cheaper (“*Gacchiri Mandei*” [Grab. Monday], June 5, 2005). The company believes that “Making products cheaper may actually lower the value of the brand” (para. 6) because consumers might think of the brand as something they would rather avoid if it is too cheap.

One of the Lux spokespersons, an American actress Odette Annable, said in 2011 that she “tried to show the gorgeous-ness Lux products attempt to represent when she shot the advertisement” (“Lux ad will have a new star,” 2011, para. 5; translated by the author). Her remark implies Unilever’s intention to associate the Lux Super Rich products with Hollywood celebrities even today. Because of this association, Lux Super Rich products can have the impression of sophistication and great quality at the same time. As has been seen in the case of the Catherine Zeta-Jones advertisement, Johansson’s value as a celebrity is also transferred from her to the products in her advertisement.

Belch and Belch (2013) examined 27 kinds of US magazines and found that only 10% of the ads they analyzed had a celebrity endorser, and the rate of having celebrity endorsement varies depending on the type of magazine. Sports and teen magazines had the highest percentages of celebrity endorsers. This result indicates that celebrity endorsement is not considered to be the most effective strategy to reach target audiences in the United States. However, it is a very popular tactic used by Japanese advertisers, and this has been used for a long time, as it is seen both in Catherine Zeta-Jones’ and Scarlett Johansson’s advertisements in 2000 and 2015, respectively.

A Honda Clio Avancier Car Commercial with Anthony Hopkins (1999)

Soft music is heard throughout this advertisement. The background is never bright but rather cloudy. Hopkins, who is in a black jacket and blue polo shirt, does not look directly at the camera at first. Then the screen shows a silver car, the Honda Clio Avancier, and the background shows the front door of an ancient-looking building, appearing almost to be a castle from the Roman Empire or Medieval era. The viewers can also see two blonde women in black dresses on the screen. Then, Hopkins, with a woman on his right and left, is facing the camera and walking forward to the front of the screen, at which point he has direct eye contact with the viewers. Hopkins says, “Let’s have a thrilling time” with its Japanese subtitle, “*Otanoshinimo hajimarida*,” appearing on the screen.

Next, the screen shows all three of them inside the car, with him in the driver's seat and the two women in the back. The viewers can hear the male voiceover saying "*Yokubarimo wagamamamo tadashii*" (It is right to be greedy or selfish) in Japanese. Then, the viewers also see the sentence, "*Egoisuto no shikaku*" (Qualification to be an egoist) on screen. Toward the end of the advertisement, the voiceover says "*Fou doa, kurabu dekki, Honda Abanshia tanjyo*" (Four door, club deck, Honda Avancier is born). Then, the word "Avancier," and the product name, "Honda Clio," are shown on screen.

What this advertisement shows is a wild, bad-boy figure, as it is implied in what the voiceover says and in the words shown on the screen, including "it is right to be greedy or selfish," "Qualification to be an egoist," and "Let's have a thrilling time." Furthermore, these sentences all imply something positive. The advertisements are assumed to be made to promote a product, and therefore, the viewers who watch this advertisement would think being a bad boy is acceptable and looks "cool." The product name, Avancier, is a made up word from the French word *avancer*, which means going forward in English (Weblio dictionary, 2017). Thus, actually being a wild boy is considered to be something positive, and it means "progress" in this advertisement.

In addition, Hopkins also has a sophisticated image in this advertisement because he is wearing a black jacket and accompanies two beautiful women in black dresses. Furthermore, he is a well-known celebrity worldwide. Thus, this advertisement can also attach the image of sophistication and luxury to the product, the Honda Clio Avancier car.

Moreover, Hopkins and one of the two women make eye contact through the rear-view mirror, and the two women also make eye contact with each other in the back seat. This may imply that Hopkins and one or both of the women share a secret. This increases the image of wildness or of being a bad boy. In addition, there is a big space between the two women in the back seat, and this shows there is a lot of space in the car or may indicate that they compete for Hopkins' love. Again, this corresponds with his "bad boy" image.

The European-looking castle creates an image of luxury, which implies that this car belongs to those with high social status. It is also emphasized with Hopkins himself, who is at the top of the social hierarchy. In endorsing the product, he attaches his image of luxury and class to the car. Hopkins has starred in many movies, including *The Silence of the Lambs* (1991), *Howards End* (1992), and *The Mask of Zorro* (1998), which gives the image of wealth, sophistication, as well as wildness. These images are transferred to the product when Hopkins stars in the advertisement. In addition, Hopkins is shown in the advertisement as someone who is playful and enjoys life, yet keeps his "cool." These implications are also transferred to become attributes of the

car in the consumers' minds. Hopkins is generally portrayed to have higher elegance and power, compared to some other younger celebrities such as Brad Pitt or George Clooney. Thus, this car's target audience would probably be those who are older, but who have, or eager to get, in higher status.

The semiological analysis reveals that the signifier in the language system is the image of a man in the car advertisement, and the signified is Hopkins starring in the Honda Clio Avancier car advertisement. A sign, a combination of the signifier and the signified in the language system, becomes a signifier in the second myth system. Here, a signified shows the associations of Hopkins' image, such as sophistication, wildness, and being rich, to the product. The signifier and a signified combine to create a sign in the myth system. Though a sign in the language system is called a denotation, which is the association of Hopkins starring in the Honda car ad, a sign in the myth system is called a connotation, which is his sophistication, wildness, and luxurious image that is attached to the car.

Honda car advertisements with George Clooney in 2008

The Honda Odyssey car advertisement starring George Clooney in 2008 starts with the screen in black showing "Honda" in the center and the voiceover saying "The power of dreams," with this sentence is also shown in text on the screen. From the next shot to the end of this advertisement, Clooney does not say anything or look at the camera. Furthermore, no explanation of the car is described in this advertisement. All viewers see is him driving the Honda, coming to a gas station, opening the car door, throwing a can into a trash bin, and pumping the gas there. The screen shows "*II kuruma ga sukida. Otokodesukara.*" (I love great cars 'cause I'm a man) in big letters all over the screen. Then, "NEW ODYSSEY" (all in capitals) is displayed on the screen, and a male voiceover stating the same words. A Bee Gee's song, Stayin' Alive, can be heard throughout the advertisement.

Comparing Hopkins' and Clooney's advertisements, Hopkins is looking at the camera from time to time and speaking a few words to the camera, and therefore the viewers can have eye contact with him through the screen. However, in Clooney's advertisement, he never looks at the camera, and therefore the viewers do not have eye contact with him. Nevertheless, this advertisement creates the impression that the viewers can see into his personal life, which brings him closer to the viewers. First, he is wearing a gray suit with a white shirt, but the front of his jacket is unbuttoned and his shirt is also unbuttoned on the top. This creates the image of him being relaxed. Second, he stops by an ordinary gas station, and this gives him a friendly image and shows the viewers that he is like one of "us." These elements provide satisfaction

to the viewers, the sense that they have a sneak peek into his personal life. Yet, his status as a big celebrity gives him a luxurious image from the beginning, even without him speaking any words in this advertisement. Thus, this advertisement succeeds in creating a friendly and luxurious image of him. Consequently, viewers feel close to him and at the same time feel admiration for him. This image is transferred to the image of the car, and the viewers have a good impression of the Odyssey car as well.

George Clooney was in the American TV drama *ER* from 1994 to 1999, and many movies, such as *Ocean's Eleven* (2001), *Ocean's Twelve* (2004), *Ocean's Thirteen* (2007), and *Michael Clayton* (2007). These movies show Clooney as a cool man. This image is transferred to the image of the car in this advertisement. Here, the sign in the language system simply shows Clooney starring in the car advertisement as the denotation, and it becomes a signifier in the second myth system. A signified in the myth system shows a casual yet sophisticated look for Clooney, and in turn, these traits become the potential characteristics of the viewers. This creates the sign in the myth system, or the connotation.

Analysis of Honda car advertisements with Anthony Hopkins and George Clooney

While the Honda Clio Avancier advertisement with Hopkins focuses solely on his luxurious image, Clooney's Odyssey car advertisement emphasizes his luxurious yet friendly image. It is interesting to note that the original retail price for the Odyssey was more expensive than that of the Avancier. The Odyssey has been on the market since 2013, and its price range is from 2,490,000 yen or around \$18,000 to 2,955,000 yen or around \$26,000 (as of February 24, 2017), whereas the Avancier was on the market from 1999 to 2003, and its range was from \$22,000 to \$36,000 (as of February 24, 2017) according to Car Sensor (2017). The price value was different because Avancier was sold in the early 2000s, and the Odyssey was on the market much later in the 2010s. Yet, this may also indicate differences in what consumers want to see in advertisements. In the 2010s, consumers may have wanted to see not only a luxurious image, but also friendly celebrities in advertisements, and advertisers accommodate this change in trend. Yet, both Honda car advertisements attempt to associate the celebrities' high status with their products.

Conclusion

Tactics used by Lux Super Rich shampoo advertisements to approach potential consumers were similar both in 2000 and 2015, while the Honda car advertisements changed their approaches from 1999 to 2008. However, whereas the Lux advertisements

analyzed endorse the same product, the Honda car advertisements show different Honda cars, and this may be the reason why the Lux advertisements' approach were similar and the Honda car advertisement tactics were not. Yet, this difference may also show a shift in trend in car advertisements from focusing on the luxurious to friendly images. Nevertheless, both Honda car advertisements attempt to attach the meaning of luxury to their products. In this sense, Honda has also been trying to associate the rich life of celebrities with its products. In sum, advertisers have been trying to create effective advertisements to reach possible consumers. Some companies may maintain the same strategy to reach viewers, while others may change strategies to accommodate the trend.

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