

Global Advertising – Its Communication Role in International Marketing

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Abstract

The present research aims to analyze the communication role of global advertising in international marketing, by revealing the way in which the message is expressed through the use of slogans, language devices and other linguistic elements which contribute to the advertising form, content and style. A corpus of global advertisements becomes the subject of a close, qualitative analysis in order to establish their impact on the consumer behavior in terms of brand-customer relationship, as well as to identify the linguistic source of their memorable and compelling nature. Consequently, the fundamental element that links together international marketing and global advertising is represented by language as a cross-cultural bridge that unites the other two components: communication and culture.

Keywords: *communication, culture, language, international marketing, global advertising*

Introduction

The first section treats the theoretical approach regarding the relationship between international marketing and global advertising as stemming from the three major elements: communication, culture and language. The second section presents the methodology used in the intercultural analysis of a corpus of global advertisements selected from a print advertising campaign of KFC brand in three countries: Romania, France and United States. The third section concludes with a deep rooted case study regarding the cultural differences that have great impact over the communication role of advertising in international marketing.

Global and international marketing are alternative communication strategies that companies employ to drive demand for goods and services in foreign markets.¹ International marketing involves the strategies used by companies at regional, national and local market levels to distinguish their

¹ smallbusiness.chron.com/difference-global-advertising-international-advertising-66112.html.

specific cultures and to promote their products according to their cultural preferences and differences. As opposed to international marketing, global advertising implements standardized strategies worldwide, using a similar promotional message on the premises that the world is a single, globally homogenized market.

A major drawback of global advertising is reflected in the difficulty of uncovering different cultural meanings, as well as the absence of product differentiation, while international marketing has the advantage of offering more benefits to the customer by differentiating among the use of products for each country also engaging in the adaptation of their marketing mix based on relevant criteria, such as the national or local culture and the language of the countries involved.

Theoretical Approach

Advertising, as a form of communication, has the following major objectives: informing the target audience about the product, company, brand, quality etc by using different media vehicles; persuading the prospective customer by revealing the benefits of the product and creating a rational-emotional bond between the brand and the consumer. The third objective represents a constant reminder of the product features and benefits, achieved through an increased frequency of displaying the same brand through different media channels.

Uncertainty and ambiguity arise from many cultural interactions especially when two opposed cultures try to meet themselves on common ground. For instance, “overly neutral” or “affective cultures”² encounter difficulties in carrying out business negotiations or simply empathizing over a common daily aspect due to their cultural behavior and cultural “schemata”³ as named by Trompenaars. According to his theories⁴, cultural elements of communication are distributed among three important layers as culture is something that cannot be measured or quantified but it reveals itself gradually as a multidimensional reality. The first is the outer layer revealing a tangible reality such as the physical products, the second - middle layer regards the intangible elements of culture like norms and

² Fons Trompenaars, Charles Hampden-Turner, *Riding the waves of culture: Understanding Diversity in Global Business*, Nicholas Brealey Publishing, London, 1993, p. 27-50.

³ *Idem*, p. 27-50.

⁴ *Ibidem*, p. 21.

values, while the third and deepest is focused on assumptions about human existence.

Communication itself is a product of culture as individuals learned to adjust to new society's requirements through acquired behaviors resulted from their verbal and non-verbal interaction with their surrounding environments. Thus, culture becomes the subject of a dynamic flow of changes dependent on society's geographical origins and traits that may suffer alterations over time.

Regarding the marketing aspect, a great need for environmental adaptation can be distinguished among various products of the same producer due to the wrong use of the reference criterion which is not always adapted to the needs of the target market.

A primary marketing goal in respect to this matter would be to acquire or enrich the factual and interpretive knowledge of a culture. Factual knowledge provides a cultural framework based mainly on objective facts and relevant information, obtained through extensive research in published materials. As opposed to that, interpretive knowledge comes as a matter of course for the first one, referring to an intuitive sprung from one's ability to detach from one's "self-reference criterion" or "ethnocentrism".

Associated with these two types of knowledge, there are the two concepts of ethnocentric and polycentric approach as ways to a better understanding and reconciliation of cultural dilemmas which are of a great economic and cultural value to the international marketing. Thus, they are clearly expressed in the slogans and advertising messages, preserving the values, beliefs, rituals, symbols and national values of the respective country.

According to Hofstede's⁵, the marketing potential of a certain culture is evaluated against four dimensions that place them between two extremes. The first index describes "individualism-collectivism" as a tendency for self-interest behavior as opposed to a "we" mentality of individuals living according to a strong sense of community membership. The second index called "power distance" comes as a quantifier of social acceptance regarding the financial and authority-related inequalities: high-power distance cultures revolve around individualistic values (power, social status), while low-distance cultures are known for their collectivistic

⁵ www.geerthofstede.nl/dimensions-of-national-cultures.

egalitarian views (knowledge and respect). Another index regards the “uncertainty avoidance” as a society’s capacity of enduring harsh situations while coping with risk and ambiguity. The last but not least important index treats the relationship between masculinity and femininity values embraced by societies. Considering this last approach, we can say that societies are divided by their values/tendencies which are reflecting opposed perspectives and ways of living: “Masculinity stands for a society in which social gender roles are clearly distinct: men are supposed to be assertive, tough, and focused on material success; women are supposed to be more modest, tender, and concerned with the quality of life.”⁶

As far as linguistic matters are concerned, these cultural-value-related indexes reveal the deep-rooted dilemma of choosing the proper linguistic elements as well as media vehicles when launching an advertising campaign especially when going global. Advertising language is known for its concentrated symbols and its subliminal messages, thus it is no wonder that advertisers employ linguistic means in order to manipulate our perception and create special effects through phrase distortion, controversial statements or even straightforward, simple utterances. On one side, copy-writers practice their skills in order to transform the rules of language, reinvent words, play with concepts and embrace innovation through lexical borrowings, catch-phrases, rhythm, rhyme and different literary devices. On the other side, they contribute to a social change that reflects in the communication style and role of language.

Advertising content can be described as a result of a non-textual and textual analysis, which should be applied in order to clarify the advertising message, as a logic conclusion deriving from the right context. In order to perform a textual analysis, especially appropriate for this type of study, the analyst-researcher should establish a contextual meaning.

Research Methodology

In order to analyze data from the empirical material, a set of online global print advertisements have been selected from the fast-food global market of KFC, according to their communication role as global messages directed to different cultures: European (French and Romanian) and American culture.

⁶ Geert Hofstede, *Culture’s Consequences: Comparing Values, Behaviors, Institutions and Organizations across Nations*, Shanghai Foreign Language Education Press, 2001, p. 297.

The sample of the Romanian KFC online global campaign “Don’t panic, Man” [“Nu e panica, Man”] launched in September 2015 consists of 4 print digital photographs of street billboards. Through the use of an amusing ad-hoc combination of English-Romanian words in an informal register, the advertiser promotes a Western careless style of socialising at a delicious fast-food store, as a perfect KFC reward for a dramatic social media outage: “Twitter down? The meal’s on us!”

The American “Unlimited happiness” online campaign launched on Behance social platform in the United States in May 2015 stands for the most important American dream which is “happiness”. This main theme is featured in six positions, according to the meanings of the word “happiness” that has interrelated values (basic happiness, party-type happiness and shared happiness). In addition, the American value of “belonging” is pictured as the first relevant element under the form of the homecoming appeal: “The taste of a happy home”.

The French “Manifesto” campaign, previously entitled in the original language ‘Le coq’ was launched by the agency Mullen Lowe Group-France in collaboration with KFC company as the main advertiser. The campaign is a collection of three small-sized online prints that announce the supreme mission of the KFC company regarding the quality of its products. This campaign also aims to reposition the KFC Company on the fast-food restaurant market. The three prints emphasize a set of traditional spiritual and material values such as: the French cuisine, the passion for cooking, and the French patriotism.

Considering the essential role of language in the process of persuading the global consumer, Roman Jakobson⁷ developed an effective model regarding the use of the six functions of language in advertising, namely the referential function, the emotive function, the conative function, the phatic function, the metalingual function and the poetic function. A great focus is placed on the conative and referential functions in order to determine the appropriate appeals, involved in the consumer’s purchasing decision.

According to Leech (1966)⁸, there are essential functional factors that are considered to be relevant criteria for a successful persuasive text in an

⁷ R. Jakobson, “Lingvistică și poetică”, în *Probleme de stilistică*, Ed. Științifică, București, 1964, pp. 83-126

⁸ Geoffrey Neil Leech, *Linguistic Study of Advertising in Great Britain*, 1966

advertisement: attention value, listenability/readability, memorability and selling power. They represent characteristic traits of the written advertising messages (slogans, headlines, straplines) which comply with the functions of the Roman Jakobson's model.

Another criterion for the analysis of the KFC corpus of global advertisements will look at the communication style, values, appeals and language devices that contribute to the advertising content and style across cultures.

This analysis of KFC global advertising print campaigns is based on a deductive orientation and uses methods of inductive research based on the grounded theory and the case study. In addition, they support the conclusions of the findings, and further validate the theoretical background of the analyzed field. A focus is placed on the case study strategy owing to its practical implications in a real life context, empirical data being gathered to investigate the cultural and communication differences between European style and American style noticed in the KFC advertising campaigns. Consequently this research represents a single data collection technique used as a mono-method.

This study is mainly based on a qualitative research, which uses as an unstructured technique, the case study method, in the analysis of a corpus of KFC global print advertisements, selected from online sources with regard to three different national cultures: North-American, French and Romanian. They could contribute to developing a contextual theory, stemming from an advertising niche analysis of the European (Romania, France) and American fast-food markets.

Corpus Analysis of KFC Campaigns in USA, France and Romania KFC Advertising Campaigns in the USA

According to the official webpage of KFC, based in Louisville, Kentucky, KFC Corporation is the franchisor of the world's most popular chicken restaurant chain, specializing in Original Recipe®, Extra Crispy™, Kentucky Grilled Chicken® and Extra Crispy™ Tenders with home-style sides, Hot Wings™ pieces and freshly made chicken sandwiches. Famous for its Original Recipe® fried chicken, which is made with the same secret blend of 11 herbs & spices that Colonel Sanders perfected more than half a century ago, KFC has been serving customers complete, freshly prepared family meals since Colonel Harland Sanders founded the concept in 1952. It is estimated that, on average, more than 185 million people see a KFC

commercial at least once a week—that's more than half the U.S. population. The KFC system serves more than 12 million customers each day in more than 115 countries and territories around the world. KFC operates more than 17,000 restaurants in the United States and internationally. KFC's parent company is Yum! Brands, Inc., the world's largest restaurant company in terms of system restaurants, with more than 40,000 locations in more than 130 countries and territories and employing more than one million associates⁹.

To start with, the U.S. "Unlimited happiness" campaign groups together six print advertisements that are characterized by the common theme of happiness in the forms of "The taste of a happy home", "Fill up with happiness", "Unlimited fun", "Walking on sunshine", "In seventh heaven" and "On the top of the world". They appear in an ascendant order starting from a domestic-basic type of happiness (with the family or home reach) continuing with a party-type of happiness (festive) which is special in a lifetime, a shared type of happiness, a peaceful happiness or serenity, the joy of victory and ending with the supreme form of happiness seen as pure freedom.

The first type of happiness is communicated in a familiar and cozy way of living as "the taste of a happy home" which appears to be the fundamental part of the company's mission and values. There are literary devices representative of the communication role of persuading the target audience like the combination: "taste of a happy home" which is an assertion and metaphor at the same time. As an assertion it represents a stylistic approach based on the strong and confident declaration which is not actually demonstrated but stated to impress and enhance a trustful attitude toward the quality of the product. There is a strong representation of the idea of safety as a form of secure environment where people are united and enjoy the exquisite taste of grilled and fried chicken just as the KFC chicken bucket suggests along with the drawn white roof and the steaming chimney. The emotional bond or association that comes along with the product - happiness makes the significance of the metaphor "happy home" also used to create a personal and emotional appeal that translates into a family type of value or the joy of sharing it with the loved ones. The second type of happiness "fill up with happiness" reveals a personal emotional approach by presenting the concept like a feeling of joy

⁹ <https://www.kfc.com/about>.

and celebration, all tied up together in a crispy bouquet that explodes with a lot of confetti. The third image presents the “Unlimited fun” which adds the idea of social emotional appeal with amusing shared moments with friends, communicating the involvement and affiliation value, another emotional but also ethical kind of appeal.

“Walking on sunshine” is the fourth message that concentrates the emotional and personal appeal of summer holiday and peaceful serenity. The slogan set in a colorful huge typeface appears as handwriting and the word “sunshine” uses initial capitalization to achieve an emphatic effect as well as to attract more attention and create the magic atmosphere that is associated with the product. The entire concept is based on the assertion “Walking on sunshine” as a form of statement that is not rationally proven but rather used to enhance a positive, convincing attitude toward the brand and its delicious chicken-burgers which are as bright and warm-golden as the sun all pictured, against a lively-green background. The message is striking and effective, appealing to the customer’s imagination.

The slogan “In seventh heaven” is a common yet striking and effective metaphor in a handwriting style, using two different colours: yellow suggesting the colour of sunshine is associated with energy and intellect as a form of victory and ambition. The colour pink used for the word “heaven” communicates a warm, comforting and hope-for-the-future feeling. Their combination clearly states the symbolic connection between the literal and figurative meaning. The message transmitted in this enthusiastic manner is targeted especially at the effervescent young people who ambitiously seek a great deal of satisfaction in everything they do. This attention-getter message inspires a competitive and perseverant spirit. There are three little white human figures which are pictured playing golf above two KFC bowls of fresh chicken and vegetables suggesting the fact that their high spirit is nurtured on the fresh and healthy products.

The last image component of this campaign is entitled “on the top of the world” and it is centralized as a headline. It appears in the same handwriting style and uses the same essential colors of the campaign (yellow and pink). The expression “on the top” is remarkable as another brand value of KFC that strives to reach excellence and a refined taste for its customers from all over the “world”.

The entire concept reveals the supreme form of happiness as the highest form of personal achievement and freedom.

The KFC French campaign 'Manifesto'

The online KFC French campaign 'Manifesto' started as a collaboration between KFC and the advertising agency Lowe Strateus. They wanted to establish a new brand identity on the French market, as well as to demonstrate their 'savoir-faire' or expertise in the art of cooking¹⁰. Consisting of three separate banners, the KFC French 'Manifesto' announces the supreme mission of the brand with regard to the quality of its products and re-establish its rank in the food-chain restaurant market. The first visual emphasizes the quality of the chicken brand; a proud rooster accompanied by a legendary message: *'Un pays dont l'emblème est le coq ne peut se contenter de poulet reconstitué'*. The second visual reinforces the concept of freshness and flavour of the special ingredients: *'cuisinés sur place'* stressing the fact that KFC is firstly a restaurant and everything is cooked right on the spot. The last visual reveals the originality of the brand's recipes as well as the great talent or inheritance that Colonel Sanders, the KFC founder, left behind him: *'Nos tenders, il n'y en pas deux pareils et c'est très bon signe.'* The most important value that is transmitted is related to the KFC traditional way of cooking that was associated with the national French cooking value and style.

The first image presents the Gallic rooster, one of the most popular French national symbols pictured against a dark blue background as a sign of national pride. The message identifies the brand with the values of the country in which it operates, being defined by the most exquisite taste and the highest refinement in the art of cooking genuine and fresh chicken food. The words *'poulet reconstitué'* create a special black-humour effect, in the sense that they use first quality raw material (fresh and healthy chicken), otherwise their well-known reputation would have been in vain: *'Un pays dont l'emblème est le coq'*.

The big white handsome rooster stands out as the central element of the picture, suggesting food purity and cleanliness as the essential values promoted in this campaign. The dark blue background creates the idea of brand quality through a vibrant masculine design that convinces the target audience by its simple and professional look. The white capital letters of the message creates the desired effect of a cultural positioning in the market through a powerful patriotic appeal suggested by the combination of the colours of the French flag as well as the rooster figure. This

¹⁰ www.ladn.eu/actualites/kfc-reaffirme-avec-lowestratueus,article,24097.html.

announcement is written in a direct communication style combining the explicit elements('poulet reconstitué') with the implicit message('Un pays dont l'emblème est le coq') that lies beneath the French history layers.

As an integral part of the print advertising campaign there is also strapline placed at the bottom of the page, near the brand logo. The message is presented in a direct and explicit communication style, using a pretty detailed explanation having a conative function per se, appealing to reason as well as to emotions. The strapline is mainly informative but its aim is to take action against competitive unjust accusations by reinventing and proclaiming its intrinsic values and mission.

Therefore, the first sentence in the strapline emphasizes a strong, confident brand statement "*Chez KFC, il n'y a pas de poulet broyé, haché ou reconstitué* ,that reinforces the message expressed in the headline by repositioning the brand and creating a new brand awareness and loyalty. The rest of the brand's statement is repeated through all the other two print advertisements of the 'Manifesto' campaign, being expressed emphatically and placing a great focus on the chicken's origin, ingredients and the way it is cooked and spiced, also following the memorable tradition inspired by the great founder of KFC, Colonel Sanders "*depuis 1939*"(since 1939). The last part of the strapline highlights their strength and refreshes the consumers' memory by appealing to their appetite: "*C'est grâce à toute cette attention et ce savoir-faire, que nous pouvons offrir à nos clients ce goût unique et irrésistible*". Their deep preoccupation and care for the customer, as well as their high innovative cooking techniques have proudly stand out as brand values since its beginning. The second visual advertisement of the campaign 'Manifesto(2)' declares in a very direct and explicit manner: "*Nos tenders, il n'y a pas 2 pareils, et c'est tres bon signe*"(Our offers, there is none like the other). Its persuasive appeal seems to be targeted at customers that seek product variety and good offers to match their appetite. The fact that there are not two similar or identical offers is "*tres bon signe*"(a very good sign) which means a very good sign or proof of their worth as well as a great recommendation for them.

The headline of the third visual advertisements 'Manifesto(3)' represents the concept of fresh and well-cooked chicken by focusing its energy on the restaurant fans, who adore food consistency and high quality: "*Chez nous, on sert de vrais morceaux de poulet entiers, cuisinés sur place. Normal, c'est un restaurant*".(We serve real pieces of chicken, cooked right here. Indeed, it's a restaurant.) There is a set of signifiers forming the

advertisement: a headline, a strapline(tagline), the brand's logo and a nice piece of raw chicken ready to be cooked, lightly floured and a bit spicy, laid on a dark-brown wooden table.

The impressive headline set in huge white typeface is a common phrase which refers to the traditional, responsible and well-known act of preparing chicken as a high quality restaurant dish, right inside the KFC's own store. They bring forward an emotional appeal "*chez nous*" which is strongly related to the warmth of a familiar atmosphere and the safety of a cozy environment. Their message translates into a personal invitation as well as a tempting promise: "*on sert de vrais morceaux de poulet entiers, cuisinés sur place*", encouraging the prospective customer to accept the challenge and give it a try.

The KFC Romanian Campaign

The KFC Romanian campaign "*Nu e panica, man - Don't panic, man*" targets especially the fans addicted the social media platforms. They are addressed in a direct and personal way, through the use of slang and a very familiar approach, meant to catch the attention of the digital natives . The main idea of the campaign produced by KFC and the agency McCann Erickson¹¹ was to calm down global panic induced whenever the social media services broke down and to create the possibility for real socializing by offering free meals via KFC.

The most interesting part of the campaign is about their amusing, tongue-in-cheek perspective over the social media "crashes" declared as "a big disaster". Moreover, they try to diminish the effects of these social phenomena by working as supporters of real, face-to-face communication and offering a code for a free meal and an encouraging message for each customer who experiences outages on Facebook, Twitter, Yahoo, iTunes and Tinder.

The online print campaign groups together four main advertisements, most of which being digital photographs of street billboards, using a combination of English-Romanian words to express and inspire a Western free and easy-going lifestyle. The central message of the campaign lies in the Romanian-English slogan: "*Nu e panica, Man! - Don't panic, Man!*" which change turns in different prints. Each of the advertisements is pictured against a bright red background, as the defining

¹¹ www.iqads.ro/creatie/33879/kfc-nu-e-panica-man.

colour which goes with the love for KFC brand. They are all characterised by a direct and explicit communication style in the form of printed announcements, using an individual verbal approach: advice *"Don't panic, Man!"* as well as other ways of addressing, invitations and challenges: *"Grab a bite"*, *"Try a new network"*, *"You have the chance to socialize with real people"*.

The advertising appeals refer to the cultural values of the Romanian consumer, oriented towards: family, friendship and cooperation, often presented in a Western spirit of freedom and competitiveness. Therefore, the customer is exposed to an informational and rational appeal regarding the campaign's terms and conditions, its price of products, its menu variety. KFC's emotional appeals refer to the mutually unwelcomed social media outages as well as to a temporary alternative of KFC's kind of socializing, a real communication among friends while enjoying its special chicken offer.

This campaign communicates by using a friendly tone of voice in a warm, dynamic style of addressing present through the informal language and grammar. Its interactive message engages all Romanian age-segments that are digital natives. The KFC's mission, written in a short strapline appears constantly in each of the billboards, near the company's logo, standing for a social change: *"Oameni pe bune. Prieteni pe bune. Pui pe bune"* (Real People. Real Friends. Real Chicken.). Its form is defined by some rhymes that use the alliteration of the letter "p" through the repetition of the word *"pe bune"*, creating a sound effect: *"Oameni pe bune. Prieteni pe bune. Pui pe bune"*. This message enforces the ideal combination of authentic people, real and meaningful, socializing and fresh chicken as a desirable kind of lifestyle, all packed in a striking offer.

The first picture in the form of a mobile printscreen, presents the main idea of the campaign, which is the digital outages represented by a malfunction in the Shazam application under the slogan: *"Niciun rezultat? Nu e panica, man"* (No result? Don't panic, man). There is also an inspiring message that refreshes the user's mind also gaining a top brand presence in it: *"La KFC ai oferte cu doar 5 lei"* (At KFC offer prices start from only 5 lei).

The second advertisement communicates the same message which is the headline of the campaign: *"Nu e panica, Man!"* written in huge white typeface against a bright-red background as a sign of an imperative admonishment, encouraging a positive, calm attitude. The KFC products (3 Hot Wings, a Hotbooster and the French fries) are displayed on the

entire page as a tempting, irresistible offer and framed by a huge yellow typeface showing the low price of the products. The third print uses the same symbols, colours and images at a different scale dimension, a slightly different layout and a different headline that emphasizes the urgent need and the perfect moment to engage in a real, non-digital connection: *"The network is down! Finally you have the chance to socialize with real people.*

The fourth print advertisement starts with a direct, personal question: Twitter down? revealing the target audience that they address to, namely the Twitter fans and continues with a spontaneous invitation that redirects their energy towards a real common purpose: *"Get your friends to follow you at KFC"*, the reason being that the "Meal's on us".

Finally, the initial situation when KFC's offer is no longer available because the social media platforms are back in force is also captured in a nice, friendly and advantageous way for the customers, inviting them to try a KFC specialty as a cure for their former dramatic experience: *"Totul e ok. Pune mâna și mănâncă ceva, că ai început să ai halucinații"* (*Everything is ok. Grab a bite and try to eat something, because you are having hallucinations*).

Similarities and Differences – Romanian advertising versus French and American advertising

Romanian advertisements characterised so far by traditional spiritual and material values seem to be recently redefined by foreign cultural dimensions, through the adoption of innovative elements which position them as representative of the modern times. The campaign for the KFC brand "Nu e panica, Man" is an appropriate example for the westernization of the Romanian advertising, where the English word "Man" is a foreign lexical borrowing used as a Romanian lexeme. This campaign is intended for a large number of people, for the purpose of creating a real, face-to-face interaction especially among the young generation and the digital natives. American values are presented in the concepts like: friend's gatherings and support (*"Get your friends to follow you at KFC"*), coolness and confidence (*"Totul e ok"*, *"Grab a bite"*), optimism and a lucky chance (*"The meal's on us"*) in original combinations of Romanian and English words that show an increasing influence of the American lifestyle.

The content of the campaign communicates the idea of fun and amusement using slang terms and jargons ("Man") included in the standard language among the Romanian utterances to identify with the

European spirit. Belonging to a feminine culture, the Romanian buyers are persuaded by the conventional traits that involve being supportive, caring and relationship-oriented, elements that are to be found in the imperative and exclamatory messages of the advertisements. Likewise, plays on words (“Oameni pe bune. Povesti pe bune. Pui pe bune”) are used in an informal, colloquial register typical for the “M” generation. The overall message is short and simple, direct and concise, emphasizing imperative (“Grab a bite”, “Try a new network”), exclamatory (“Nu e panica, Man!) and interrogative statements (“Twitter down?”) with a personal touch.

The informational approach is the one that makes the tone of voice different in the Romanian KFC campaign and the U.S. The KFC campaign „Unlimited happiness”, which uses the emotional appeal in positioning its products as magic, desirable, indispensable needs for the customer. The American campaign addresses the consumer in an indirect and implicit style, based on more visuals and well-known syntagms used as metatexts: “In seventh heaven”, “On the top of the world”. The essence of the message is to create a surrealistic atmosphere that will eventually inspire motivation to the buyer. Belonging to a masculine culture the American consumer is addressed in terms of success, competition, wealth and assertiveness and the message is tailored according to these cultural values. Moreover, there are present language elements specific to a low context culture (personal preference appeal, independence incentives, self-interest appeals). The advertiser has used metaphors based on American symbols to enforce the visual images and identify the consumer with patriotic values: “the sense of personal achievement” by appealing to his or her egotism.

Considering the Romanian and the French KFC campaigns: “Nu e panica, Man” and “Manifesto” we can observe that the communication style is direct and explicit in both of them, having a familiar way of addressing and using a rational appeal with an informative purpose. KFC French “Manifesto” relies more on a national appeal (“*Un pays dont l’emblème est le coq*”) combined with black humor (“*ne peut pas se contenter de poulet reconstitué*”) which are specific for this feminine and individualistic culture, addressing to the personal French egotism and nurturing their high image of themselves. The French tone of voice is more sophisticated involving an intellectual and cultural interpretation due to its symbolism. The use of “chez nous”(we) in the third print is a persuasive self-introduction to the customers in order to let them know the brand identity and mission.

On the other hand, the Romanian campaign (“Nu e panica, Man”) is also based on a rational appeal but addressing to the socializing needs of the Romanian young population while resorting to a more familiar, outgoing and unconventional style of communication based on slang and jargon terms, within short and simple exclamative and imperative statements. Its direct style uses the second person pronoun “you” to shorten the distance between the product and the consumers, tempting them with recommendations as a way of placing them in the center of the advertiser’s attention and care.

Both advertising campaigns have the same patterns in terms of entertaining audiences, their messages contain very few and reasoned arguments but convincing assertions by the use of various stylistic features such as: full use of capitalization in some headlines and taglines, the use of rhymes and humor, assertive and imperative utterances, semantic ambiguities (“Ai început să ai halucinații”, *‘poulet reconstitué’*), idioms (“Pune mâna și mănâncă ceva”).

As for the differences, the Romanian advertising message is written in the 2nd person singular “you” while the French version implies the second person plural “vous” and also the 1st person plural like in the “Manifesto” campaign. In the French print advertisements, the slogan is usually written in the source language and afterwards translated into French, while in the Romanian advertisements the slogan appears either directly in the source language or translated into Romanian. The American advertising message involves the use of creative and innovative noun phrases as well as dynamic verbs that motivate and urge the consumers to take action or become supporter of in their marketing attempt to change the perception of brands and products.

Other differences found out in this comparative analysis are quantitative. The French advertising texts use more verbs in the infinitive than the Romanian and the American ones. The American type of advertising reveals an extensive use of nouns rather than verbs, to create subliminal messages with a hard-sell appeal as compared to the Romanian and French style that concentrate on gaining brand awareness, trust and loyalty. Romanian advertisements use Anglicisms with noun value more frequently than the French advertisements, which comply with legal restrictions on using them, but rely on cultural and historical language terms. On the contrary, the Romanian advertisements present more fragmented statements with words at the border of informal and slang

which are often met in the American advertising style of communication but almost absent in the French advertising tone of voice.

If we consider the role of the literary devices, stylistic features as well as the print messages, tailored according to the specific traits of each of the three analyzed cultures: American, French and Romanian, we discover that the communication role of the advertising in the international context is to appeal to each country on a globalized basis, creating cultural bonds between the advertiser's country and the local/target country in order to promote a more consistent brand image. By doing so, the advertiser uses a series of lexical borrowings, combinations of standard and colloquial language with idiomatic phrases, jargons, slang or dialect languages, as well as various combinations of literary devices and stylistic features to enhance the right appeal, either emotional or rational, according to the type of culture (masculine versus feminine, high-context versus low-context) the target audience belongs to.

Conclusions and Recommendations

The aim of this study has been to find out to what extent a notorious fast-food brand can be globally promoted by print advertising as well as to highlight the communication role of its global advertising in international marketing.

To attain the aim of the research, a cross-cultural comparative analysis has been carried out based on fast food advertisements in United States, France and Romania, using online print campaigns as a medium. A single fast-food chain brand, KFC has been selected for all the three countries according to the following criteria: the advertisements had to contain pictorial elements, foremost text-based elements, they had to reveal their global communication role in international marketing through different culturally tailored messages. Besides, they all had to be part of print advertisements for the same brand.

Romania and France have been selected on the grounds that they are both European countries which are considered to be culturally related in most advertising messages. Thus, a close examination of their cultural patterns in communication would be relevant to demonstrate the role of global advertising in countries with many linguistic similarities, but a different communication purpose. For instance, Romania and France are defined by their special use of language devices in their press and in their advertising messages, revealing a sophisticated and refined language. Their

communication style is direct and explicit, having a familiar way of addressing enforced by a rational appeal which seems purely informative. Both Romanian and French advertising styles seem to reveal a similar tendency of entertaining audiences using humor under different forms, such as: irony, black humor, satire. They communicate by using very few and reasoned arguments while their text messages are enriched by stylistic features such as: the use of rhymes and humor, assertive and imperative utterances, semantic ambiguities.

In terms of differences, Romania and France are uniquely separated by their sense of humor: the advertisements that target the Romanian audience are done in a soft, playful and informal register, sometimes using even slang, while the French style of advertising is more refined, playing on the human intellect by using a black-humor approach or concentrating on metaphors to seduce and inspire the target audience. French advertising also seeks to charm and seduce the audience, inspire refinement and passion through a warm and unique way of preserving the national spirit and values: this style is occasionally borrowed by Romanian advertising.

The United States represents the non-European country that has had a great impact over Europe and, in consequence, over the Romanian society by such elements as: American culture and language, movies, lifestyle, values, all of them expressed accurately in advertising messages and slogans. Unlike the advertising campaigns run in Romania and France, the United States uses indirect and implicit way of addressing consumers, based on more visuals and eye-catching elements that create a special atmosphere surrounding the product. The American way of advertising is typical of a masculine and low-context culture which is centered on egocentric values, such as: happiness, self-esteem, achievement, winning, independence. In addition, American advertising has the general purpose of persuading by concentrating on the consumers' problems and interests, luring them to the idea of "the best product or brand". Despite the rational and intense efforts, the American advertising communication pattern lacks cultural deepness to a certain extent compared to Romanian or French communication, it lays too much stress on idealism, performance and perfection.

Most of the advertisements reflect a high degree of cultural adaptation, according to the benefits that the brand offers to its customers. If the emotional bond and friendship are pursued, then Romanian and French advertisements stress the unique atmosphere defined by different cultural values. A common set of values shared by the target customers to

bring them to socialise together in a real environment represents the Romanian advertising offer in the unique "Don't panic, Man!" campaign ("Nu e panica, Man!"). Cultural stereotypes such as "the perfect national cuisine" presented in "Manifesto" ("Le coq") print campaign are employed to fascinate, seduce, inspire confidence and passion as expressions of appreciation and cultural affiliation to the French values. The United States sets apart from these two European countries in the sense that its advertising benefits are related more to the material gains, concentrating almost exclusively on the brand, product or the consumer's problems.

The diversity of advertising themes, language and marketing claims reveal that the communication role of advertising is culture-bound and it affects differently each type of markets. *Language* is an entity per se, defined by a symbolic set of references such as: *history, arts, myths* and *humour* which are strongly encoded in the human mind. It is the customer's mental reaction under the form of recognition and acceptance of these cultural references that makes the advertisement reach the target market. Thus, the transfer of meaning through language and its creative devices is crucial for sending the right kind of communication signals worldwide.

The results of the findings do not offer a representative analysis as a number of only three online print advertising campaigns has been analysed. However, the results can give a picture of the cultural differences between Romania, France and the United States and they can also highlight the general communication role of global advertising in international marketing.

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