

Part 1

Narrative ads

人們經常會去創造一個故事組織他們所發生的經驗，設計順序，解釋不尋常的經驗，獲得觀點，並做出評估 (Bruner, 1986; Bruner, 1990). 故事可能是在說明個人過去的經驗，現在的情況或者未來的願景. McKee (2003)主張要說服別人，像是同學，朋友，家庭成員，最好的方法就是說一個引人入勝的故事。

“敘事 (narrative)” 係指一系列的事件按照發生的順序排列，包括開頭，中間和結尾 (Bennett and Royle, 1995), 也就是Escalas (1998) 所提及的敘事結構包含兩個重要因素：時間順序 (依照時間先後順序發生的事件) 和因果關係(可以推論事情發生的前因後果) (Bruner, 1990; Polkinghorne, 1991). 而有些學者普遍認為敘事又稱為故事 (Delgado and Escalas, 2004; Escalas, 1998; Shankar, Elliott and Goulding, 2001), Hamstra (2011) 提到故事包含一連串的主題和依時間相關順序發生的事件所組成，利用真實或虛構的情節描述一件事或一系列事件發生時的情況，且組織一個故事是使事實更豐富更有意義，而不只是如實的報導，總言之，故事是將有因果關係的事件依發生先後組合在一起 (Denning, 2005). 本研究亦將故事與敘事視為同義詞。

故事是由目標，行動，結果所組成的結構 (Stein and Albro, 1997). Pennington and Hastie (1986) 將此稱為“情節架構 (episode schema)”，其描繪了在現實世界與故事中連續的事件，由故事開頭所發生的事件或一系列事件，引發主角的心理反應和一連串想要達成目標的行為. Moraru (2011)更指出故事的重要因素包含“說故事者 (storyteller/narrator)”，“人物角色(character)”，“事件 (events)”，“順序 (order)”，“時間和空間 (time and space)”。茲將各要素說明如下：

- 1) 說故事者：是指從敘事言談計畫中或從敘事計畫說出事實的人，他負責整個主體及情節的排列，具有主觀或客觀的表達故事中的角色人物和讀者做連結。
- 2) 人物角色：是在故事中扮演溝通的橋樑，所以不管是在文學中或是任何媒體上的故事皆是個重要的角色。從廣告的觀點來看，人物是為了去說服敘述者和觀看者，並影響他們購買產品。在廣告中吸引消費者注意力，有兩個因素會影響其購買行為，像是與目標顧客的溝通是否具有可信度以及人物角色與故事內容和產品特色是否適合。舉例來說，在退休金保險廣告中，若故事內容是以年輕人為主角並購買一間房子，這內容明顯與目標市場不同，可能會使觀看者有所疑慮。
- 3) 事件：故事意謂根據人物的行為和所發生事實的因果關係而排列事件的時間前後順序。每個故事整合人們感興趣的一系列事件。當事件發生並不連續時，就不是故事。
- 4) 順序：順序在敘述行為裡隱含著時間和空間的排列，幫助讀者跳躍到過去甚

至未來的情節中。

5) 時間和空間：一方面描述在一個特定的背景預測的行動，另一方面，指出主要順序之間的轉變。當讀者置身於故事中的主角時，時間和空間的協調會帶來故事的變化。

Transportation (敘事傳送)

敘事處理的過程可幫助消費者經由廣告創造意義，並可能提高對廣告品牌的評價。其過程可能引出消費者的認知反應，稱為“傳送”。傳送是認知、情緒、心像參與的狀態 (Green et al., 2008)。Phillips and McQuarrie (2010) 認為傳送的基本要素包括：1) 故事提供了機會；2) 離開自己的世界和進入一個故事世界的經驗；3) 從經歷故事世界中導致改變。故事會創造一個沉溺的感覺而導致消費者被說服，當觀眾融入於故事裡的人物角色中 (Escalas, 2004a, 2007)，所有的心智系統和理解力將聚焦於故事裡所發生的事，意謂著“傳送進入敘事的世界 (transportation into the narrative world)” (Green and Brock, 2000)。Green et al. (2008) 指出此現象可能會導致看法在幾個方面的改變：首先，會使讀者不太可能反駁收到的訊息。當沉浸於故事情境中，隨著故事的高潮迭起，讀者不會中斷在其中的體驗去影響故事的進行；第二，傳送可能會使讀者產生情緒反應及與故事中的人物角色連結。故事會喚起讀者強烈的情緒並影響其行為，且有可能傳遞給別人，之中的角色更可能會是資訊和影響讀者的來源；第三，傳送可能會使故事中的世界變得更真實。故事中豐富的細節和具體的資訊會使讀者更記得這故事並使其更具有影響力。

故事會經由傳送而有說服效果，猶如“沉浸於文字”中，並“迷失”在故事裡 (Green and Brock, 2000)。Appel and Richter (2010) 提及，首先，傳送可能會減少基本的認知和煞費苦心的活動，構成說服的阻力(如：認知監控 (Richter, Schroeder, and Woermann, 2009)，再來，傳送隱含強烈的情緒體驗，可以喚起正面情緒 (Escalas, 2004a)，或故事中人物的正面形象增強說服力。而傳送與傳統的推敲 (elaboration) 雙過程模型 (如：Petty and Wegener (1999) 的“推敲思考可能模式 (elaboration likelihood model)” 以及 Chen and Chaiken (1999) 的“捷思系統模式 (heuristic-systematic model)” 的說服效果有所不同，傳送是以整體的經驗描繪，藉由一個封閉的連結閱讀者進入故事的世界和情緒反應，就像是命題推理或批判性思維，並不是以雙歷程分析處理；而推敲可以建構不同的過程是因為個體從內文中使用不同的資訊 (例如：他們先前的知識，意見和真實世界的經驗) 去評估提出的論點。換句話說，推敲是由邏輯的思考和論點的評估而導致態度上的改變，反之，傳送的說服效果是由減少負面認知反應，實際的經驗和強烈的情緒反應導致說服效果 (Green and Brock, 2000)。

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Chang (2009) 提到敘事廣告始終圍繞著故事的情節和變化 (為了重複的目的), 在敘事系列廣告, 情節往往有三種策略, 其一為特色相同產品的消費故事主題, 廣告中利用不同類型的消費者去呈現故事, 因此稱為“相同情節策略 (same plot strategy)”; 二, 對於產品可以使用多種內容或解決多種問題, 敘事廣告可以利用不同的情節去示範產品在何種情況會被消費, 此稱為“不同情節策略 (different plots strategy)”; 三, 廣告是以連續的片段包含相同情節的特色, 稱“連續情節策略 (continuous plot strategy)”. Lazarus (2006) 認為不同的情節會引起觀眾不同的情緒反應, 當故事描述特定情感時, 觀眾將會被喚起與其情節相同特定的情感反應. 簡言之, 當觀眾觀看廣告時, 其情緒會隨故事中情節所表現出來的情緒相同. Escalas, Moore, and Britton (2004) 發現敘事廣告因為具有人物角色及情境, 使觀眾更亦投入於其中, 且好的故事應具有娛樂的效果 (Bruner, 1990), 因此會喚起更多的愉快和溫暖的感覺, 同時減少了冷漠的情感. 敘事廣告就如同廣告在說一個故事, 敘事在廣告中已經證明可以吸引和娛樂消費者 (Escalas, 1998)及在觀看過程中勾引住觀眾 (Escalas et al., 2004), 使他們感覺更正面和表達更喜好的廣告態度 (Escalas et al., 2004)以及情緒 (Escalas, 2004a).

Affective Intensity

Moore, Harris, and Chen (1995) 提到廣告訴求能喚起多種情感反應, 而情緒訴求之廣告可區分為正面情緒 (例如: 溫暖, 友善等等)及負面情緒 (例如: 罪惡, 羞辱, 畏懼等等) (Taute, McQuitty, and Sautter, 2011). 對於消費者而言, 情緒反應在電視廣告或其他形式的媒體上扮演一個很重要的部份 (Mai and Schoeller, 2009), 觀看者的情緒反應會影響到廣告態度甚至品牌態度 (Lee, Lee, and Harrell, 2002). Hazlett and Hazlett (1999) 認為廣告含有情感訴求可增加引起注意力的能力, 及提高產品, 訊息和品牌回想的吸引力. 情感廣告的目的是在觀看者接觸到廣告時, 企圖刺激觀眾的感受, 並試圖引發消費者的情感反應 (Royo-Vela, 2005). 廣告中藉由引發消費者不同的情感強度則有不同的效果, 在敘事廣告中最重要的功能即是讓消費者的認知和情緒參與廣告中 (Chang, 2009). Taylor et al. (1998) 指出想像自己在故事中可以喚起強烈的情感反應. Escalas et al. (2004) 發現完整的敘事結構廣告, 消費者在廣告知覺及沉浸下, 會愈喚起強烈正面溫暖的情感.

2.1.5 小結

人們易於模擬事件, 將焦點放在目標, 行為和結果上, 因此會去創造故事 (Escalas, 2004a). Polyorat et al. (2007) 發現敘事廣告文案會產生高頻率的廣告回想, 更喜好的廣告態度, 以及更強烈的情緒反應和購買意圖. 由於故事結構包含人物角色和情境, 因此一個好的敘事廣告是使每個觀眾都具有相關的感受, 他們可以從故事所引發的事件, 使身體層面的感官感受轉化成對個人有意義的心理層面, 並產生情感層面上的感覺, 即使在故事中所描述的人物和事件是虛構的, 無論是閱讀或收聽故事皆可以改變其看法. Escalas (2004b) 亦認為廣告說故事可

以使消費者更涉入其中並有娛樂效果的作用，更重要的是能使產品與消費者進一步溝通以及產品示範效果。

為了要理解故事，觀眾會建構心智模式去思考故事的內容。Appel and Richter (2010) 表示心智模式是一種認知結構，經由敘事處理的過程提供一個理論解釋，使觀眾從中得到意義，例如：大多數人無法單從汽車結構和發動引擎看到輪胎的轉動了解到汽車如何的行駛，因此透過心智模式能讓人領悟到汽車是如何前進。當我們模擬事件時，通常想到自己的實際或潛在行為去創造情節故事，而我們自己就是故事裡面的主角 (Escalas, 2004a)。心理模擬有著敘事結構，不只影響認知更喚起強烈的情緒反應 (Taylor, Pham, Rivkin, and Armor, 1998)，因此人們經由傳送自身的故事從事模擬。在廣告中搭配圖像，音樂或更直接具體說明或提示消費者，可能會引起心理模擬和間接地喚起自傳記憶 (Sujan, Bettman, and Baumgartner, 1993)。

Part 2

Self referencing 自我參照

當人們盡力將所收到資訊和自我做連結時，會回憶出更多的資訊被稱之為“自我參照效應(self-referencing effect)” (Roger, Kuiper, and Kirker, 1977)。自我參照會發生在人們藉由與自身有關的方式(例如：利用自己個人的經驗)去處理所接收到的資訊時(Burnkrant and Unnava 1995)。Rogers et al. (1977)指出自我參照是涉及自我基模的一種過程。故在介紹自我參照前，本研究先從了解何謂“自我概念(self-concept)”及“自我基模(self-schema)”著手，以釐清自我參照之定義。

2.2.1 自我概念與自我基模

從認知心理學的觀點而論，“自我(self)”是一個資訊處理系統(information-processing system)，把自己當成中心去處理周圍的資訊。James (1890)將自我區分為兩種層面，一為“I”，表示主體我(as-knower)，主體我是以個人為中心，為知覺，想像，選擇，結果和計畫的主體，可以視作“純粹的自我”；另一則為“Me”表示客體我(as-known)，客體我則是“經驗的自我”是經驗與意的主體，包含一切屬於個人的東西，例如：房子，汽車，朋友和寵物...等。

Kihlstrom, Cantor, Albright, Chew, Klein, and Niedenthal (1988)指出自我概念在資訊處理中扮演一個重要的角色。自我認知的成分為自我概念，自我概念指的是一個人對自己的態度(Mead, 1934)，即是一個人對自己的了解和想像的總和。自我概念擁有良好的發展結構，因此廣告訊息是藉由涉及既存的自我知識結構以觸發不同廣告知覺者的認知過程和情感機制(Chang, 2004)。Wheeler, Richard,

and George (2005)指出自我基模所呈現的個人資訊，某些方面與個人自我概念一致。故形成自我概念可以透過許多途徑，其中一種即為自我基模。

自我基模是根據過去的經驗形成對自我的認知結構，會組織並引導與自我相關訊息的處理(Markus, 1977; Holloway, Waldrip, and Ickes, 2009)，所以自我基模是經過與其他社會訊息的比較，使我們更能有效的處理與自我有關的訊息，故當人們在接收廣告訊息的同時，將會注意哪些廣告資訊，將會如何組織其資訊，又將會回憶起哪些相關訊息，都將受自我基模的影響。

2.2.2 自我參照相關概念與分類

自我參照效應廣泛適用於廣告研究(Ahn and Bailenson, 2009)。更多與個人有關的廣告訊息，可以使消費者對廣告產品有更正面的態度(Burnkrant and Unnava, 1995)。舉例來說，當人們看到的東西與自我相關時，消費者的注意力就會提高。例如：當你購買了一輛新車，在行駛的路上如果看到相同款式之汽車，就很難不去多注意它兩眼，或許當下還會跟旁人提醒：“你看！是一模一樣的車子。”；因此當廣告中如果使用一些與消費者有關之現象，或是為消費者所關心之事，皆容易得到較多的注意，如再將之與消費者原有或過去的經驗連結在一起，將能更加提升廣告說服之效果。

Rogers et al. (1977)指出自我參照的核心觀點是，以自我扮演作為背景或其設定，對新接收的資料進行解釋或編碼，而這一程序是涉及個人以往的經驗與新接收的資料之間的交互作用。故本研究從資訊處理系統的觀點來看，將自我參照定義為一個強而有力的編碼過程，是以自我作為一基模涉及了處理、解釋和回憶與個人有關的訊息(Rogers et al., 1977)。

過去自我參照之相關研究指出，自我參照增強了學習和訊息的回憶(Rogers et al., 1977)。而在消費者研究方面，自我參照被發現對消費者態度及說服是有影響的(Burnkrant and Unnava, 1995; Chang, 2008; Debevec and Romeo, 1992; Dunlop, Wakefield, and Kashima, 2010; Escalas, 2007; Sujan et al., 1993)。Burnkrant and Unnava (1995)發現自我參照會增加訊息的推敲量，故當訊息論點為強論點時，自我參照會增加廣告說服力並使消費者擁有較佳之產品態度。Chang (2008)指出自我參照會影響認知年紀對品牌的態度，當廣告模式的知覺年紀與年輕消費者之認知年紀擁有一致性，廣告將使年輕消費者產生較多的自我參照，但如廣告模式知覺年紀與年輕消費者實際年齡擁有一致性的情況下，廣告則不會使年輕消費者產生較大的自我參照，進而影響其對品牌之態度。Debevec and Romeo (1992)研究中，口頭描述（其文案策略為自我文案，產品利益文案，典型使用者文案）或視覺圖像（其文案策略為產品特徵，典型使用者特徵）廣告資訊，是如何利用自我參照去影響消費者對廣告，產品的態度以及消費者行為意圖。研究結果顯示，當廣告是藉由產品本身視覺特徵而不是生活使用產品片段視覺特徵時，以口頭描述為焦點的廣告，刺激人們不同程度的自我參照，將使得消費者對廣告

態度, 產品態度及消費者行為意圖有較正面之作用. 如欲鼓勵消費者從事自我參照, 並希望消費者對廣告, 品牌態度及其行為意圖有較正面之影響, 可以利用自我文案 (文案由第二人稱角度寫之) 伴隨視覺的產品特徵呈現之廣告策略, 將為最有效廣告策略手法.

值得注意的是, Burnkrant and Unnava (1995)發現, 自我參照只會提高些許說服力. 也就是說, 適度的自我參照會增強說服力, 但過度的自我參照實際上卻會損害說服力. 在 Sujan et al. (1993)則發現, 自我參照會造成消費者注意力的分散, 進而消除強弱論點所造成的差異. 指出自我參照實際上會損害人們對廣告或品牌的認識, 但如果與自我相關的知識結構 (如: 研究中之自傳回憶) 與廣告或品牌有情感之連結, 或者當所欲評斷之目標是與自我密切相關時, 仍會增加人們對廣告和品牌之推敲量. 由此可之, 雖然過去自我參照對消費者態度及說服效果之影響研究重點與結果不盡相同, 但不論研究結果為何, 皆可看出自我參照對廣告說服力而言是很重要的影響因素.

相較於過去在消費者行為方面與自我參照相關之研究指出, 訊息論點及情感會影響消費者態度及廣告說服效果, 近幾年 Escalas (2007)及 Dunlop et al. (2010)之研究都從傳達的角度去探討自我參照 (即自我參照之本質) 對消費者態度和說服效果之影響. 故本研究認為敘事角度之自我參照研究為較新穎之議題, 進而採用 Escalas (2007)自我參照分類方式做進一步研究.

值得注意的是, Escalas (2007)於其研究中提出 Krishnamurthy and Sujan (1999)的預期自我參照即是與自我相關的心理模擬, 但其實 Krishnamurthy and Sujan (1999)並未使用心理模擬去解釋自我參照, 而是利用 “自傳經驗 (autobiographical experiences)” 及 “想像的經驗(imagined experiences)”, 分別對回顧自我參照與預期自我參照做解釋. 指出回顧自我參照是涉及結果的活化或一個人 “過去” 事件的心智表徵; 而預期自我參照是涉及個人想像 “未來” 的體驗情況(Krishnamurthy and Sujan, 1999). 故 Krishnamurthy and Sujan (1999)將預期自我參照定義為, 人們在廣告中藉由自我參照, 參考個人想像未來體驗的情況和其他有關的事件去處理廣告所欲傳達訊息; 回顧自我參照, 則定義為人們在廣告中, 藉由自我參照, 參考個人過去的自傳經驗和事件去處理廣告所欲傳達的訊息.

從過去相關文獻來看心理模擬與敘事傳達機制的關係指出, 敘事會激發心理模擬, 其不但涉及了個人的認知, 也會喚起個人強烈的情感反應(Taylor et al., 1998). 而 Markman, Klein, and Suhr (2008)也指出, 藉由敘述方式的傳達或沉浸在故事的世界裡, 是引導心理模擬的一種形式, 且心理模擬有著敘事結構, 因此人們可能會用利用自我生成的故事從事模擬(Escalas, 2004a). Escalas (2007)引述 Taylor and Schneider (1989)對心理模擬之定義, 心理模擬為一較大認知範疇, 自

傳結果是其範疇的一部分。心理模擬是模仿某些事件或一系列事件的心智表徵，包括排演未來可能的活動，幻想未來較不可能發生的事件，重新回味過去發生的事件，或重建過去發生的事件，皆混合在假設的元素中(Taylor and Schneider, 1989)。由此可知 Escalas 不論是利用 Krishnamurthy and Sujan (1999)還是 Taylor and Schneider (1989)的說法，都無法說明心理模擬即是自我參照，因為心理模擬不像預期自我參照般只涉及了想像未來可能發生或其相關事件，而是包含過去，未來所經歷和想像的一系列事件的心智表徵。另一方面，儘管仍有學者認為自傳結果通常是故事或敘事之形式(Fiske, 1993; Polkinghorne, 1991)，卻也無法證明敘事自我參照與心理模擬之直接關係為何。因為從心理模擬定義即可知，自傳結果只是心理模擬範疇的部份（即有關過去事件的部分），故無法將自傳結果含括為心理模擬。所以本研究認為，心理模擬不等同於敘事型自我參照。

2.3 產品類別

在廣告研究領域中，許多研究通常會使用產品類型檢測假說是否適配(Chandon, Wansink, and Laurent, 2000)。Ryu et al. (2006)探討以產品類型（享樂 vs. 功利）做為代言人種族和產品來源國之干擾變數，探討其對消費者廣告和品牌反應之影響，研究結果為當產品為功利產品時，參與者較偏好代言人種族與產品來源國不一致；產品為享樂產品時，則希望廣告代言人種族與己一致。Drolet et al. (2007)研究調查年齡差異受產品類型（享樂 vs. 功利）之干擾對廣告類型（情感 vs. 理性）之影響，研究結果指出對於年長消費者（65 歲以上）而言，無論產品類別，使用情感廣告皆較使用理性廣告有利；對於年輕消費者（18-25 歲）而言，使用情感廣告只在當廣告產品為享樂產品時較為有利。Micu and Chowdhury (2010)則研究在廣告中的訊息調節焦點（促進 vs. 預防）與產品類型（享樂 vs. 功利）所造成之廣告說服效果，研究結果顯示當產品為享樂產品時，促進焦點的廣告訊息較預防焦點的廣告訊息有效（指會產生更正面的感情，且可以喚起較多的回憶和擁有較佳的說服力）；反之當產品為功利型產品，預防焦點的廣告訊息較促進焦點的廣告訊息有效。由此可知近年在產品類別之研究，功利型產品與享樂型產品之分類方式仍被許多學者所採用。

功利產品 Hedonic Products

功利產品擁有客觀的功能，提供功能性利益，滿足功利的需要，並以解決問題為目的(Babin, Darden, and Griffin, 1994; Engel, Blackwell, and Miniard, 1995)（如：電話，洗衣機，印表機）。且功利的產品，會使人們有一個訊息動機，此動機是被動生成或欲直接針對，消除或避免某個問題（換言之，預防焦點）(Rossiter, Percy, and Donovan, 1991)。

享樂產品 Utilitarian Products

享樂產品為消費者主觀上的認為其功能可以滿足體驗之需要，且消費享樂產品會產生樂趣和愉快的感覺(Micu and Chowdhury, 2010) (如: 按摩). 當產品消耗了他們的享樂利益，人們可能會變換購買動機 (換言之，促進動機)，其享樂利益是顯而易見的，例如: 尋求迷人的外表或令人興奮的感覺(Rossiter et al., 1991).

另一方面，從效益面去看產品分類方式. Babin et al. (1994)指出，功利與享樂產品的產品分類方式適用於區別購物，因為這種消費活動提供了功利效益 (藉由有效幫助消費者找到和購買最好的產品) 和享樂的效益 (透過創造娛樂和自尊的提高). 功利效益是以手段，功能和認知為主;他們藉由提供顧客達到目標的手段作為價值. 而享樂的效益是非手段，經驗和情感，他們是為了自己所想的目的，沒有進一步考慮其實際用途(Hirschman and Holbrook, 1982).

Part 1

Narrative advertisements

Stories are usually created with a sequence to organize experience in human life, explain unusual experience, and obtain others' opinions to make evaluation (Bruner, 1986; Bruner, 1990). A story can be a description of a person's previous experience, the current situation, or the future prospect. McKee (2003) advocated that telling a fascinating story is the best way to persuade others such as classmates, friends, or family members.

A "Narrative" refers to a succession of events in the order of chronological occurrence, which includes the beginning, the middle, and the end (Bennett and Royle, 1995). Escalas (1998) suggested that a narrative structure consists of two important elements: chronological sequence (events in the order of occurrence) and causality (which can be used to infer the cause and effect of events) (Bruner, 1990; Polkinghorne, 1991). It was generally believed by some other scholars that the word "story" may be used as a synonym of "narrative" (Delgadillo and Escalas, 2004; Escalas, 1998; Shankar, Elliott and Goulding, 2001). Hamstra (2011) mentioned that in a story, formed by a succession of themes and events in a chronological sequence, factual or fictional plots are used to describe the situation of a single event or a succession of events at the time of occurrence, to shape the story and to enrich and give more meanings to the events, rather than give a truthful account of facts. In a word, a story threads events with a causal relationship in accordance with the events' chronological sequence of occurrence (Denning, 2005). In this study, story and narrative are also considered as synonyms.

A story is a structure that is formed by goal, action, and result (Stein and Albro, 1997). Pennington and Hastie (1986) described such structure as a "episode schema", which depicts a succession of consecutive events in the real world and in a story, where the protagonist's psychological reactions and a succession of actions to achieve a goal are triggered by a single or a succession of events occurring in the beginning of the story. Moraru (2011) pointed out that the important elements of a story include: storyteller/narrator, character, event, order, as well as time and space, which are explained as follows:

- 1) Storyteller/narrator: a storyteller or a narrator refers to the person who narrates the truth from a plan of narrative discourse or a narrative plan, takes charge of the overall planning of a story's main body and plots, and connects with readers through roles and characters in the story from a subjective or an objective perspective.
- 2) Character: playing a channel for communication in a story, characters are an important role whether in literary works or any stories in the media. From an advertising perspective, the creation of characters is to persuade the narrator and advertisement audiences, and further influence audiences' decisions on product purchasing. In addition to obtaining the attention

of consumers, two advertisement elements that especially influence consumers' purchasing behaviours are whether the communication with the target consumers is credible, and whether characters and stories in the advertisement are a good match with features of the advertised products. For example, if a young man who has purchased a property is chosen as the protagonist in a retirement fund advertisement, consumers might have doubts on the advertisement as such content is obviously not a good choice for the target market.

- 3) Event: as a story refers to the arrangement of a succession of events which people are concerned about in a chronological order in accordance with the casual relationship of the story characters' behaviours and occurrence of events, the story won't be a story if events in the story do not occur in succession.
- 4) Order: an order in a narrative behaviour implies the arrangement of time and space, which assists readers to jump to scenarios in the past or even in the future.
- 5) Time and space: space refers to a specific background where an event is expected to occur whereas time refers to the transition of the main sequence. When readers personate themselves as the protagonist of a story, the coordination of time and space would bring changes to the story.

Transportation

The process of how a narrative is organized can assist consumers to create meanings through an advertisement, and can even possibly enhance consumers' evaluation of an advertised brand. The process that may induce consumers' cognitive reactions is described as "transportation", which is a state of participation from the cognition, emotion, and mental image of consumers (Green et al., 2008). Phillips and McQuarrie (2010) postulated that the basic elements of transportation include: 1. an opportunity provided by a story; 2. an experience of leaving one's own world to enter the world of a story; 3. Changes resulting from experiencing the world of a story. Consumers would be persuaded by a story where a feeling of indulgence is created. The mental state and comprehension of audiences who fully personate themselves as characters of a story (Escalas, 2004a, 2007) would be completely engulfed in what happens in the story, and in a sense is transported into the world of the narrative (Green and Brock, 2000). Green et al. (2008) pointed out that such phenomenon may lead to changes in the perception of audiences in several ways: first, audiences are unlikely to repute the received messages, and audiences who are fully engrossed in the story plots and following the ups and downs of the story won't cease the experience to interfere with the progress of the story. Second, as transportation may stir up audiences' emotional reactions and connection with characters in a story, the story might be a source of information and influence to audiences by arousing audiences' strong emotions, affecting their behaviors, and motivating them to further pass the information to others. Third, transportation may make the world in a story become more real as profuse details and specific

information in a story reinforce audiences' memory of the story, and amplify the influence of the story.

A story becomes more convincing after being circulated by audiences who are "immersed in the words" and "lost" in the story (Green and Brock, 2000). Appel and Richter (2010) put forward that transportation might ease obstacles to persuasiveness due to a lack of basic knowledge and painstaking activities such as cognitive monitoring (Richter, Schroeder, and Woehrman, 2009). Further, transportation implies a strong emotional experience which can evoke positive emotion (Escalas, 2004a), and an augmented persuasive effect projected by positive images of story characters differs from the persuasive effect of the two double-loop learning theories: the Heuristic-Systematic Model of Information Processing (HSM) proposed by Chen and Chaiken (1999), and the Elaboration Likelihood Model (ELM) proposed by Petty and Wegener (1999). In specific, transportation conveys the description of an overall experience through a closed loop to bring audiences into the world of a story and trigger audiences' emotional reactions, which in a sense resembles propositional inference and critical thinking instead of the dual process models as the various processes in the ELM model is a result of audiences using different information (such as their previous knowledge, opinions, and experience in the real world) to assess the argument in a story. In other words, how audiences' attitudes are formed and changed in the ELM model is a result of audiences' logical reasoning and evaluation of arguments whereas the persuasive effect of transportation is achieved by reducing audiences' negative cognition and reaction, and arousing their strong emotional reactions through empirical experience (Green and Brock, 2000).

Narrative Advertisement

Chang (2009) mentioned that narrative advertisements all revolve around the plots of a story and changes in plots (for the purpose of repetition). Three common types of strategies in narrative advertisements are: 1. same plot strategy: to advertise products of similar characteristics, different types of consumers are placed in an advertisement to present stories of consumption; 2. different plots strategy: for multi-dimensional or multi-functional products, different plots are presented in advertisements to illustrate under what situations such products may be purchased; 3. continuous plot strategy: consecutive plots with the same characteristics are presented in a series of advertisements.

Lazarus (2006) believed that different plots would provoke different emotional reactions from audiences, and when a certain emotion is depicted in the story of an advertisement, an emotional reaction the same as the emotion conveyed by the story would be aroused in audiences. Escalas, Moore, and Britton (2004) discovered that a narrative advertisement can make audiences more immersed in the world of the story due to the characters and plots of the advertisement. Besides, a good story in an advertisement should have an entertaining function (Bruner, 1990) to stimulate more pleasant and warm sentiments, and reduce coldness and indifference. It has been proved that a

narrative advertisement, which means narrating a story through an advertisement, can attract and entertain consumers (Escalas, 1998) and get audiences on the hook in the course of viewing the advertisement, enabling audiences to feel more positive and show more favorite attitudes (Escalas et al., 2004) and emotions (Escalas, 2004a) towards the advertisement.

Affective Intensity

Moore, Harris, and Chen (1995) mentioned that appeals of advertisement can evoke various emotional responses, and emotional appeals in advertisements include positive emotions (ex: warmth, friendliness, etc.) and negative emotions (ex: guilt, shame, fear, etc.) (Taute, McQuitty, and Sautter, 2011). Emotional reactions towards television commercials or other forms of media play a very important role for consumers (Mai and Schoeller, 2009), as emotional reactions of audiences would affect their attitudes towards advertisements or even towards the advertised brands (Lee, Lee, and Harrell, 2002). Hazlett and Hazlett (1999) believed that advertisements with emotional appeal can increase audiences' attention and improve the attraction of the advertised product, message, and brand when audiences reflect on the advertisements. The goal of advertisements of emotional appeal is to stimulate the feelings of audiences and elicit the emotional reactions of audiences when they are exposed to the advertisements (Royo-Vela, 2005). Besides, different effects can be achieved by triggering consumers' different levels of emotional intensity, and the most important function of narrative advertisements is to let consumers' cognition and emotions participate in the advertisements (Chang, 2009). Taylor et al. (1998) pointed out that consumers' strong emotional reactions can be conjured up through fantasizing themselves in a story. Escalas et al. (2004) discovered that advertisements with a comprehensive narrative structure can evoke consumers' strong, positive, and warm emotions as consumers cognitively indulge themselves in the advertisements.

2.1.5 Sub-conclusion

Humans have an inclination to simulate an event, put emphasis on the objective, action, and result of the event, and therefore create a story (Escalas, 2004a). Polyorat et al. (2007) found that narrative advertising copies would result in audiences' higher frequency of advertisement recall, better advertisement attitudes, as well as stronger emotional reactions and intention to purchase. As the story in an advertisement consists of characters and plots, a good narrative advertisement would bring relevant sensations to each audience, who can transform sensations from the sense organs on a physical level to a meaning of personal significance on a psychological level, and further to an impact on an emotional level. In this way, characters and events in a story, despite their fantasized features, can still make a change in the outlook of audiences who either read or listen to the story.

Escalas (2004b) also believed that in addition to making consumers more involved in advertisements and having an entertaining function, the most important functions of storytelling in advertisements are allowing products and consumers to have further conversations and having the effect of products demonstration.

In order to understand a story, audiences would create a mental model to process the content of the story. Appel and Richter (2010) indicated that a mental model is a cognitive structure, which provides a theoretical explanation in the narrative process to enable audiences to derive meanings from it. For example, as the majority of people won't have the chance to learn how a car moves by looking at the structure of the car and the moving tires after the car engine is started, a mental model can help people to understand the mechanism of how a car moves. Humans who simulate an event usually create the a story plot based on their own actual or potential behaviors and conceive of themselves as the protagonist of a story(Escalas, 2004a). A narrative structure in a mental simulation not only affects cognition but also evokes a strong emotional reactions (Taylor, Pham, Rivkin, and Armor, 1998). Therefore, when consumers are engaging themselves in a simulation activity by channeling their own experience and stories, graphics, music, or a more specific exposition in advertisements can be a hint for consumers, which trigger consumers' mental simulation and indirectly conjure up consumers' autobiographical memories (Sujan, Bettman, and Baumgartner, 1993).

Part 2

Self-referencing

A "self-referencing effect" refers to a situation when more information is recalled as humans try to make a connection between the received information and themselves (Roger, Kuiper, and Kirker, 1977). A self-referencing effect occurs when humans process the received information in a way concerning themselves such as utilizing their own previous experience (Burnkrant and Unnava 1995). Rogers et al. (1977) pointed out that self-referencing is a process that involves self-schema. Therefore, this study plans to introduce the two concepts: self-concept and self-schema, prior to clarifying the definition of self-referencing effect.

2.2.1 Self-concept and self-schema

From the perspective of cognitive psychology, "self" is an information-processing system, in which the peripheral information is processed by the "self" in the center. The "self" was further categorized by James (1890) into two levels: "I", or as knower, in which an individual's perception, imagination, choice, result, and plan are made with the individual as the center, so this level of self can also be regarded as a "pure self". On the other hand, the other level of "self" is "Me", or

as-known, in which the “experienced self” is the main body of an individual’s experience and cognition, which includes all personal belongings such as house, car, friend, pet, etc.

Kihlstrom, Cantor, Albright, Chew, Klein, and Niedenthal (1988) pointed out that self-concept plays an important role in information processing. Self-cognition consists of self-concept, which refers to a person’s attitude towards himself (Mead, 1934), or a combination of a person’s self-understanding and imagination. As self-concept has a good developmental structure, an advertising message is to trigger the cognitive process and emotional mechanism of different advertisement receivers by involving the receivers’ existing self-knowledge structure (Chang, 2004). Wheeler, Richard, and George (2005) suggested that as the personal information represented in self-schema is consistent with self-concept in some parts, self-concept can be formed through many ways, one of which is self-schema.

Self-schema, a self-cognition structure formed based on a person’s previous experience, organizes and guides the processing of self-related information (Markus, 1977; Holloway, Waldrup, and Ickes, 2009). Therefore, a self-schema is a mechanism that enables humans to more effectively process self-related information after comparing with other information in the society. What advertising information attracts a person’s attention, how such information is arranged, and what relevant information is recalled when audiences are receiving information from advertisements, are all subject to the influence of self-schema.

2.2.2 Concepts and classification pertaining to self-referencing

The profuse use of self-referencing effect can be a subject of advertising research. Advertisements with more personal information can make consumers have more positive advertisement attitudes (Burnkrant and Unnava, 1995). For example, consumers have an inclination to pay more attention to objects that are related to them. For example, when a person has just purchased a new car, it is hard for him not to pay attention to other cars of the identical model on the street. He might even remind people around him that: “Look! This is the same car as mine!” Therefore, advertisements with phenomena concerning or interesting consumers are more likely to attract more attention, which can further increase the persuasiveness of advertisements when such advertisement contents are connected with consumers’ current or previous experience.

Rogers et al. (1977) pointed out that the core concept of self-referencing is using self-play as the background or the setting to interpret or code the received information, which is a process that involves interaction of an individual’s previous experience and the newly received information. Therefore, from the perspective of information processing system, self-referencing is defined as a strong and powerful process of coding in this study. It involves handling, explaining, and recalling individual-related information with “self” as the schema (Rogers et al., 1977).

Previous research on self-referencing suggested that self-referencing reinforces study and recall of information (Rogers et al., 1977). In consumer research, self-referencing was found to have influence on the attitude of consumers and persuasiveness (Burnkrant and Unnava, 1995; Chang, 2008; Debevec and Romeo, 1992; Dunlop, Wakefield, and Kashima, 2010; Escalas, 2007; Sujan et al., 1993). Burnkrant and Unnava (1995) found that self-referencing would increase elaboration on information. Therefore, with a persuasive argument in an advertisement, self-referencing would increase the persuasiveness of the advertisement and result in consumers' better attitude towards the advertised products. Chang (2008) suggested that self-referencing could influence cognitive age's attitude towards the advertised brand. When the perceived age of an advertisement model is in line with the cognitive age of young consumers, the advertisement would result in more self-referencing in the young consumers. However, if the perceived age of the advertisement model is in line with the actual age of the young consumers, such advertisement wouldn't result in a significant amount of self-referencing in the young consumers, and in turn change their attitude towards the advertised brand. A research by Debevec and Romeo (1992) probed into how self-referencing was used in advertisement messages of oral description (adopting advertising copy strategies that center on the self, the benefits of products, and typical users of products) and visual images (adopting advertising copy strategies that center on characteristics of products and characteristics of typical product users) to influence consumers' advertisement attitudes and the advertised products, as well as the intention of consumers' behaviours. The result of the research revealed that advertisements with a focus on oral descriptions worked better on advertisements that featured the visual characteristics of products instead of the visual characteristics of using the products in life, as consumers can develop different levels of self-referencing by watching the oral-description-focused advertisements and consequently have a more positive advertisement attitudes, product attitudes, and behavioural intentions. On the other hand, advertisements that were designed to encourage the self-referencing of consumers, and to make consumers have more positive advertisement attitudes, brand attitudes, and behavioural intentions, should adopt a self-focused advertising copy (and write from the view of the second person) and present the visual characteristics of the advertised products, which would be the most effective advertising strategy.

However, Burnkrant and Unnava (1995) noticed that self-referencing could only slightly increase the persuasiveness of advertisements, which meant while a proper amount of self-referencing could intensify persuasiveness, excessive self-referencing only undermines persuasiveness. Sujan et al. (1993), who found that self-referencing could distract the attention of consumers and further eliminate the difference of strong and weak arguments in advertisements, pointed out that self-referencing in fact only prohibits people from knowing advertisements or the advertised products. There only exception is that when the knowledge structure of consumers (such as the autobiographical memory in this study) is emotionally connected with an advertisement or the advertised brand, or when the intended objective of judgement is closed-related to the consumers, self-referencing still increases consumers' extent of elaboration on the advertisement and the

advertised brand. Therefore, it can be concluded that although emphasises and results of previous research on the influence of self-referencing on consumers' attitudes and the persuasiveness of advertisements were not identical, it can be observed that self-referencing is an important factor for the persuasiveness of advertisements.

Compared to previous research pertaining to consumer behaviours and self-referencing, which suggested that arguments in message and emotion would affect attitudes of consumers and the persuasiveness of advertisements, research of Escalas (2007) and Dunlop et al. (2010) in recent years all centred on the influence of self-referencing (i.e. the essence of self-referencing) on consumers' attitudes and the persuasiveness of advertisements from the "transportation" perspective. In view of this, this study considers self-referencing research from the "narrative" perspective a more novel approach, and decides to use the self-referencing classification proposed by Escalas (2007) to conduct further investigation.

It is worth noting that Escalas (2007) mentioned that the anticipatory self-referencing proposed by Krishnamurthy and Sujana (1999) was self-relevant mental simulation, while the truth is that Krishnamurthy and Sujana (1999) did not use mental simulation to explain self-referencing. Instead, Krishnamurthy and Sujana (1999) used "autobiographical experiences" and "imagined experiences" to explain retrospective self-referencing and anticipatory self-referencing respectively, and pointed out that retrospective self-referencing involves reliving a result, or the mental representation of a "past" event in a person's life whereas anticipatory self-referencing involves a person's imagination of a "future" experience. Therefore, Krishnamurthy and Sujana (1999) defined anticipatory self-referencing as the way audiences of advertisements use self-referencing to image a future situation and take relevant events into account to process advertisement messages whereas retrospective self-referencing was defined as audiences of advertisements using self-referencing to refer to their personal previous autobiographical experiences and take relevant events into account to process advertisement messages.

Previous research on the relationship between mental simulation and the conveying mechanism of narratives indicated that narratives not only activate mental simulation, but also arouse an individual's strong emotional reactions due to the involvement of personal cognition (Taylor et al., 1998). Markman, Klein, and Suhr (2008) pointed out that a message conveyed by a narrative or by indulging audiences in the world of the story is a way to trigger mental simulation. Besides, the narrative structure of mental simulation might be mingled with stories created by audiences themselves (Escalas, 2004a). Quoting Taylor and Schneider (1989)'s definition of mental simulation, Escalas (2007) pointed out that mental simulation is a larger cognitive domain that includes autobiographical results. Mental simulation is a mental representation that simulates a certain event or a succession of events, which include simulation of potential events in the future, events that are less likely to happen in the future, recollection of events that happened in the past, or reconstruction of events that happened in the past, and all of these are mingled in the element of hypothetical

assumption (Taylor and Schneider, 1989). Therefore, it can be concluded that Escalas, no matter quoting the statement of Krishnamurthy and Sujan (1999) or the statement of Taylor and Schneider (1989), fell short of illustrating that mental simulation is equal to self-referencing as mental simulation is a mental representation that encompasses a succession of real or make-believe events in the past, the present, or the future, as opposed to anticipatory self-referencing, which only involves imagination of what might happen in the future and the relevant events. On the other hand, despite some scholars regarded autobiographical results as a form of stories or narratives (Fiske, 1993; Polkinghorne, 1991), there was no explanation as to the direct relationship of self-referencing in narratives and mental simulation. From the definition of mental simulation, it can be seen that autobiographical results are merely a part of mental simulation (the part that is related to previous events), and there is no way to say autobiographical results are equal to mental simulation. Therefore, this study proposes that mental simulation is not equal to narrative self-referencing.

2.3 Product types

In the field of advertising research, product types are often used to verify whether a hypothesis is applicable (Chandon, Wansink, and Laurent, 2000). Ryu et al. (2006) examined how product types (hedonic vs. utilitarian) interfered with the influence of the ethnic backgrounds of spokespersons and countries of the origin of products on consumers' reactions to advertisements and the advertised brands. The result of the research was that when it came to utilitarian products, consumers preferred that the ethnic background of the spokesperson differed from the origin of the country of the product. When it came to hedonic products, consumers preferred the ethnic background of the spokesperson was the same as the consumers' ethnic background. Drolet et al. (2007) explored the correlation between age difference of consumers, product types (hedonic vs. utilitarian), and appeals of advertisements (emotional vs. rational). The result of the research revealed that advertisements of emotional appeal worked better on senior consumers (aged 65 or over) regardless of product types, whereas advertisements of emotional appeal only worked better on hedonic products as far as young consumers (aged between 18 and 25) were concerned. In the research of Micu and Chowdhury (2010), the influence of advertisement messages' regulatory focuses (promotion vs. prevention) and product types (hedonic vs. utilitarian) on the persuasiveness of advertisements was addressed. The result of the research postulated that when it came to hedonic products, promotion-focused advertisements worked better than prevention-focused advertisements, which meant that advertisements with more positive emotions could arouse more of consumers' memories and have stronger persuasiveness. On the other hand, prevention-focused advertisements were more effective than promotion-focused advertisements on utilitarian products. It could be inferred from recent research on product types that the classification of utilitarian and hedonic products were adopted by many scholars.

Utilitarian Products

With solving problems as the goal, utilitarian products have the objective functions to provide functional benefits to meet utilitarian needs (Babin, Darden, and Griffin, 1994; Engel, Blackwell, and Miniard, 1995). People purchase utilitarian products (such as telephone, washing machine, and printer) for a motive, which could be either passively formed or for the purpose of targeting, eliminating, or avoiding a problem directly. In other word, such products are prevention-focused (Rossiter, Percy, and Donovan, 1991).

Hedonic Products

Hedonic products are products that consumers subjectively believe can gratify their own desire to experience the products, and the process of experiencing such products results in a fun and fantasy sensation in consumers (Micu and Chowdhury, 2010). One example of hedonic products is massage. Consumers, whose hedonic benefits are deprived of by certain products, are likely to switch their purchase motivation to a promotion motivational orientation to enjoy the instant benefits of hedonic products. Seeking for an attractive appearance or a thrilling sensation is one example (Rossiter et al., 1991).

With respect to the classification of products from the perspective of benefits of products, Babin et al. (1994) suggested that the classification of utilitarian and hedonic products applies to classification of shopping as such consumption activities provide both utilitarian benefits (through effectively assisting consumers to locate and purchase the best products) and hedonic benefits (through creating entertainment and boosting self-esteem). As utilitarian benefits revolve around means, functions, and cognition, the value of utilitarian products is to provide consumers a means to achieve their goals. In comparison, hedonic benefits are derived from no-means, experience, and feelings. Consumers of hedonic products regard their own feeling as the goal and won't further consider the practical use of products (Hirschman and Holbrook, 1982).