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## Viking Gylltur

Advertisements have a major influence on our daily lives. Be it by newspapers, the radio, on the internet, television or by billboards, it is everywhere. Whether they know it or not, advertisers are great masters of rhetoric approach in their work. Advertisements use discourses in persuading individuals to purchase their products. For instance, in Iceland the consumption and advertisement of alcohol is illegal. However, it is legal to advertise light alcohol or non-alcoholic counterpart labeled light beer. As a result, light beer ads have increased steadily over the years in magazines and newspapers (Birgir Gudmundsson, 2005). Sales of beer tend to finance the advertisements rather than cover their costs. This paper answers the question of whether the advertisers employ rhetoric approach in making those advertisements.

The second scene commences with three bottles of beer clasp together. A man walks into a room in his office as the bottles disappear. He is looking sad and holding a paper in his hand. It seems he has come out of a meeting and everyone is waiting to hear the results of the meeting. Suddenly, he gestures that everything is okay and everyone raises their glass in celebration. He reaches for a bottle of himself and an emotional appeal to relief is visible as he gestures that everything went as expected. This scene aims at those people who understand working in a stressful place where the fate of many hang on the decisions made by a few of them. However, it not only aims at a stressful workplace, but also those who have been waiting for an outcome or news and the relief they show when it happens in their favor and the reason they should celebrate with Viking Gylltur. Its deductive

reasoning is such that good news call for a celebration that needs some beer and when that happens, why not have some Viking Gylltur?

The third scene involves a young couple taking a break from moving into a new apartment by having some beer. Cardboard boxes and furniture lie all over the place. It begins with two beer cans clinging and ends with a sofa being carried away. The older audience might feel sentimental about their earlier chapters in life as they remember their youthful and loving times and apply those feelings to the beer. On the other hand, the younger audience is hit by an emotional appeal as they are experiencing similar exciting times in their lives. This clip has a very strong emotional appeal of love. Its deductive reasoning suggests that Viking Gylltur is an award for hard work and a relaxing product that rewards the consumers.

The following scene involves a clip from a costume party. A waitress offers a beer to a man in chicken suit. The lighting is dim and only adults are present at the party. It associates the beer with going out and partying. It appeals emotionally to individuals who need excitement and partying. The rational appeal suggests that parties have beers therefore, have some Viking Gylltur.

The final scene is of a young man enjoying a beautiful view whilst having beer in his apartment. He looks satisfied and happy. His expression suggests that daily-life victories are over and a new day is about to start. It suggests that this will happen again. The audience therefore is hopeful and glad to be associated with the unending adventure and feels that this scene could be from their own life and will appear more often.

In summary, this ad identifies the audience with plausible and familiar

situations in their lifetime. For instance, they too can achieve these goals and celebrate with Viking Gylltur, that this beer is an object that makes one's celebration perfect. It associates the beer with achievers or winners and that connection gives the impression that winners drink this kind of beer. The ad appeals to young adults above drinking age, couples starting their life together, parents in family parties and mostly those who treasure family and friends. Therefore, it appeals to adults.

<http://www.youtube.com/watch?v=PE-kDT11dIM>

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