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Comparing Messages Between Coca-Cola and 'The Vampire Diaries' For over a hundred years, Coca-Cola has been around in the realms of consumerism, selling products under a trademark no one would afford denying to have served billions upon billions in diverse multitudes whose developed addiction to Coke renders the age of revolution for carbonated drinks to never go out of fashion. With themes as 'Delicious and Refreshing', 'Good to the Last Drop', 'Sign of Good Taste', 'It's the Real Thing', 'Coke is It!', and 'You Can't Beat the Feeling!', pervasive Coca-Cola advertisers deliver a continuing message of proven worth by the consumers who have discovered a great deal of compatibility between Coke and a variety of meals. Essentially, the company has lived up to the trend of creating such message as to entice more followers and determine how further reception by new generation of drinkers would fare. In the similar manner, 'The Vampire Diaries' of the CW Network manages to be conveyed out of compelling twists and creativity patterned after Stephenie Meyer's Twilight saga. As one of the TV series aiming to be bought into by the common market of Goth vampire dramas just like Coke among its contemporaries, the series developers and producers have opted to function around the concept of youth empowerment by designating strong characters to the cast that are made to portray ordinary students of a university who are bound to discover their unique individual powers and destined fates in the process after Stefan and Damon initiated certain changes. The program appears to catch chief attention through the irresistible charms among Elena and the two male vampire counterparts in a love triangle as intense as the scenes that mean to exhibit possibilities of fusion between classic tales and urban legends. In effect, it occurs that the creators are significantly challenged to meet and exceed

expectations of the audience who have read the story in printed volumes so in order to cut more edges, they employ the usual technique of adding gloss within the stylish sense and external beauty of the young actors. Likewise, the acting is modified and balanced off heavy dramatics to project further classiness and sophistication in the typical modern light which the targeted population of watchers would highly prefer. Just as this show does, Coke similarly takes an attitude that stands by its acclaimed brand whereupon product consumption, its stimulating message within terms as ‘refreshing’ and ‘real’ in commercials seemingly unmask a magical truth inviting first attempts to be annexed. By way of constructing brief phrases with choicest words that register readily to the basic instincts of gratifying the urge to quench thirst in all walks of life, Coca-Cola’s advertisement utilizes such technique as to prompt thirsty drinkers to action. As the resulting sense of urgency materializes, the campaign becomes successful that it raises further acquaintance to the label and expands the soft drinking market accordingly. This manner, Coke is certain to leave a trail of familiarity leading to obsession for the majority of consumers then to greater ends or profits for the manufacturers. ‘The Vampire Diaries’ may have adequately offered viewers the moral advantage of having them think critically on the story’s sensitive and practical aspects besides its mysterious content yet the commodification of sex and fashion is evident. While this is sufficiently plain to see at one side, some viewers would go after the significance of relevant values as believing in self-worth, being real to oneself, and overcoming anxiety over utter differences in nature as among vampires, wolves, witches, and their respective supreme potentials. Still, when a portion of the audience choose to acquire the morale in the true meaning of friendship, others may

be found at a mere inclination to the aesthetic value of the story. In any case, however, each impact bears upon the underlying message of commerce where for as long as the commodified TV show draws on increasing number of followers, regardless of the type of impact in value or principle, it would necessarily reflect good returns on its business. On the hand, unless one gets the actual taste of Coke and the beverages of other labels, it would be impossible to tell the difference by merely watching ad presentations. Unlike the TV series, commodity of this type requires contact with the user to be able to judge how the system of values demonstrated compares with the personal encounter of the beverage as it is drunk. Either way, one may not help recognizing the fact that both industries are responsible for shaping the way people think, speak, and act in response to the demands of changing culture, economy, and society over time. At any rate though, these services are paid for their substance which appeal to people in various ways. This degree of reception by the end-users would in turn be a function of the stability of the service which enables the corporate creators to decide whether to maintain the same mode of business, pull out part of investments, or make adjustments or reparations on message content and how this may be brought across to gain wider acceptance.