

## NEW POSSIBILITIES OF COMMUNICATION OF E-SHOPS AND THEIR IMPORTANCE

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### ABSTRACT

The article deals with the communication of the Westwing web e-shop. The article aims to describe the methods of communication of this e-shop on the verbal level. In the introduction of the article, the topic of communication is set in a broader framework of time and content. This is followed by a review of the selection of professional literature on the topic, a description of the theoretical grasp of the research investigation with a terminological explanation of the relevant concepts and then an enumeration of the methods used. Within the verbal investigation, it is examined how the integration of the recipient into the communication is approached in the communication of the web application, what means are used in doing so, how the symbiosis between the verbal and non-verbal components of communication is realized, and what persuasive means are chosen in the communication. The examples of the communication of this e-shop are used to reveal new possibilities of influencing potential clients and the potential of sales applications. The article concludes by highlighting the importance of creativity for advertising in virtual environments. At the same time, attention is focused on the educational dimension of the new type of communication and its use in the development of professional courses at universities.

### KEYWORDS

advertising, advertising discourse, participation, persuasion

### Introduction

In the introduction, we will try to formulate the reasons that led us to investigate the method of communication of an online e-shop. Firstly, it is the need to focus on new, innovative, creative ways of processing advertising texts, especially given the changes in society in the digital environment, secondly because of changing purchasing habits under the influence of the global pandemic, and thirdly in terms of considering the impact of these changes on education.

These days, advertising is in a period of development of digital technologies, which create reality virtually, in a virtual environment, revealing new approaches and possibilities applicable in this environment.

### **History of advertising**

The history of advertising began in the mid-19<sup>th</sup> century in 1849 with the introduction of the freedom of the press. The second stage of development started from 1900 onwards, the first advertising theories began to emerge, which resulted in the professionalisation of advertising. In the 1920s this was followed by the third period referred to as the objectification of advertising. From 1950 to 1979, issues of predominantly emotional and cognitive perceptions of advertising came to the forefront of research in the next period. In the fifth phase of development, advertising was influenced by the pluralization of advertising media by the end of the 20<sup>th</sup> century, which gave rise to new challenges in communication (Heun, 2017).

The current stage of advertising development is using information technology, making rapid inroads into digital networks, and trying new methods to win customers and advertising. Duden - Universalwörterbuch (2006, p.1802) aptly describes the meaning of the phrase 'to advertise'. Already in Old High German, 'werben', 'to advertise', meant both 'to try to spin', 'to move' and 'to attempt something'. This original meaning of advertising has been preserved and has been expanded to include other aspects such as finding a specific target group, attracting more customers, and gaining the trust of customers. Mainly in today's complex times, gaining more customers and gaining their trust plays an extraordinary role.

In another direction for studying the history of advertising, we can proceed from the latest overview of a team of international authors in the book *Handbook of Language and Digital Communication* (2015) in which Hellen Kelly-Holmes proves that web marketing started in the mid-1990s and focused on supplying primarily customers with information (Kelly-Holmes, 2015, p. 213). Then social media came up in the early 2000s. It aimed at consumer interaction and allowed numerous marketing responsibilities to be performed in one location (price, promotion, product, and place). The current phase, which began with Google's introduction of

personalisation in 2005, is dominated by the concept of 'intelligence'. We are dealing here with the idea that information can be continuously gathered about individuals as they use the web, which can then be used to differentiate them from other users, allowing for personalised and individualised targeting. (Kelly-Holmes, 2015, p. 213).

As previously said, in the early days of web-based marketing, marketers just regarded the internet as another platform for promoting their products. Thus, a commercial web presence had two purposes: first, to increase credibility and promote offline marketing in other media and distribution channels, and second, to inform consumers. Offline techniques and communications were typically just transferred to the firm or product's website. (Kelly-Holmes, p.213). In keeping with conventional tactics in mass-marketing and advertising in print, radio, television, and other media, such an approach entailed essentially one-way communication. While online marketing has subsequently embraced the intelligence-gathering and interactive aspects provided by Web 2.0 in particular, the one-to-many corporate web has persisted, as we will see below – sometimes on its own and sometimes in combination with more interactive ways. The breadth of two-way communication, the magnitude of synchronism, and the degree of control the participants have over the communication are all used to quantify the intensity of interaction between people and groups in the new marketing imperative (Ström et al., 2014). Intermediality, which refers to the interdependence of diverse media, and integration, which refers to the combination of all media platforms and channels into a single campaign with a consistent, repeated message, are two additional significant terms. (Kelly-Holmes, p. 214).

Helen Kelly-Holmes points out that current marketing strategies also take mobility (in terms of technology usage and access via tablets, smartphones, and other devices) for granted. (Kelly-Holmes, p. 214). Mobile marketing integrates all the aforementioned trends with the addition of mobility and the amplification of marketing's ubiquitousness in people's daily lives. As people will have their device with them when they are in the physical retail landscape and/or actually using the product, mobility brings both restrictions and opportunities. (Kelly-Holmes, p. 214). For instance, mobility offers the possibility of targeted marketing during the shopping experience, because people will have their device with them when they

are in the physical retail landscape and/or actually using the product. (Ström et al., 2014.)

In line with the words of Helen Kelly-Holmes, these technological advancements have both responded to and led to a conceptual shift in the consumer marketing notion. The consumer's perception has shifted dramatically. Previously viewed as a passive recipient of marketing messages, the consumer has evolved into not only an active participant in the marketing communication process, but also an equal co-creator of value in terms of products, services, and the marketing process as a whole. (Kelly-Holmes, p. 214). The procedures through which consumers and producers cooperate or otherwise engage in the production of value are referred to as co-creation. As a result, we now refer to 'working consumers', 'co-production', 'prosumption', 'consumer empowerment', 'consumer resistance', 'consumer agency', and 'consumer tribes' among other terms. (Pongsakornrungsilp & Schroeder, 2011, p. 304).

In our article, we will focus on the communication of the German Westwing e-shop web application offering home and garden products and live style products for women and men and operates in many European countries, such as Germany, France, Switzerland, Holland, Poland, Slovakia, Italy, Spain and Czechia.

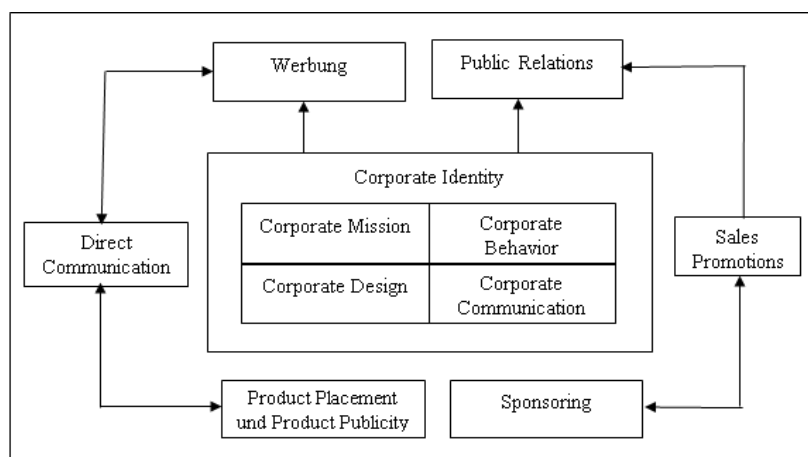
### **Specification of advertising and terminology**

The literature on the topic of advertising is extremely diverse and extensive. The thematic aspects explored in advertising are vast. They include subcomponents of advertising, such as overview publications on the history of advertising (Heun, 2017), the exploration of music in advertising Spangardt, Herget, and Schramm, (2019), the analysis of the digital transformation of advertising (Zurstiege, 2020), and the exploration of cognitive responses of consumers by Astals and Añaños (2011), examining the textual and visual components in advertising (Pieters and Wedel, 2004), examining the visual attention of individuals on purchase attitudes (Hwang and Lee, 2018), examining stimulus selection (Milosavljevic and Cerf, 2008), etc.

Advertising is most often conceptualized as influencing attitudes through specific means of communication (Kroeber-Riel, 1988, p.29). According to Spang (1987, p. 63), advertising is an informative persuasion designed to obtain a good or service. A broader conception of advertising understands advertising as an intentional, non-violent form of influence to induce people to meet advertising objectives (Behrens, Buchli, Hansen, 1975, p. 4).

Berndt and Hermanns provide a different perspective on advertising. In it, advertising is subordinated in the process of corporate identity formation (Berndt and Hermanns, 1993, p. 12):

**Figure 1 corporate identity policy (Corporate - Identity - Policy)**



**Source: Berndt, Hermanns, 1993, p.12**

Advertising is perceived, in line with Janich (2009, p.216), as intentional, purposefully rational, and coercive communication that causes more or less long-term behavioural effects in the addressee. Advertising has used a variety of mass means of communication such as television, radio, print and the internet to achieve this, with the latter platform dominating in today's world, perhaps precisely because it represents the most readily available means of communication.

### **Persuasion as an advertising function**

In our paper, we use the term *persuasion* broadly. Within the framework of persuasive techniques, we include persuasion not only as a persuasive, acquisition, and influence function but also as an awareness, evaluation, and encouragement function, as well as an informative function. Thus, we deliberately expand the list of persuasive functions - persuasive, acquisition, influencing, prompting, evaluating and awareness (Jáklová, 2002, p.169) -- to include the informative dimension, which, we believe, is a priority in terms of persuasion.

The political media product and the advertising media product induce subjective participation of the recipients in the process of receiving the media content. McLuhan (1964) referred to this process as *participation*. We must admit that the concept of participation is not entirely clear and specified. Most likely, it is the totality of communicative interactions between humans and media, and this dichotomy applies at both individual and collective levels (Reifová, 2004, p. 133). It can thus raise several questions. Particularly in terms of the use of participation in the persuasive media process. In particular, we see a problem in the fact that participation, as understood by McLuhan (1964), is difficult to quantify, as participation falls within the process of perception, which is a highly individual affair. Many social, psychological, and cultural factors are involved. This means that no adequate technique has been developed to quantify the extent of the effects of media products on users.

In our paper, we understand advertising text as a specific kind of discourse, and we understand it in agreement with Jones (2018) from three perspectives that suggest a possible research approach to this issue. Firstly, we are dealing here with formal discourse analysis, secondly functional discourse analysis, and thirdly social discourse analysis.

As Jones mentions, formal discourse analysis deals with language above the level of the clause or sentence (Jones, 2018, p.45). This approach enables us to understand how sentences are combined into text units, referring to the linguistic features of cohesion and coherence (Jones, 2018, p.46).

The second is the functional approach, which specifies the language according to the way it is used. This approach allows us to interpret what other people are trying to do when they speak or write (Jones, 2018, p.45). There are many ways to study language in use. This includes examining the role of discourse in certain kinds of activities, paying attention to how different kinds of discourse make it easier or harder to perform certain activities and actions; it also includes examining how people strategically use discourse to communicate their interpretation of a situation or to manage their relationships with the people with whom they interact. (Jones, 2018, p.47).

The third focuses on social aspects and is defined as a social approach. According to this approach, "the way we use language is linked to how we construct different kinds of groups and institutions. It is linked to questions of what we consider right and wrong, who has power over whom, and what we must do and say to 'fit in' to our society in various ways" (Jones, 2018, p.45). Central to this approach is an ideological discourse that always has an "agenda" and serves the interests of certain people at the expense of the interests of others. (Jones, 2018, p. 47).

### **Research methodology**

The subject of the research is the method of communication of the German online shop Westwing in the context of advertising campaigns. This e-shop focuses on selling lifestyle products for home and garden, and in recent months also offers lifestyle products for women and men from the cosmetics and clothing and fashion accessories segment.

Verbal communication was taken into account in the research investigation. We rely on Bühler's (1934) and Jakobson's (1974) model of communication to assign the relevant aspects of communication in the case of our chosen advertising texts. Bühler (1934) refers to the expressive function, the representation function and the appealing (conative) function, of which we focus on the appealing one. Jakobson in his communication theory expands on Bühler's theory (1934) and states the following: referential, aesthetic/poetic, emotive, conative, phatic, and metalingual functions. In our study we have opted for applying emotive and conative

functions. Pollay (1983) and Sovinsky (1998, p.26) followed a similar approach. For instance, Pollay uses a classification of appeals into 42 types. (Pollay, 1983, p.78). The verbal investigation examined chiefly how the recipient is accessed and by what means during web application communication, as well as what persuasive means are used in the communication.

We apply an empirical research method to process German advertising texts, which have been translated into English for our research. The necessary data were obtained by collecting data from this online shop, further sorted, and then systematized and described by the method of content analysis of advertising texts. The detailed descriptive analysis allowed us to target the above-mentioned investigated communication phenomena.

In this article, we limit ourselves to certain aspects of advertising that are relevant to our chosen topic. In establishing working hypotheses, we draw on Heun (2017), who emphasizes customer orientation in advertising texts. We also rely on Jáklová and her assertion that persuasive means must meet two basic requirements, namely the requirement of intelligibility and the requirement of textual credibility (Jáklová, 2002, p.266).

Finally, we rely on a conception of advertising in which advertising is subordinated to corporate identity, including corporate mission, corporate design, corporate behaviour, and corporate communication (Bernd, Hermans, 1993, p.12).

We start from the above premises and set the following working hypotheses:

1. Advertising texts are a reflection of the corporate society
2. Advertising texts reflect the need for greater customer orientation.
3. Advertising texts are comprehensible and credible.

## **Results**

Advertising texts form part of the respective advertising campaign of the business, they are both visual and verbal. The verbal part of the campaign is suitably complemented by the visual component of the communication. The specificity of the verbal component of the advertising campaign lies mainly in the brevity and conciseness of the message, which is linked to the fact that advertising space for a

larger-scale message is not available and would stand in opposition to the products offered by the image.

The material level, also called the linguistic level, contains a repertoire of specially arranged means that are interconnected in the spirit of achieving better effectiveness of effects by using a combination of verbal and visual components. The material means of advertising text were considered in terms of their persuasive function.

For a more effective overview, we will provide the results in the following subchapters.

The research showed that specific aspects of communication were used in advertising texts, namely:

1. in the dimension of appeal,
2. in the dimension of the expression.

Strong emotional aspects were present in advertising texts in the form of appeals, namely appeals to social status, prestige. In the subsequent mentioned examples, we have provided our own translation from German into English.

### **Results in the dimension of appeal**

Social status appeals were used because they encourage customers to buy the products of the campaign. It is implemented in a commanding manner and an exclamation point is used to create a larger, more forceful appeal. The appeal to social status is demonstrated by the following advertising text:

*Garden in France. Bring this style to you! Our stylists have selected garden furniture and accessories that perfectly reflect the spirit of Provence!*

Appeals to the status and prestige of a product often take the form of a challenging question, which is then answered. This is followed by another call to action, which is justified by highlighting the product feature in a superlative. For example:

*A fashionable and timeless arrangement? It is possible. Use furniture and decorations of classic shapes in the most fashionable colours. Baby Blue, Off-white and*

*Fair Gold are unique shades of traditional colours that will be the most popular this season.*

The mentioned selection of examples shows the skilful use of appeals to prestige and social status in these texts. Their exact boundary cannot be clearly defined. One appeal flows into another appeal.

Appeals to fear, appeals to humour, and appeals to eroticism were not used in advertising texts because they did not come up in our excerpted texts.

We have also observed the transfer of implicit meanings through punctuation marks, question marks, exclamation marks (see examples above). These punctuation marks can emphasize, to highlight the power of appeals. For example, the often-present exclamation mark can convey implicit meanings much better than periods. An exclamation mark at the end achieves more activity in the recipient than ending a sentence with only a full stop. From a linguistic and communicative point of view, the exclamation mark conveys urgency, emphasis, and challenge. The question mark achieves greater involvement of the recipient into the communication, giving the impression of an ongoing discourse and the recipient perceives that he or she is being communicated with Jaklová (2002, p.169 ff).

### **Results in the dimension of expression**

In the dimension of expression, there was a strong effort to profile communication with an emphasis on creating and consolidating corporate communication, which is also reflected in the choice of corporate brands and their presentation.

The following forms of stylization could be recorded in the dimension of expression, which we have been based on our observation:

- emphasizing tradition,
- highlighting the brand (reliability, testimonials),
- praise for the founder,
- praise for the brand,
- validation, achievements,
- pathos with an emphasis for you,
- emphasis on credibility, reliability,
- national image,
- the face of the brand as a representative of the upper social class,

- identification with beauty, youth, and success,
- national image
- face of the brand as a representation of the upper social class
- of identification with beauty, youth, success

Examples of the expression dimension are given in the following selection of excerpts:

### **A Examples emphasising tradition**

*TAROT Haute Couture by Dior*

*Maria Grazia Chiuri, Dior's creative director, has created an intriguing tarot-inspired haute couture collection for SS 2021. The collection features mystical elements, symbols of feminine power and the elegance of palatial interiors.*

### **B Examples of emphasizing reliability and testimonials)**

*News in cosmopolitan design*

*The French brand designs sofas, recliners and armchairs inspired by cities: "Florence," "Miami," "Honolulu," "Tokyo" or your favourite "Vienna." These are stylish pieces of furniture made from the finest materials. Newly added to the series are 3 more chair models: "Perugia", "Padova" and "Malaga". Discover their pastel...*

### **C Examples for the praise for the founder**

*Westwing Collection*

*Up to -30% | Our original collection impresses with tasteful design, functionality, and exceptional prices. Which of these are your favourites?*

### **D Examples for the praise of the brand**

*The Westwing Collection is our signature brand, offering iconic designs and consistent designs that add a unique character to your interior! Westwing designers have managed to create furniture and accessories from the ground up that adorn our clients' homes and fully meet their needs.*

### **E Examples of validation, achievements**

*TAROT Haute Couture Interior*

*A collection full of mystique and feminine power inspired by the Dior show for Spring-Summer 2021! His gorgeous designs give us goosebumps!*

**F Examples of pathos with an emphasis for you**

*Your favourite: sofa "Vienna"*

*You really like the "Vienna" sofa, which has become our absolute bestseller. And we have a surprise for you: this model is now available in upholstery in various fabrics (velvet and textured) and in many colours and sizes, as well as in a U-shape! Choose the perfect sofa for you!*

**G Examples of an emphasis on credibility, reliability**

*From catwalks to interiors*

*Fashion critics were delighted by dresses decorated with stones, metal ornaments, painted flowers and zodiac signs. Interior designers then took these motifs, inspired by the Dior show, and helped you create mystical arrangements at home.*

**H Examples of national image**

*Mysterious atmosphere*

*Dior presented a short film about its collection and allowed the public to view it from their couch. The film is a tale of adventure, illusion, and high tailoring, and exudes an air of mystery.*

**I Examples of the face of the brand as a representation of the upper social class**

*Cosmopolitan Design*

*Your favourite French brand is back at Westwing! Best-selling sofas in many sizes and 3 brand new chair models await!*

**J Examples of identification with beauty, youth, success**

*From catwalks to interiors*

*Fashion critics were delighted by dresses decorated with stones, metal ornaments, painted flowers and zodiac signs. Interior designers have then taken these motifs, inspired by the Dior show, to help you create mystical arrangements at home.*

A persuasive presentation by ordinary consumers, often from their employees, such as creative directors of the company, persuasion by experts, but also by the consumer, realized the dimension of expression.

The advertising texts were designed to invite the recipient to take action. This conative form of appeals was recorded in various forms of address, by addressing expected roles, by addressing self-consciousness, by assigning to role models /powerful, experienced, rich, happy, by promising to increase the standard of living, prestige, self-esteem, by giving recipes.

Based on our observation we are listing some more examples excerpted from the advertising texts.

### **A Examples of all forms of addressing**

*The brand was founded in 1982. Its products combine inspiration with elite polo sports and the luxurious atmosphere of Beverly Hills. Our campaign features high-quality textiles branded with the brand's iconic logo. This is the quintessence of American style!*

### **B Examples of addressing expected roles, ideals**

*Beverly Hills Polo Club*

*Up to -60% | Polo logo fabrics from a prestigious brand from the USA. This is classic American style at great low prices!*

Or

*The trendiest shades*

*Cosmopolitan Design sofas are upholstered in high-quality fabrics and velvet in the trendiest shades: blue-grey, cream, navy blue, black or emerald.*

### **C Examples of addressing self consciousness**

*Attention to every detail and unique materials characterise the products of this brand. These mattresses provide customers with comfort worthy of kings and the finest hotels. "Choose what's best for your home," is the motto.*

### **D Examples of pattern matching (experienced, powerful, rich, happy)**

*Royal Palace Bedding*

*Up to -70% | Enter a higher level of comfort! French PREMIUM mattress brand. Only now at extremely low prices!*

### **E Examples of the promise of increased living standards, prestige, self-esteem**

*Fashion trio: White, Blue, Gold*

*Meet this spring's extraordinary colour palette! Soft blue, subtle white and elegant gold create a fashionable yet timeless arrangement*

### **F Examples of serving recipes**

*The speciality of this Spanish brand is wooden furniture with a retro look. It is made from recycled wood, among other materials. Its carved front door impresses with its unusual appearance. It is the real star of the arrangement, to which you only need to choose a few accessories to create an interior with soul.*

### **G Examples of elevation of ideals**

*Visiting Lukáš Kimlička*

*Be inspired by the interior of the famous Slovak photographer who invited us to his apartment, which he furnished himself. Here's the men's version of elegance!*

**Creation of feelings of fear (fear of old age, competition, failure) addressing instincts (for nourishment, security, sexual instincts, maternal and nurturing instincts, aggression, striving for self-assertion, feeling strong, rooted, longing for home, need for luxury, pleasure, and prestige)**

*British brand ECLAT SKIN LONDON specialises in cutting-edge skincare products that slow down the ageing process by eliminating wrinkles, smoothing the skin, and restoring radiance. Their beautiful packaging hides valuable ingredients.*

**Awakening of desires (for love, beauty, health, freshness, nature, potency, masculinity, femininity, emancipation, freedom)**

*This is a Spanish brand whose creator claims to design dreams. Looking at his captivating collection, it's hard to disagree! Ethan Chloe creates luxurious interior designs with the finest materials that are never just functional. They are also always meant to please!*

The stylization of the text itself deserves special attention, often fulfilling a poetic function in the arrangement of the textual parts and creativity. Multiplied by the interaction of signs and graphics, it is easy to understand, with a clear message (readability)

*A garden that smells of lavender...*

*Imagine that the spring days are warming up and you are spending your mornings in an idyllic garden in the French suburbs. The scent of the first spring flowers is everywhere and the idyllic atmosphere is enhanced by the beautiful singing of the birds. Pleasant, isn't it?*

*If the above vision appeals to you and you like the atmosphere of a garden in a Provençal village, you will enjoy the selection of products in this campaign.*

*If you want to prepare your garden for the warmer half of the year and create an atmosphere that invites you to spend time outdoors, all you need to do is set it up properly. The characteristic bent metal furniture in two colours, black and white, will help you create the perfect garden arrangement. Add lanterns, baskets, and wicker decorations.*

The stylization of the text alternates between cognitive and affective content, working with knowledge, beliefs, and attitudes.

*IKER*

*Up to -40% | Pastel and price dizziness from IKER! Sit down, you won't want to get up from these chairs!*

*The trendiest shades*

*Cosmopolitan Design sofas are upholstered in high-quality fabrics and velvet in the trendiest shades: blue-grey, cream, dark blue, black, or emerald.*

## **Discussion**

The presented dimensions of advertising communication are part of the advertising techniques used. One of them is Lifestyle. It is characteristic of Lifestyle that the advertisement is set in a contemporary modern interior showing new lifestyle trends. In the case of Slice of life (the depiction of mundane experiences), the advertisement presented benefits, e.g., in everyday use. If we understand creativity in this sense, it was operational creativity, using knowledge for its practical application. From a marketing perspective, quite common use in advertising. Not so for online e-shops offering, for example in our case, lifestyle products.

Most e-shops offer furniture and accessories without instructions on how to place them in the space, how to combine them, how to create the appropriate style of the home, apartment, etc. In this respect Westwing offers its consumers instructions to design the interior, etc. which involves a creative use of advertising means, with an educational dimension consisting in enriching the horizon, in expanding knowledge (e.g., about individual artistic styles, personalities, etc.)

In the excerpted material, we have observed some desire to educate consumers through the texts promoting various types of products, from furniture to products such as cosmetics and others. The consumer could obtain an overview of styles and designs, fashion, and trends in various areas of human life.

If we approach the issue from the perspective of our investigation, expressive creativity was present in advertising texts, which were subject to our observation, represent innovation, originality, genius, imagination, and the ability to fascinate. This kind of creativity is hardly learned, as it takes on an artistic dimension.

The organization of arguments, the choice of a suitable title and, finally, the sentence structure and the accompanying visual image help create an overall creative impression. The advertising text and its image component are considered to be an important element in attracting the viewer's attention (Pieters and Wedel, 2004).

## **Conclusion**

In our research, we were able to show that the advertising texts used in advertising campaigns are a reflection of the Westwing e-shop and create a positive image of its approach to its customers.

In addition to the product offered by this company, the customers have the opportunity to further educate themselves in different areas of life (media styles, clothing trends, home design and furnishing trends, and an overview of prestigious brands in furniture design).

This e-shop is innovative in this respect and certainly inspirational for many e-shops. In terms of assessing the different aspects of communication, we noted appeals to prestige, and social status in the dimension of appeal. In the dimension of expression, specific stylizations were used in which the emphasis is on emphasizing

tradition, highlighting the brand (reliability, testimonials), praise for the founder, praise for the brand, validation, achievements, pathos with an emphasis for you, emphasis on credibility, reliability, national image, the face of the brand as a representative of the upper social class, identification with beauty, youth, and success, national image, the face of the brand as a representation of the upper social class and identification with beauty, youth, success.

By examining and analysing the German website containing excerpted advertising texts observed in the period of the 1<sup>st</sup> quarter of 2021, we tried to reveal the methods of communication of this e-shop and uncover their individual dimensions that help to sell the product. We have pointed out new approaches to influencing potential clients, which are currently the exception rather than the rule when selling on e-shops. Set hypotheses were confirmed. The advertising texts reflected the corporate image of the company, the emphasis in the advertising texts was on reaching the potential customer, and the analysed data also emphasized clarity and credibility.

The creativity of the advertising message becomes a desirable competence in the creation of advertising text. It means, in addition to the professional competence consisting in choosing the right marketing communication, to master the creative techniques of creating advertising communications. Especially in marketing communication, the real creativity of a communication product lies in originality, unusual ways of presentation, unexpected contexts, provocation, which leads to artistic ambition. These are soft skills that should be part of the curriculum, especially in today's barely predictable, pandemic-ridden world, best presented through the Design Thinking method.

Last but not least, we emphasized the importance of creative soft skills for advertising practice but also for educational institutions that should pay attention to these creative forms of education and new methodological approaches, especially when compiling accreditation materials at universities.

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#### ACCESSIBLE SUMMARY

The article *New possibilities of communication of e-shops and their importance*, reports on the study of the application of communication techniques in the context of the verbal level and deals with the communication of the selected organization on the internet. The issue is very topical, as it reflects the latest communication patterns in corporate communication on the side of companies with stakeholders. Prior to the investigation, we focused on the foundation of the study after a discussion about communication in a broader context, which is backed by the most recent studies and literature on this topic. The verbal investigation and how the recipients are integrated into the communication in the web application communication, what means are used in doing so, how the symbiosis between the verbal and non-verbal components of communication is realized, and what persuasive means are chosen in the communication are the main focus points. The outcome is new possibilities for influencing potential clients and the potential of sales applications, which we have discovered by evaluating a large sample of examples of this e-communication in the selected shop. The investigation concludes by highlighting the investigation's main findings, which we propose to promote, such as the importance of using creativity in virtual environments for advertising, the educational dimension of the new type of communication, and its application in the development of professional courses at universities. However, there are a few issues to consider, both for companies and universities, in terms of being prepared to be flexible and operational in terms of developing and integrating the most appropriate tools in corporate and advertising communication and curricula that would allow reflecting the current needs of modern stakeholders in the online environment.