

A Study on Brand Story Communication from the Perspective of Narrative Theory

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Abstract: With the advent of information explosion in the digital era, promoting the high-quality development of Chinese brands has become the focus of attention from all walks of life. This paper aims to explore the strategy of brand storytelling communication in depth, combine the interdisciplinary theories and practical cases of communication, narratology and advertising, and analyze how to effectively shape positive brand image through carefully constructed storytelling means to help enterprises achieve long-term stable development. Firstly, this paper summarizes the concepts and key elements of brand narrative theory and story-based communication. Secondly, it analyzes in detail the presentation of narrative theme and its utility in brand storytelling communication; then, it systematically combs and analyzes narrative structure from three dimensions: character, plot and scene. Finally, the thesis puts forward some strategic suggestions to optimize narrative subject, narrative mode and presentation method, aiming at providing practical guidance for Chinese brand storytelling communication.

Keywords: Brand story; Story communication; Narrative theory.

1. Introduction

In the digital age, the rapid rise of social media has reshaped the way brands communicate with consumers. Brand stories have become an important tool for companies to attract and influence consumers, which can stimulate emotional resonance and build brand cultural values. Faced with the massive amount and fragmentation of information on social media platforms, how brands effectively convey stories and how these stories are deeply rooted have become issues worth exploring. This study aims to analyze the application of narrative theory in brand story communication, especially in the context of social media. The study will explore how brands use narrative techniques to shape their unique image and values on social platforms, and how these stories promote brand awareness, stimulate engagement, and ultimately influence consumer decisions. Through in-depth analysis of different brand cases, the study will propose effective brand story communication strategies to help brands establish emotional connections in a competitive market and achieve synchronous promotion of business goals and consumer values.

2. Research Objectives

(1) Analyze and summarize the key elements of brand narrative theory and story communication, and how they work together to shape brand image. The goal is to understand how these theories and concepts help companies effectively communicate brand values and ideas through storytelling in the context of the digital age.

(2) This paper discusses the presentation and utility of narrative themes in brand storytelling communication, aiming to reveal how different narrative themes affect consumers' cognition, emotional connection and behavioral response to brands. The goal was to identify which narrative themes were most effective and how to incorporate them into brand communication strategies to optimize brand image.

(3) Systematically comb and analyze the role and

importance of narrative structure (including characters, plots, scenes, etc.) in constructing brand stories. The goal of this study is to provide specific strategic suggestions to help Chinese enterprises optimize their narrative subjects, narrative methods and presentation methods, so as to make more effective use of storytelling to enhance brand appeal and market competitiveness.

3. Literature Review

Brand narrative covers the deeper brand connotation displayed in brand communication activities. It is not only a simple presentation of words or images, but also an intuitive display of the cultural background, value concept and appeal point of the product. Lawrence Vicente first introduced the core concept of brand narrative. He conducted an in-depth analysis of the three main aspects of brand narrative, including narrative elements, types and strategies, and studied how companies use these aspects to build brands that are popular with consumers.

3.1. A Study on the Theoretical Framework of Brand Narrative

Wang Tao (2011) et al. established the theoretical framework of brand narrative based on narrative theory in Storytelling and Branding: Brand Narrative Theory of Constructing and Spreading Story-Case Study Based on Daphne Brand, and took Daphne brand as an example for empirical research. Peng Chuanxin (2012) introduced narrative theory into brand theory research in Research on Brand Narrative Theory: Construction and Communication of Brand Story, explored how brand was shaped and disseminated from the perspective and method of narratology, and perfected the basic theoretical framework of brand narrative theory through theoretical deduction and empirical test. Adam J. Mills Joby John (2021) analyzes from the perspective of brand marketing strategy, using narrative and literary theory to provide information and definition for brand story structure in marketing, and proposes a conceptual

framework for brand story theory construction. Duan Chunlin and Lin Zekun (2018) put forward the principle of "consistency, difference, conciseness and integrity" in telling Chinese stories from the perspective of communication science, and initially systematically constructed the narrative theoretical framework system of "telling Chinese stories well". Cao Yuyue (2020) considers the scene elements and empathy effects in the mobile Internet era in Scene and Empathy: Conceptual Innovation and Practical Exploration of Brand Narrative Theory, and expands the brand narrative theory viewpoint. She Wenting and Zhang Dalu (2023) proposed a brand story construction method aiming at empathy through the study of brand narrative theory. The author believes that the theoretical framework of brand narrative consists of three parts: theme, structure (character, plot, scene) and narrative principles, and its content is rich enough to provide a solid theoretical support for this paper.

3.2. A Study on Story-based Communication

Most of the foreign researches on brand story-based communication focus on story-based advertising, which is supported by semiotics. In his book *Consumer Society*, Bankov analyzes the role of advertising in consumer society and points out that advertising is a symbol machine, which transmits brand values, cultural concepts and other information to consumers, thus shaping consumers' identity and loyalty to brands. In his book *Cognitive Draft, Sequence, Story: Elements of Post-Classical Narrative*, David Herman, an American narrator, expands the scope of narrative research from literature to music, film, drama and dance, involving narrative works with cultural significance in various media. With the wide application of narratology in different disciplines, there are more and more researches on advertising narration.

From the research scope, the domestic research on "story-based communication" involves many media fields, such as TV news reports, documentaries, variety shows, Short Video, etc., and studies the narrative skills, strategies, narrative characteristics and narrative modes of "story-based communication." For example, Tan Yong'er et al. (2023) analyzed the narrative plot, angle and scene from the three dimensions of narrative plot, angle and scene in "Exploration of Story-telling Communication Strategy of Short Video News in the Context of Media Integration," emphasizing the importance of storytelling and interesting presentation of communication content in news dissemination of Short Video. Li Ziqing (2023) thinks that documentaries that can tell stories well should have fine themes, delicate plot laying, touching nuances, smooth narrative rhythm and exciting suspense setting in narration, and uses *Land of Gods* as a case to verify it.

The research focus on brand storytelling communication is mainly on the communication trend, implementation strategy and skills of advertising through storytelling. Yang Yi (2019) analyzed the internal relationship between story-based communication and urban culture and national brand building by taking Pehchaolin, Meijiajing and Liushen as examples in *Research on Story-based Communication and Traditional Brand Image Reconstruction*. Ma Siyu (2019), in "Research on Story-based Communication of Pehchaolin Brand", takes Pehchaolin as the research object, analyzes its advertising text in detail, and summarizes the practical experience and rules of Pehchaolin in the field of story-based communication. Ming Fengjun (2023) analyzed the elements of storytelling

communication: theme, characters and plot in detail from the perspective of communication science in *Analysis of Storytelling Communication Strategy of "Fast Hand" Brand*, and refined and summarized the success of storytelling communication of Fast Hand Brand.

4. Research Methods

4.1. Literature Review

This section involves a systematic review of existing academic material to understand the fundamentals of narrative theory and its application in brand communication. This paper will analyze and summarize the previous research results, identify the role of narrative strategy in brand story communication, and the application mechanism and effect in social media environment.

4.2. Text Analysis

Select the successful cases of brand communication using narrative strategy on social media, and analyze their narrative structure, content theme, audience reaction and communication effect. Through the in-depth study of the case, the commonality and difference of effective narrative strategies are revealed.

5. Research Process

In advertising, brands tell stories to convey key brand messages to consumers; these stories also contain the core values of the brand and convey them to consumers, thus building a deep sense of identity with the brand. As an important means of brand building, story narrative should first have an unforgettable originality that can attract customers' attention. Narratology holds that a complete and excellent story should include themes, characters, plots, scenes and other elements. For story ads, the theme and structure of the story are particularly critical to convey the message of the product and arouse the emotional resonance of consumers.

5.1. A Thematic Study on Brand Story-based Communication

In narrative, the theme is the point of view and opinion conveyed by the narrator. Brand storytelling communication strategy needs brand story theme to present diversification as much as possible. The choice of story themes is relatively broad, usually closely related to the unique selling points, meanings and values of brand products. Brand advertising is to subdivide and deepen the theme of the story through the mining of relevant information about products, consumers and enterprises, and then convey the core values of the brand to the target audience through ingenious narrative techniques. Through diversified story theme expression, it can well stimulate the emotional resonance of the audience, thereby influencing consumers' psychological cognition and behavioral decisions, thereby consolidating and enhancing consumers' overall impression of their brand image.

In the process of brand storytelling communication, with the continuous change of social environment and the continuous upgrading of brand image, the theme of advertising story is also updated and adjusted to meet the market demand at different stages. The theme research of 110 film and television advertisements shows that the narrative themes of 110 film and television advertisements present

certain similarities at the core level, mainly around the core values of the brand for in-depth expansion and deduction, trying to close the relationship with consumers, enhance the audience's perception of brand image and favorable degree, and highlight the brand's "true, beautiful, diverse, positive" content value proposition. Through the analysis of advertising cases, this paper tries to sum up the theme content of several brand stories, and discusses them from four angles: brand core interest point, brand image, brand concept and brand social value.

5.1.1. Life and nature themes reflect the core interests of the brand

Nature and life are one of the most important themes in story advertisement. Art comes from life, and the story of life is small. Advertising thinks about the connection between

brand products and consumers 'vital interests, so as to establish emotional connection with consumers. Advertising, as the carrier of brand storytelling, constitutes a complete form of brand storytelling advertising through the combination of theme and story. In brand storytelling communication, finding the position of differentiation and defining the theme of story are the core of creating unique brand characteristics for different brands. Fast hand, Xiaomi chooses the narrative theme of life and nature as the core to tell the core interest point of its products, which not only shows the advantages of the brand, but also endows the brand with more emotional color in the narrative process, warmly and powerfully enhances the product and brand image, which is conducive to occupying the mind of consumers and enhancing consumers 'goodwill to the brand.

Table 2-1. Analysis of Nature and Life Theme of Some Film and Television Advertisements in 2023

Time (months)	brand	Advertising film title	subject matter keywords
1 month	Schwarzkopf Meituan	Let beauty happen	Record, change
1 month	Taishan puree beer	All things past, all things past.	record, set sail
1 month	Hong Kong land	Turning the Mountain	true
2 months	Magnetic engine	Life	Ordinary people, life
4 months	millet	Life is more interesting than we think	Life, Records
4 months	Panlong Tiandi	Another way of expressing life.	Expectations, choices
4 months	Lianyou Furniture	Advertising on Mount Everest.	Nature, exploration
5 months	Kuaishou	Send Spring	Nature, Records
5 months	Beneunder	Simple Love	nature
6 months	Erie	Ten questions before the exam	Nature, encouragement
7 months	ABC credit card	World Discovery Guide	Common sense of life, blessing
7 months	Taobao	No mistake at night.	Ordinary people, nightlife
8 months	Box Horse	Discover Simple Life	live
8 months	Gujia Home	Pivot Point	Family, warmth
10 months	oppein	Stay in the room.	family
10 months	Huawei	If you are happy, you will clap.	record
11 months	Huawei	Small human things.	separation
11 months	Kuaishou	Dalian people want to win	Home, warm
11 months	Alipay	Traces of life, bottom gas of happiness	Growing up, accompanying.
12 months	Douyin	One Step	Record, struggle
12 months	Meituan	Home will grow	Home, warmth

5.1.2. Dream and companion theme shape brand personality

Personalizing brands and incorporating dynamic emotional components will be an effective way to enhance brand differentiation and visibility, thus making it easier for consumers to perceive and remember brands. Enterprises draw lessons from "brand archetype" in narratology to mold attractive brand personality. According to brand archetype theory, a lasting brand usually has twelve personality archetypes, which include caring, ruler, creator and other

types with stable motivation, as well as innocent, explorer, wise and other types with independent motivation. Among the 110 samples, only 4 TV advertisements were dominated by cartoon characters, one by pets, and the remaining 105 TV advertisements were dominated by real people. Most advertisements tend to choose the theme of dream and companionship, and the brand has the archetypal characteristics of stable caregiver, creator and common man. Dream and companion theme is an insight into the consumer's spiritual world, in line with the common value orientation of brands and users.

Table 2-2. Analysis of dreams and companionship themes in some film and television advertisements in 2023

time	brand	Advertising film title	subject matter keywords
1 month	Meituan	One more year, one more year.	Family, company
1 month	Taobao	"I'm back."	Home, family.
4 months	NIKE	Not hot enough? Just add some more spice!"	challenge
5 months	Tomson bianjian	My old baby.	Mother's Day, company
5 months	DingTalk	Waiting for the Wind.	Encourage, pursue
5 months	Erie	No love, no youth.	Youth, blood
5 months	Mengniu	Mother of the same age.	Mother's Day, warm
6 months	heilan home	100 Happy Chinese Fathers.	Documentary, Father's Day
7 months	Erie	See you on the field with love	Women's football, blood sports
9 months	huiren	The speech of 100 people	dream
9 months	Taobao	Everything that fascinates me.	Asian Games spirit
9 months	Taobao	"Taobao Star Generation"	Dream, struggle
10 months	east of Beijing	Hand Protector	Ordinary people, guards
10 months	Taobao	"Let's watch" love online at any time "	Solitude, company
11 months	proya	Stupid kids.	Inheritance, dreams

5.1.3. Traditional culture theme conveys brand concept

In the process of brand story-based communication, story-based advertising is not only a means of commercial communication, but also a mission of cultural inheritance. Traditional skills are deeply rooted in the long historical and cultural background, and the traditional cultural deposits and historical stories contained in them can provide a large number of material resources for brand narrative. The content

of "traditional history and culture" is highly consistent with the cultural attributes carried by traditional skills, pointing to the image of a deep and passionate cultural brand, and realizing cultural assignment in brand narrative. Exciting story elements into advertising, can arouse the audience's resonance, increase their brand awareness. This traditional culture is fully reflected in advertising creation, which conveys the core values and ideas of the brand with vivid stories one after another as carriers.

Table 2-3. Analysis of Traditional Culture Theme of Some Film and Television Advertisements in 2023

time	brand	Advertising film title	subject matter keywords
1 month	Meituan	Fireworks.	Qingming Shanghe Tu, New Year
1 month	BMW	"Success in attracting wealth"	Fun Spring Festival
2 months	P & G	Life and Development	Custom, ritual
3 months	lizhen	Tribute to the great founder.	Tea, national style
3 months	Beneunder	"Jingzhe Order"	Natural solar terms
4 months	Sogou input method	"Looking for a duck."	Chinese character culture
6 months	P & G CCTV Network	A gift from a thousand years ago to all the children of the earth	Chinese shadow puppetry
7 months	View Summer VIVO	"Chinese Sweet-Southern Music"	Local culture, simplicity, nature
7 months	Yili Palace Museum	"Protecting the Beauty of Ancient Buildings"	Inheritance and Innovation
8 months	Meituan	Eat well, life is important.	Mid-Autumn Festival, kinship
10 months	Yunnan Baiyao	"Greetings from Ascending"	Solar terms, health
10 months	Mercedes-Benz	"An old broken car actually ushered in a restart of life"	originality
11 months	Tmall	Surprise lights up Jingdezhen	local culture
12 months	huaxizi	"Free Oriental Beauty, Mongolian Impression"	Intangible heritage, ingenuity

5.1.4. Public welfare theme highlights brand social value

In the era of Marketing 3.0, the relationship between brands and consumers has fundamentally changed. At the heart of this change is the shift in marketing philosophy from product-centric to humanity-centric, with value propositions that focus not just on the physical properties of products and the satisfaction of consumer emotions, but on digging deep into and emphasizing the values carried by brands and how these values resonate with the inner world of consumers. This means that brands need to go beyond traditional marketing strategies to understand consumers' needs and expectations,

and the values they pursue.

Brands convey their public welfare ideas and values to consumers through story-based advertisements with public welfare themes, so as to enhance the image and status of brands in the public mind. When a brand carries out public welfare story-based communication, it should find out the public welfare theme that matches its own brand, so as to make the brand story-based communication more social value. Through these public welfare activities, the social responsibility and values undertaken by the brand are transmitted to consumers, and a good social image and reputation are created.

Table 2-4. Analysis of Public Service Theme of Some Film and Television Advertisements in 2023

time	brand	commercials	subject matter keywords
6 months	P & G CCTV Network	A gift from a thousand years ago to all the children of the earth	environmental protection
7 months	Widex	Just listen, make the world sound good.	Special groups, hearing
9 months	QQ Music	Hear the music you cannot hear.	hear, see
9 months	Oreal	"By Your Side"	girl power
9 months	Paris Kashi	Life Force Dialogue	Feminine vitality
10 months	adult candy	She and her pink piglet.	Women, health
10 months	proya	The moment and the mood__	Listen, understand.
10 months	Tmall	Help change helplessness.	animal protection
10 months	esthetical	"Allow all old appliances to be replaced first"	Green, environmental protection
12 months	China UnionPay	Poetry Pavilion	see

5.2. A Study on the Structure of Brand Story-based Communication

Structure refers to the overall arrangement and organization of the work, including the arrangement of plots, the setting of characters, the arrangement of time and space, etc. Structure can affect the theme and emotional expression of the story, so when designing a brand story, you need to consider how the main story develops, that is, you need to consider the theme and structure of the story. After analyzing the advertisement samples, this chapter will analyze the structure of brand storytelling communication from three aspects: character, plot and scene.

5.2.1. Research on Brand Advertising Characters

When Russian formalists and French structuralists discussed the relationship between plot and character, they advocated that character should be closely related to his action, and that "participation" or "action" should be the fundamental attribute of character, rather than defining character only by psychological characteristics. By contrast, poststructuralists and semioticians have expanded on this theory beyond traditional symbolism and action theory by proposing that the individual should be regarded as a complex of symbols, and that this entity should be conceived and survive in the world of language. These symbols are not only the description of the external performance of the characters, but also contain the interpretation of their internal meaning and the embodiment of their value. Through comprehensive presentation, a complete, three-dimensional character can be constructed.

Under the influence of structuralism and formalism, the "functional" character view gradually forms, emphasizing the role of character behavior in promoting plot development. Paying attention to the performance of characters in different events can not only effectively promote the development of plots, but also more vividly shape unique characters. The "functional" character concept is applied to the communication of brand storytelling, and a unique and lifelike character image is created by focusing on the change of character behavior, so that consumers can be substituted into the story plot and resonate with the characters, thus achieving the emotional transmission of characters and brands. In this paper, 110 film and television advertisements mentioned in 24 tweets of China's new advertisement selection column in 2023 on Weixin Official Accounts of Chinese advertising magazine are studied. It is found that there are many advertisements centered on characters in brand advertisements, and they are basically ordinary people and public figures. On this basis, brand image advertisements are

classified into two types: single type characters and group type characters by combing and summarizing brand image advertisements. Single character advertising film focuses on a core character, through the core character's story to highlight the character's personality characteristics. Group portrait advertising refers to a story that uses a more diversified narrative method, not limited to a single character, and the core of the story is actually around multiple characters.

5.2.2. Research on Brand Advertising Plot

In Narrative, Hu Yamin (2004) divides plot structure into three levels: function, sequence and plot, and points out that the former and the latter together constitute the basic elements of plot structure, among which plot can be divided into linear and nonlinear categories. In story-based advertisements, the narrator accurately grasps and skillfully handles the plot structure, allowing the audience to more intuitively understand and appreciate the constituent elements of the plot in the advertisement, and then to more deeply grasp the logical connection between various key points. In addition to the structural level, plot conflict is also an important plate that cannot be ignored. In the narrative process, introducing conflict points can speed up the development of the story and enhance the attractiveness of advertising content.

First of all, as far as linear plot is concerned, it can be subdivided into three types: single-line type, double-line type and loop type. Among them, the single-line type takes a single clue as the core, which is the key to the story. It runs through the main line of the entire story and is integrated with other secondary plots to build a compact plot story. The multiple line type consists of four main levels: "main line", "double line", "small story" and "non-action factor". These layers interweave, making the plot more loosely structured than a single line. A loop plot is one that has no main plot and consists of multiple subplots to form a complete story.

Secondly, the non-linear plot type is usually characterized by the disorder or retreat of linear plot, and one of the remarkable characteristics of this change is the subversion and reconstruction of time series and causal logic. Linear plots, by contrast, lead the audience to imagine the end of a story by cleverly involving suspense and conflict, often ending with a complete and happy ending. Compared with linear plot, non-linear plot shows an open structure, which weakens the conflict between characters and plot, pays attention to philosophical expression and creates lyrical atmosphere.

5.2.3. Brand Advertising Scene Research

A good brand story contains many factors such as complete plot, exciting suspense, rich characters, three-dimensional space-time environment and high artistic aesthetic feeling. In

order to maximize the effectiveness of communication, when designing brand stories, we should also consider the matching degree between stories and scenes, and formulate corresponding promotion strategies. "The basic elements of scene construction should include: space and environment, user real-time status, user life inertia, social atmosphere (Peng Lan, 2015)." In different situations, the user's focus and the factors that attract attention will also vary. Therefore, according to the four elements of the scene, the brand story can be diversified and expanded to create personalized stories closely related to the scene.

Brand narrative theory is an innovative application of situational thinking in brand communication practice. Situational thinking is composed of two parts: "emotion" and "context". "emotion" focuses on narrative skills and ponders and analyzes brand products or services with the help of logic of time clues; "context" mainly presents specific situations and conditions when users deal with relevant events with concrete scene descriptions. Situational thinking of brand communication is to construct a situation closely connected with brand and its users in a specific space-time background through narrative techniques, so as to deepen the relationship between brand and consumers.

In the process of brand storytelling communication, we should not only analyze the elements of story, but also pay attention to how the scene construction touches the audience's emotions and promotes these emotions to be transformed into empathy effect for the brand. In situational thinking, empathy allows individuals to perceive other people's mental states in specific situations and deepen their understanding of other people's needs and emotions. In Yunnan Baiyao advertising film "Climbing Congratulations," the traditional custom of "climbing high" is skillfully associated with the core value of "health," and the custom of "climbing high" on Chongyang Festival is taken as the cut-in point to show the climbing scenes of different groups in different situations, calling on everyone to climb high and put their own health on high.

6. Research Discuss

Based on sorting out the narrative subject and structure in the research sample, this chapter analyzes the actual cases and finds out the problems in brand storytelling, such as theme homogeneity, focusing on egoism, etc.

6.1. Homogeneous Narrative Themes

Homogenization of narrative theme refers to the appearance of the same or similar theme, plot, character setting, etc. in narrative works, which leads to the lack of unique personality and depth of works, and makes the audience appear aesthetic fatigue or even rejection psychology to the content of narrative works. A thematic study of 110 films and television advertisements shows that there are similarities in narrative themes at the core level, and the homogenization phenomenon is obvious. In order to quickly establish emotional connection with consumers, many brands tend to choose narrative themes that have been widely accepted and recognized, even narrative themes, such as pursuing dreams, warm family atmosphere, struggle, even traditional culture, festivals, etc. These narrative themes catering to public preferences and aesthetics can bring certain attention to brands in the short term, but they also bring convergence in narrative themes, which also leads to the lack of uniqueness and depth in content and emotional expression of brand narratives, so that audiences cannot identify the

unique value of brands among many homogeneous narrative works.

In this era of "content is king", brand narrative seems to have fallen into rigid narrative logic, relying only on narrative themes with high topic, hot spots and popular preferences to imitate popular narrative styles in the market to attract attention, which cannot support the long-term development of brands. Similarly, the role of brand stories in building brand image and enhancing brand value has not been paid attention to by companies. It is also difficult to resonate with consumers, let alone enhance the image and value of the brand.

6.2. Egoistic Narrative Model

Brand narratives tend to be self-centered and tend to show and defend brand self-interest in content, plot, character motivation and perspective. Whether the brand voice is conveyed directly through the first person or the brand image is constructed through the second and third person narration, these narrative perspectives are brand-centered and always focus on the brand, product or advertisement itself.

This narrative mode, to a certain extent, can clearly convey the brand information, but its narrative purpose is too strong, often ignoring the feelings and needs of the audience. Brands in narrative, too much attention to the "I" narrative, standing in the perspective of the authorities will be considered altruistic, once more reflection, will be aware of the essence of self-interest, this is also the consumer often produce a lot of content "you just want to sell goods" and other reasons for feedback. In this narrative mode, consumers, as an invisible "bystander", see the brand's carefully arranged, self-centered narrative, which cannot really be integrated into the story and cannot resonate with it, which makes the brand and consumers feel a sense of distance and affects the emotional connection between the brand and the audience.

7. Research Suggestion

Brand storytelling has become an important means to establish emotional connection between brand and consumers. In view of the above problems, this study puts forward optimization suggestions from three aspects: narrative subject, narrative mode and expression mode.

7.1. From Advertisement to Narrow Advertisement, Deepening of Brand Narrative Subject

In the era of new media, with the disappearance of traditional centralized media such as television, advertising has become difficult for everyone to see and remember, and gradually become "narrow advertising." With this change, brand narrative also needs to adapt to the ever-changing communication environment, from the traditional advertising model to a more precise and in-depth "narrow advertising" strategy, narrative subject should also adapt to this change, in a more focused and deepened way to establish contact with the target audience.

The core of brand narrative is to show the brand's "sincerity", which is not only achieved by deliberately establishing people, but to truly and effectively meet and serve the brand's target audience. In the face of consumer demand, brands should think about how to provide content that is truly valuable to consumers, rather than just pursuing superficial creativity and publicity. In this process, empathy for brand narrative becomes the key, which is to find the true

symbiotic relationship between things and people. The best relationship between things and people is to feel natural. Excellent creation essentially connects products with people. For some commodities, when digging deeply, it seems that the "relevance" between them and people is not large. It is necessary to dig deeply into the connection point between products and people, and build a close connection through creativity and story to enhance the attraction and appeal of advertisements, so that consumers can more easily resonate with brands.

Brand narrative should focus on creating content that is truly valuable to consumers, creating diversified and professional narrative subjects to keep the public sensitive to brand memory, rather than thinking about what advertising creativity should do, showing brand altruism through practical actions, rather than staying on the surface of propaganda slogans. This kind of deep thinking and action is the key to building a successful brand narrative.

7.2. Create a Unique Narrative Language, From Plane to Three-Dimensional Transformation

Language is not only an important way for brands to establish contact with consumers, but also the core embodiment of brand differentiation and uniqueness. It represents the creative heart of narrative, and reinventing the language of brand narratives is a key trait. It is the first interface of symbiotic relationship between brands and people. Language does not just refer to copy, but all the "materials" that construct narrative, including visual design, sound, action, etc. Through careful design and flexible use of these "materials", the brand's unique narrative style and dialogue system are constructed. The uniqueness of narrative language is reflected not only in the style and composition of language, but also in the in-depth understanding and satisfaction of consumers' needs by brands. Through in-depth understanding of consumers' inner world and lifestyle, narrative content closer to consumers' needs can be created. Language itself is also the brand differentiation and "moat", think of great leaders, powerful actors, through distinct language and speech style, let the audience recognize and remember them; Many music, film and television, literary works convey themes and truth may be well known to everyone, but the content is still moving or fanatical or thoughtful, the first source of its attraction also lies in the language style and composition.

For brands, it is necessary to re-examine and create their own narrative language. Through in-depth understanding of consumer needs and expectations, the use of creativity and imagination to build unique narrative styles and dialogue systems, brands and consumers to establish a closer connection, to achieve brand sustainable development.

7.3. Innovate Narrative Techniques and Break the Conventional Framework

Innovative narrative means not sticking to the traditional linear story structure, but trying to present brand stories in a nonlinear or fragmented way, using novel and unique story-based long pictures, interactive cartoons and other narrative forms, so that consumers can feel the charm of the brand in a brand-new experience and arouse their curiosity and desire to explore. When constructing brand stories, innovative narrative techniques are used to break the traditional narrative framework and construct a unique and fascinating story world.

With nonlinear and fragmented narration, skillfully using time jump, memory interweaving and other techniques, the story is set up with suspense, dynamic plot and unpredictable ending, which makes the story clues complex, full of uncertainty and openness. The use of this narrative technique not only enhances the artistic tension of the work, but also gives consumers greater interpretation space and imagination. Audiences need to think and speculate constantly during the viewing process, and interact deeply with the works, so as to experience a richer viewing experience.

7.4. Integrate Into Social Hot Spots, Show Brand Attitude and Responsibility

In brand storytelling communication, paying attention to social hot events is as important as the brand itself. A mature narrative model should attract consumers through sincere emotions and deeply rooted stories with the help of social events and major ceremonies. In this way, while inheriting classics, it can also expand its influence and attention by using external social events to realize the deep interaction between brand and society. It is necessary to skillfully integrate micro and macro narration, not only to understand the changes of the times from the macro perspective of the national society, but also to capture individual emotions from the micro perspective of life. This combination closely interweaves individual destiny with the context of the times, user emotion and brand concept, which makes it easier to touch the heart of the audience and cause strong resonance. By closely integrating current hot topics or social phenomena, the brand story is integrated with them, which not only shows the brand's keen insight and unique insights into social issues, but also shapes the brand's positive and positive image. While paying attention to social problems, consumers can also feel the values transmitted by brands, thus generating deeper emotional connections and favorable feelings for brands.

7.5. Combine Traditional and Popular Elements To Enhance Brand Cultural Connotation

The core of brand culture lies in the fact that enterprises or advertisers inject profound and diversified cultural connotations into commodities, so as to arouse consumers' resonance and identification. In the communication strategy of brand storytelling, the ingenious integration of traditional culture and modern popular elements can not only enrich the cultural heritage of the brand, but also create a unique and charming brand image.

Under the background of increasing cultural self-confidence, the tide of national tide is strong, and young people's love and identification with Chinese traditional culture is becoming stronger and stronger. In the process of brand storytelling communication, we should deeply root in local culture, excavate and flexibly use traditional elements for innovative expression, and inject innovative vitality into story presentation with the help of modern scientific and technological means, so as to harmoniously integrate ancient cultural genes with modern elements. The brand's empowerment of traditional culture can not only help stimulate the interest of users at all levels, but also highlight the responsibility and responsibility of the brand to the society, effectively shorten the distance between the brand and young consumers, and significantly enhance the communication effect and influence of the brand. Especially for Generation Z (born between 1995 and 2009) who grew up with the Internet,

brand rejuvenation has become a key marketing tool. In the communication between the brand and young users, the popular elements are integrated into the communication context of young users, and the brand can effectively break the gap between young users, maintain the brand's youthful image, display the unique personality of the brand, and lay a solid foundation for the long-term sustainable development of the brand.

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