Understanding the relationships between poeticizing language and brand content strategies: an exploratory study using the theory of economies of worth

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ABSTRACT

While brand content strategies are shifting away from traditional commercial discourse to combine dreaming and consumption desires, especially in luxury, growing practices such as poeticizing brand language bring to light more diverse logics. This exploratory research aims to better understand how, beyond the opposition between commercial interests and the "*dream formula*" (Dubois & Paternault, 1995), the use of poetic language can expand the space for conversation within brand content. Using the theory of economies of worth (Thévenot & Boltanski, 1991), content analysis (conducted between March 2023 and July 2024) of semi-structured interviews with freelance content writers, both specialized and non-specialized in fashion and luxury brands, contributes to identify the coexistence of additional concerns linked to the accuracy, impact, and societal role of content.

Keywords: Brand content; Poetic language; Luxury brands; Theory of economies of worth

INTRODUCTION

By definition, brand content is freed from traditional commercial argumentation (Hollebeek & Macky, 2019), making it a powerful vector of desirability, particularly for luxury brands (A.J. Kim & Ko, 2012; Xie & Lou, 2020). However, in a sector currently experiencing a slowdown with a loss of 50 million consumers in 2024, brands must reinvent the "*dream formula*" (Dubois & Paternault, 1995) to stimulate growth[1]. According to an Ipsos study published in January 2023[2], the growing number of digital communication channels and the rise of customer-centric luxury are compelling brands to adapt to the evolving dreams of individuals within a context of economic, political, and sociocultural tensions. Recent research reveals that content strategies are no longer solely aimed at obscuring brands' commercial interests (Hollebeek &

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[1] Luxury Monitor study conducted in 2024 by Bain & Company in collaboration with the Altagamma Institute.
[2] Ipsos Views Study: "Keeping the Dream Relevant: Rethinking how to deliver the luxury experience", January 2023.

Macky, 2019; Kim et al., 2015), as consumers - especially younger, ultra-connected generations - are increasingly aware of and sensitive to marketing strategies. Instead, these strategies seek to create spaces of consensus between dream and reality. Some types of content, particularly those developed within artification strategies (Heinich & Shapiro, 2012; Shapiro, 2004), successfully combine commercial and non-commercial logics, simultaneously serving the brand, its products, and the often complex aspirations of its customers (Arrivé, 2021). Despite this fundamental shift in the orientation of content strategies, it remains underexplored in managerial and academic literature.

At the same time, brand content practices are evolving toward increasingly diverse forms of expression. Poetic language, which has been used for a long time in product naming and advertising slogans, is now infused into all types of brand content (Le Monde, 2015; Forbes, 2022)[3]. For instance, in 2018, Chanel showcased its new makeup line with a communication campaign centered on excerpts from poems such as *Les Fiançailles* by Guillaume Apollinaire. Some brands have ventured into collaborations with young poets revealed on Instagram as part of their digital strategies (e.g., Gucci x Cleo Wade in 2018). Renowned for its rich word culture deeply embedded in its brand identity, Hermès frequently engages in linguistic creativity, as exemplified by its 2016 "Hermèsistible" brand content campaign. As Roland Barthes (1963) noted, poetic language is ambivalent—capable of both enhancing the appeal of a commercial message and evoking the "*great dream themes of humanity"*. Its growing use by brands today presents a significant yet underexamined opportunity to understand the diverse logics underlying content strategies (Brown & Wijland, 2015).

Given these findings, this research adopts an exploratory approach to provide a comprehensive understanding of how the poeticization of brand language, as a brand content practice, combines multiple objectives, ranging from strictly commercial considerations to addressing individual and societal issues. A qualitative study was conducted through 12 semi-structured interviews with content writers specializing in luxury and non-luxury sectors. Using manual and thematic content analysis guided by the theory of economies of worth (Thévenot & Boltanski, 1991), the study explores professionals' viewpoints and perceptions of their practices and the phenomenon of poeticization in brand content strategies.

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[3] Vignal, M. (2015, February 16). Le luxe se cherche des lettres de noblesse. *LeMonde.fr.* https://www.lemonde.fr/m-styles/article/2015/02/16/le-luxe-se-cherche-des-lettres-de-noblesse_4574882_4497319.html
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LITERATURE REVIEW

Recent research in management science has explored the increasingly complex logics governing brand content strategies, particularly in the luxury sector. The phenomenon of language poeticization, still underexamined as a brand content practice, serves as a compelling example.

Luxury Brand Content Beyond the Dream. Designed to create valuable content for consumers beyond explicitly commercial discourse, brand content is an effective strategic approach to spark interest, engagement, and trust (Hollebeek & Macky, 2019). For luxury brands, whose business models rely on the "*dream formula*" (Dubois & Paternault, 1995), brand content is extensively used to craft a universe of rarity (Kapferer, 2012) and foster emotional connections with audiences (Bazi et al., 2020; Xie & Lou, 2020; Donzé & Wubs, 2019; A.J. Kim & Ko, 2012). Among the various practices employed, content developed within artification strategies - incorporating a "process of transforming non-art into art" (Heinich & Shapiro, 2012; Shapiro, 2004) - stands out for its ability to communicate the extraordinary, making it one of the primary vectors of desirability for luxury brands (Arrivé, 2021; Kapferer, 2014). While the dream remains central to the creation of luxury brand content, today's brand content strategies are shaped by more complex logics. Managers must balance brand performance objectives with the increasingly sophisticated desires and aspirations of consumers (Arrivé, 2021; Hollebeek & Macky, 2019; D.-H. Kim et al., 2015).

Poeticization of Language, Content Strategies and Coexisting Logics. Since Barthes' work (1963), the interplay between poetry and communication has intrigued researchers (Stern, 1988). Advertising language, along with product and brand naming, is particularly distinguished by its nearly systematic use of the poetic function of language (Barthes, 1963; Sermier, 2020; Wolfson, 2012), defined as a departure from ordinary language where "*words and their syntax ... carry their own weight and value*" (Jakobson, 1963). The aesthetic value of the poetic function is recognized for enhancing message impact and evoking dreams in consumers' minds, particularly in the luxury sector (Pathak et al., 2017). However, the growing poeticization of content is seen by some authors as fertile ground for multiple and often complex interests in branding strategies. Through its parallelisms, polysemy, and evocative power, poetic language enriches the universe and positioning of brands (Brown & Wijland, 2015). These recent works invite us to reconsider the traditional conception of poetic language in marketing, which has been predominantly viewed through the binary lens of commercial motivations and the reintegration of dreams (Barthes, 1963). In this perspective, our study aims to investigate the coexistence of more diverse logics at the core of poetization practices in brand content. The luxury sector, as a particularly representative context for this phenomenon, provides a relevant field of study.

Theoretical Framework: The Economies of Worth (Thévenot & Boltanski, 1991). To

analyze the various roles that poetic language might play in brand content, we rely on the theoretical framework of the economies of worth, developed by Boltanski and Thévenot in 1991. This conventionalist approach, which has gained significant traction in management science (Cerio et al., 2021; El Euch Maalej & Roux, 2012; Roznowicz & Odou, 2021), examines how forms of agreement emerge from divergent logics of action in any social situation. According to Boltanski and Thévenot, the justifications put forward by stakeholders during moments of tension stem from value systems or "*worths*" structured within distinct "*worlds*". The challenge is thus to identify the worlds present in a given situation to better understand the tensions and possibilities for compromise. This theory has already been used as an analytical lens in Arrivé's (2021) work, which identifies three primary logics coexisting within content strategies based on a study of Louis Vuitton. These include a strictly commercial logic centered on the product and other logics more focused on the customer and the brand, emphasizing symbolic dimensions such as heritage values and inspiration.

METHODOLOGY

The comprehensive goal of our research directed us towards a qualitative methodology (Dumez, 2016). Since the research topic had been scarcely studied, an exploratory approach was implemented to identify the key points of tension and compromise between poetic language and brand content strategies (Charreire & Durieux, 1999).

As part of our study, we collected data from 12 respondents involved in the creation of online and offline brand content (websites, newsletters, social media, podcasts, brand magazines, etc.) between March 2023 and July 2024. The respondents were progressively selected via their websites or through the professional network of the authors. In order to gain a comprehensive view of brand strategies, we prioritized recruiting independent professionals who worked intermittently or more consistently for brands or communication agencies. Given the significant role of luxury in understanding the phenomenon, six interviews were conducted with professionals specialized in this sector. Six other interviews with generalist professionals completed the data. These semi-structured interviews, lasting between 30 minutes and 1 hour and 30 minutes, were based on a guide divided into three main parts: the first aimed to gather the respondents' views on the phenomenon of poetic language in branding and the strategic intentions set before practice. The second part explored their experiences related to content writing practices, either using or not using poetic forms of language. Finally, we questioned the relationships between the phenomenon under study and the various stakeholders (writers, brands, consumers). Each interview was recorded and transcribed in full, which facilitated the analysis of the collected material.

Based on the theory of economies of worth (Thévenot & Boltanski, 1991), a manual

and thematic content analysis (Bardin, 1977) was conducted with the goal of identifying the different logics involved in the relationships between the poetic language of brands and brand content strategies. We chose to retain the three worlds already identified in the works of Arrivé (2021): the inspired world, based on creation and daydreaming, which reflects the purpose of brand content and thus constitutes the reference world of our study; the market world, focused on the pursuit of desirable and marketable objects, which values ownership and competition; and the domestic world, which rests on values related to tradition, precision, and simplicity. Two additional worlds, also present in the discourse, were added to the study (the sixth world, the industrial world, was not mentioned): the fame world, structured around image, communication, and the quest for notoriety; and the civic world, which aims for solidarity and the common good.

The development of an analysis grid of common worlds, based on the works of Boltanski and Thévenot, allowed us to define the lexical fields characterizing the values of each world *(see appendix 1)*. Based on this lexicon, our work consisted of identifying the worlds present in the respondents' discourse - these worlds corresponding to different logics in the phenomena and experiences discussed (poeticization of language, strategic intentions of brands, professional practices). We then highlighted the themes and sub-themes that reflect the relationships of tension and compromise between poetic language and content strategies, within the reference world of brand content, the world of inspiration, and between the world of inspiration and the other worlds present.

To date, 8 out of the 12 interviews have been analyzed, providing initial results.

PRELIMINARY RESULTS

While the phenomenon of poetic language in brand content is observed by all respondents, particularly in the luxury sector where the practice is longstanding, it appears from their discussions that the underlying logics have become more complex in recent years. The traditional opposition between dreams and commercial objectives remains, of course, the main point of tension and compromise within content strategies. However, certain characteristics inherent to poetic language introduce new challenges related to the accuracy, impact, and societal role of communication texts *(see appendix 2)*.

Poeticization of Content and the Creation of Dreams: Tensions and Compromises in the Inspired World.
The use of poetic language primarily responds to an inspiration-driven logic, central to brand strategies, particularly in the luxury sector. While several respondents specify

that not every discourse invoking the imagination is considered poetry—"*For me, storytelling is explaining a story. Poetry comes in... Because we really seek intention, an emotion in the content.*" *(Interview #3)* - they all agree that brand content and poetic language share a common purpose: to bring to life a waking dream that originates in the "*beauty,*" "*musicality,*" or "*evocations*" of the text *(Interviews #2, 3, and 7).* Whether called "*editorial,*" "*concept,*" or "*audacious, cheeky, offbeat tone*" in exchanges or briefs *(Interviews #2, 6, and 8)*, both copywriters and brands describe a language that goes beyond a simple commercial message to open up to more abstract themes, projecting individuals outside the reality of consumption: the soul of companies *("It's true that if it's in the brand's core, something right will happen. So, I see a big difference between small marketing stunts and the founding myth, almost sensitive and metaphorical expression to weave the thread of a poetic metaphor. Poetry plays this role of awakener," Interview #1)*, escapism *("Now, we have very heavy news. I think people will need a breath of fresh air. So, I think we might go back a bit, reusing maybe some words that seem inaccessible but will still awaken curiosity." Interview #5)*, deconstruction *("Poetry allows for rebuilding a world. It deconstructs to rebuild something else and, from there, touches people." Interview #4)*, or even the shared experience of humanity *("...poetic language will always be necessary because creating emotions is human, it's art, it's the essence of humanity, it's what makes people vibrate, what makes us more human and what distinguishes us." Interview #3)*. The eruption of poetic language into brand content also raises questions about the proximity of brands to the world of art and creation: "*So, Perrier-Jouët, they're a bit less known, but they have a high-end positioning, and their story is very linked to Art Nouveau. [...] In fact, even in their language, it's there, meaning they really like evocations, lyrical outbursts, that speaks to them a lot, like the spirals we find in frescoes, Art Nouveau, etc., we really find them in the language*" *(Interview #3)*.

Poeticization and Desirability of Content: Tensions and Compromises Between the Inspired and the Market Worlds

The tensions already identified between the commercial and non-commercial interests of brand content (Arrivé, 2021) are central to the concerns of copywriters. Although it is acknowledged that some professionals seem to "*forget*" the marketing purpose of the texts *(Interview #2),* the literary background of some respondents leads them to take a more critical look at the practices. One of them reminds us that the language of brands has a primarily commercial aim and cannot be confused with poetry as a literary genre and language: "*I don't believe in poetry in the deepest sense for brands, because poetry is the most free and open form of speech, which is incompatible with brand objectives." (Interview #8).* Others lament the persistence of an opportunistic logic in brand strategies: "*And then, taking a poet, that's easy. Art is overused, you've seen it, so they all first touched on art. Now, they're going to move a bit more into poetry. But for me, it's nonsensical in the etymological sense if it's not what they have that's rare and special. So, they either use it as a cover, or they will*

associate with authors, but I'm wary of anything that's superficial." (Interview #1). Another point of tension noted is the distance that a certain form of poetry can create with consumers: "*The extremely negative aspect for me is that it's completely excluding. Not everyone understands the words. You can feel excluded. There are really two sides to it...*" (Interview #3). Yet, in general, the poetic tone finds its place in brand texts because the main lever of brand content is to arouse desire, whether for selling or for making people dream. This logic is particularly observed in luxury, where the supposed dichotomy between dreams and commercial interests would actually be illusory: "*It's important to accompany the product and its price with a seductive and poetic text, depending on the collection, the stakes. And that's where, for me, the weight of words becomes so important… Because it's not just about making beautiful texts, it's about selling. And in luxury, let's not forget the primary goal is still to sell.*" (Interview #7). Beyond desire, the aesthetic and semantic value of poetic language contributes to offering the consumer a unique brand experience: "*So this poetic language, at least this beautiful language, will have both an aesthetic value and an informational value, a quest for meaning for the consumer or the person. Yes, I think it will help maintain the experience and then it's the brand's choice whether to include information. For me, poetic language is mainly there to maintain a quality experience throughout the customer's purchasing process. Well, not just purchasing, actually, it's the entire customer experience from their first contact with the brand to their loyalty and the relationship they have.*" (Interview #3). Some respondents also point out the coherence between the poetic language, the products, and the company: "*... everything is really linked in this poetic language. It's also in the essence of the products, the company's operations, everything they do in the end.*" (Interview #3). More broadly, poetic language is inherent in the very "*experience*" of luxury (Interview #7), which is why premium brands are keen to use it: "*But obviously these brands also seek to infuse a poetic tone because, in the end, what do they do? They just mirror the great houses. So they try to have the same kind of communication...*" (Interview #7).

Poeticization and Accuracy of Content: Tensions and Compromises Between the Inspired and the Domestic Worlds

The concept of accuracy is particularly prevalent in all discussions. While some respondents regret that the accuracy of words is lacking in most textual content, it is nevertheless essential for the birth of a poetic emotion: "*We also pay attention to the accuracy of words, ensuring it's not too much, etc.*" (Interview #3). More specifically, a return to the simplicity of words inherent to poetry would meet the new expectations of consumers: "*There are words like 'brilliance,' 'perfect tint,' which are very simple, used everywhere. Well, that works, but that's it.*" (Interview #5). Implicitly, the work of writing content questions the balance between the artist's approach, focused on creative freedom, and that of the craftsman in search of precision: "*... And as soon as we're in the emotion of beauty, in the feeling, we're in creation. So if we're in creation,*

we're in the artist. But then, if you ask me to write an article of about a thousand words where it needs to be for digital, with SEO words because we first need to talk to Google before talking to customers, that's when we're in craftsmanship. So we're really in between, between the artist's work and the craftsman's work." (Interview #5).

Poeticization and Impact of Content: Tensions and Compromises Between the Inspired and the Fame Worlds

When perceived as a trend or a communication tool, the use of poetry can encounter a negative response from consumers: "*So, consuming new authors, new poets, yes, for an event, during a show, why not. But again, I say, be careful. You see, you don't get a second chance to make a first impression. What seems trivial still leaves a mark in the sensitive world. Now, we can erase the rational side of a statement more easily than the sensitive side." (Interview #1).* However, poetic text represents a real strategic opportunity in terms of impact in digital and editorial content: "*Now, there's a return of editorial on podcasts, newsletters, where you need a poetic title or at least an impactful one (highlighted texts). I've also created training content where I had to communicate this idea of poetry to collaborators." (Interview #2).* By its very nature, creating images, poetic language resonates particularly with visuals *("Sometimes, it's the visual that will be conceptual, maybe poetic, and sometimes, our words will be more poetic, but the visual will be very straightforward.", Interview #6)* or digital tools *("In digital, I work a lot on CTAs (Calls-to-Action). For example, I might say 'gallop with...'. That adds a little bit of poetry...", Interview #2).* In contrast to ordinary language, it can also contribute to singularizing the "*tone of voice" (Interviews #4 and 8)* or the brand image in the consumer's mind: "*So, first of all, brands are eager for a unique way of speaking. And within that uniqueness, I believe poetry has its place." (Interview #4).* Among younger generations in particular, certain features of poetry like "*musicality,*" "*short format,*" and text originality *(Interview #4)* can be seen as attractive.

Poeticization and Societal Role of Content: Tensions and Compromises Between the Inspired and the Civic Worlds

Most respondents acknowledged that they seldom question the societal dimension of language, particularly poetic language, in their professional practices. While reflections emerged on the importance of the value of words in a general context of "*pollution of speech" (Interview #8),* some copywriters pointed out that the use of poetic language by brands could contribute to the valorization of French cultural exception: "*And English has less of this poetic function. That's my point of view as a translator, but English is more conceptual, it brings an idea, a concept, but not the dream, the emotion, the sensation. French does that." (Interview #2).* The discussion also revolved around a potential link between the need for social calm and the return of a certain lightness in language: "*So, my feeling is that indeed, what I was telling you, regarding current events, we're going to need lightness. So, words... elegant,*

light, words that step away from the current events. I think they might have their importance." (Interview #5).

DISCUSSION

Building on the phenomenon of language poeticization, which is particularly prominent in the luxury sector, the initial findings of our research confirm previous studies that highlight the central, seemingly paradoxical axis at the heart of brand content strategies: breaking away from commercial discourse to both communicate dreams and provoke the desire to consume (Arrivé, 2021; Hollebeek & Macky, 2019; D.-H. Kim et al., 2015). While recent works question this bipolarization of objectives, both in poeticization practices (Brown & Wijland, 2015) and in brand content strategies in general (Arrivé, 2021), our study allows us to identify, under the framework of the theory of economies of grandeur (Thévenot & Boltanski, 1991), other combining logics:

- Poetic language could bring a sense of accuracy and simplicity to brand language, increasingly expected by consumers;
- The uniqueness and resonance of the poetic tone would offer an opportunity to give the brand a voice and enhance its impact in a context of digitalization and shrinking attention spans;
- Deeply linked to the French language, the poetic function could also contribute to reaffirming a cultural exception and promoting a way of life in times of crisis.

Beyond the challenges they may raise, these issues present an interest, ultimately, in strengthening consumer engagement, who are increasingly seeking consensus, and improving the performance of brand content strategies, particularly in the luxury sector, which is looking for new sources of attraction.

Although many precautions have been taken, this research is not without limitations. Further discourse analysis will help nuance or strengthen the initial findings. Moreover, while Arrivé's (2021) works considered various stakeholders involved in content strategies (business teams, communication teams, and the general management of the Louis Vuitton brand), our study is limited to the perspective of content writing professionals. It would be beneficial to conduct additional interviews with managers and consumers to provide further insight into the identified logics. The theory of economies of grandeur, while suitable for understanding coexisting issues, could be complemented by other theoretical frameworks.

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Appendices

Appendix 1: Analysis framework of common worlds according to Boltanski and Thévenot (1991)

	The inspired world *(Saint Augustin, La Cité de Dieu)*	The domestic world *(Bossuet, La Politique)*	The fame world *(Hobbes, Le Léviathan)*	The civic world *(Rousseau, Du contrat Social)*	The market world *(Adam Smith, La Richesse des nations)*
Superior principle (principle of coordination, convention constituting balance between individuals)	The burst of inspiration	Tradition The hierarchy The generations The image of the father	The reality of public opinion Success	The preeminence of collectives The general will	Competition The desires of individuals Possession Ownership of rare properties
State of greatness (as opposed to state of small, defines the different states of magnitude. Great individuals are the guarantors of the common superior principle)	Enlightenment Grace The unspeakable, the ethereal and the mysterious The experience of an inner impulse, the spontaneous state Emotions and passion Lack of control Extravagance and the unusual	Continuity, permanence Accuracy Openness and trust Discretion and reserve Loyalty Simplicity Delicacy and thoughtfulness	Celebrity, reputation, visibility	Regulatory and representative	The desirable The value (of) Luxury Success Opportunism
Dignity of people (sharing of the same humanity, common capacity to rise in the common good)	The desire to create The anxiety of creation	The ease of habit Common sense	The desire for notoriety and consideration Self-love	The Aspiration for Civil Rights	The interest Love of Things The desire for satisfaction
Subjects (list of subjects qualified by their state of magnitude)	The despised of the world The enlightened, the crazy The child The curious and the inventive Women The poets The artists Imaginary and magical creatures Phenomena The singular, both unique and universal	Superiors and Inferiors, Important People The ascendants The friend, the confidant, the intimate	Personalities and stars Opinion leaders Spokespeople The relays	Collective persons and their representatives	Individuals seeking to satisfy desires (customers, competitors, buyers, sellers)
Objects (equipment or apparatus of magnitude - objects or people, symbolic or non-symbolic, material or immaterial)	The waking dream The stripping of the body, the coexistence of body and mind Giving through gestures and words The unconscious, the journey within oneself	The rules of etiquette and decorum Signatures The Mansucrit Letters	The brand Communication and the media The message	Legal forms	Desirable and marketable objects
Investment formula (major condition for the balance of the city, sacrifices of particular pleasures linked to the state of smallness)	Escape from habits and norms, risk-taking Questioning Acceptance of failure, the vagaries of creation, detours, humility	The Rejection of Selfishness Duty Harmony and a good life	The renunciation of secrecy Clear information, comprehension and memorization by the greatest number of people	The renunciation of the particular Solidarity The renunciation of immediate interest	Opportunism Freedom Hindsight and emotional distance Attention to others, sympathy
Relation de magnitude (how the state of greatness, because it contributes to the common good, includes the state of smallness)	The universal value of singularity (the understanding of the singularity of other beings) Engineering for the common good Independence and individual liberation The Quest for Human Dignity and Authentic Relationships	Respect and responsibility	Identification Membership	Delegation reports Membership Representation	Possession
Natural relations between individuals (relations that unite subjects and objects according to the relations of equivalence and order that the city founds)	To promote creative relationships, the alchemy of unexpected encounters, of things and of the word Be open, welcome Create Find out	Educate Transmit Reproduce, imitate Bringing people together and bringing them together Receive Giving back, thanking Recommend Respect	Influence Convince Raise awareness Seduce, capture, hook Communicate, promote Compare Amplify	Unify, mobilize, bring people together	Interest Buying and selling Take advantage
A harmonious figure of the natural order (a reality in accordance with the investment formula and the principle of equity specific to each world)	The reality of the imagination, the universes detached from reality The descent into the unconscious	The soul of the home Propriety, usages and principles Home, family Entrepreneurship	The image in the public The hearing The target Positioning	The democratic republic	The market
Model test (great moment, prepared for the event, in which a pure device is engaged)	The wandering of the mind The inner adventure, the journey, the journey, the quest outside the limits traced The lived experience	Conversation	The presentation to the public, the event The staging, the atmosphere	The demonstration for a just cause Moments of unity, meeting and adhesion	The case settled
Mode of expression of judgment (form of manifestation of the common superior principle and sanction of the test)	The flash of genius Enlightenment Unusual intuition The confused bubbling Impressions and feelings Vertigo	Knowing how to give one's trust, appreciate	The judgment of public opinion Branding The impact	Awareness, collective reflection	The price Justified value
Form of evidence (modality of knowledge specific to each world)	The certainty of intuition The signs conveyed by the word and by the image The coincidence Analogy and metaphor Fantasies, symbols, myths and legends	The exemplary anecdote Instructive stories and narratives	The evidence of success, the known	The law	Money The benefit, the result
State of smallness and decay of the city (situation close to chaos in which individuals are in the process of denaturing themselves)	The temptation to return to earth, the withdrawal from dreams Identical reproduction, routine, fixity and stability Knowledge acquired through education	The carelessness of the unembarrassed, the familiar, the outrageous Instability The disorder The chatter	Indifference and banality The blurred image	The division Individualism Irregularities	The unwanted Failure Rejection

Appendix 2: Summary pattern highlighting relations between language poeticization and content strategies

Domestic World

Fame World

Civic World

Market World

Inspired World

The Dream Factory
Daydreaming, beauty, musicality, evocation, the "idea" of poetry, identity/soul of companies, escapism, deconstruction, human experience, world of art and creation

Accuracy
Precision, simplicity, balance between art and craftsmanship

Impact
Digital and editorial content, resonance between text and image, tone of voice, brand image, appeal to young consumers

Societal Role
French exception, social harmony

Desirability
To sell and inspire dreams, differentiation, brand experience, brand coherence, uniqueness of luxury

Lack of Precision Constraint

Values of Words

Trend Communication Everyday Language

Marketing Purpose Opportunism Distancing