Quantifying brand narratives in content marketing: Linguistic insights from Nike and Coca-Cola

Charmaine Du Plessis, University of South Africa

Abstract: This study investigates how linguistic patterns represent brand narratives within content marketing, focusing on Nike and Coca-Cola as examples. Through the analysis of 40 brand narratives from each brand, three core aspects are analysed, namely, how plot staging, plot progression, and cognitive tension emerge in these narratives and whether predictable linguistic patterns are used. The analysis with Linguistic Inquiry and Word Count (LIWC-22) shows that Nike emphasises action and athletic challenges, incorporating narrative features like staging, plot progression, and cognitive tension. Coca-Cola, on the other hand, focuses more on emotional appeal and brand heritage, while drawing on cognitive tension. However, both brands follow mostly predictable linguistic patterns that align with traditional storytelling structures. The study provides strategic insights for marketers on using language to create engaging, coherent brand stories that resonate emotionally with audiences.

Keywords: Brand storytelling, brand narratives, content marketing, linguistic patterns, metaphors, narrative arc, LIWC-22, Nike, Coca-Cola

1. Introduction

Brand stories are essential in marketing as they capture a brand's essence, values, and purpose while simultaneously creating brand awareness and resonance with the target audience (Moin 2020; Mills & John 2021). The complex social and psychological processes involved in storytelling have interested scholars for decades (Boyd et al. 2020; Scheibe & Barrett 2017; von Fircks 2023). To fully understand this complexity, it is necessary to examine how language serves as a tool through which brand narratives are represented within content marketing.

Language serves as the primary medium through which stories are created and conveyed, making it a fundamental tool in storytelling (Brand 2022). For example, the choice and arrangement of words define how stories unfold, develop characters and settings, and progress plots, forming the building blocks of narrative structures (Endeavour Speech LLP 2024; Feccomandi 2024).

Despite the extensive study of brand storytelling from various angles (Mills 2023; Lopes & Casais 2022; Park et al. 2021), the strategic use of language remains largely unexplored. In response, this paper emphasises the role of linguistic patterns in brand narratives, contributing to the existing body of research from an organisational perspective (see Aimé 2021; Mills & John 2021; Park et al. 2021).

It is proposed in this study that specific linguistic patterns, characterised by staging, plot progression, and cognitive tension, are evident in a brand's narrative arc and play a fundamental role in influencing how brand narratives are constructed. These patterns include linguistic features such as articles, prepositions, pronouns, auxiliary verbs, conjunctions, and cognitive processing words, which contribute to the coherence and flow of a narrative. In brand storytelling, these linguistic patterns help establish staging (introducing characters, settings, and relationships), plot progression (advancing the storyline through actions and challenges), and cognitive tension (building emotional engagement through conflict and resolution) (Boyd et al. 2020; Brown & Tu 2020).

Identifying recurring linguistic patterns provides more insight into how language is strategically used to influence consumer perception, maintain brand identity, and elicit emotional engagement. All of these are critical requirements for effective brand communication. Furthermore, understanding how linguistic patterns structure brand narratives is essential because language is not just a medium of communication but a strategic tool for branding (see Morais & Lerman 2019). If brand narratives consistently follow predictable linguistic patterns, content marketers can use these insights to enhance

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consumer engagement and brand recall. Furthermore, identifying the role of linguistic patterns in staging, plot progression, and cognitive tension provides brands with a framework for creating engaging and emotionally resonant brand stories that align with their identity.

To investigate how linguistic patterns in brand narratives contribute to branding strategies that may strengthen brand identity and consumer engagement, Nike and Coca-Cola's brand stories were purposively selected from their blogs. These two brands have been renowned for skilful brand storytelling in content marketing for decades making them exemplary cases of brand story representation (Arun 2023; MotionUp 2023). Nike, a well-known global company, specialises in high-quality athletic footwear and clothing (Childs & Jin 2017). On the other hand, the Coca-Cola brand has become synonymous with soft drinks and happy times (Khanna 2018). While these brands are widely acknowledged for their compelling narratives, little research has examined the specific linguistic patterns evident in their storytelling.

Consequently, this study aims to answer two research questions:

1. How do linguistic patterns, reflected in staging, plot progression, and cognitive tension, emerge in the narrative arcs of Nike and Coca-Cola's brand narratives?

2. How do their brand narratives follow predictable linguistic patterns?

Using LIWC-22 software for text analysis, this study quantifies the linguistic patterns evident in the brand narrative arcs of the Nike and Coca-Cola brands by adopting Boyd et al.'s (2020) narrative arc framework. Understanding the linguistic patterns in brand narratives is important because language serves as the foundation of storytelling (Brand 2022). Brands can use specific linguistic patterns to change consumer perceptions, encourage emotions, and reinforce brand identity. Identifying whether linguistic patterns emerge in brand narratives helps reveal the underlying process of brand storytelling and how language influences engagement (Boucher 2018; Fujii 2024).

Furthermore, exploring whether brand narratives follow predictable linguistic patterns has practical implications for content marketers. If linguistic structures in brand storytelling are predictable, marketers can strategically construct narratives that align with successful storytelling techniques to enhance consumer engagement. This study adds to existing research by examining how language operates within brand storytelling to enhance brand-consumer relationships. The results enhance our understanding of the strategic application of language in brand narratives, introducing a new element to the analysis of brand narrative structures.

The paper is structured as follows: a literature review first explains the narrative arc framework followed by a discussion of narratives in brand storytelling and content marketing. Thereafter, the method, results, and discussion are clarified. The paper ends with a conclusion.

2. Literature review
The review begins by outlining the narrative arc framework to understand narratives in brand storytelling and content marketing.

2.1 The narrative arc framework
Narrative theory serves as a useful lens for analysing linguistic patterns in brand narratives, integrating perspectives from literary studies, rhetoric, sociolinguistics, and cognitive science (Dawson & Mäkelä 2022). A key principle of narrative theory relevant to this study is that effective storytelling follows familiar structures, which are often evident in the linguistic patterns used (Falconi & Graber 2019). It thus provides valuable insights into how brand narratives are structured to convey messages to help audiences interpret and engage with the content (Mills & John 2021). Narrative

theory provides an important framework for understanding how brand narratives are constructed and provide insights into the linguistic patterns that make narratives compelling (Brown & Tu 2020). Central to this framework is the concept of the narrative arc, which structures a narrative into distinct phases, namely staging, plot progression, and cognitive tension to identify patterns in narrative progression across various texts (Boyd et al. 2020).

A narrative arc, also known as a "story arc" or "dramatic arc", provides the framework that defines a story (Brown & Tu 2020). While the plot consists of the individual events that make up a story, the narrative arc refers to the sequence and structure of these events (Boyd et al. 2020). Research indicates that a core lexical structure underlies written narratives (Alberhasky & Durkee 2024; Boyd et al. 2020). Linguistic patterns include particular language features (for example, the use of prepositions and articles for staging, pronouns and auxiliary verbs for plot progression, and emotionally charged words for cognitive tension) that together define the overall narrative structure (Solonchak & Pesina 2015).

The traditional narrative structures, such as Aristotle's dramatic principles, Freytag's pyramid, Campbell's hero's journey, and Vonnegut's plot wave, provide insights into how brand narratives are organised and perceived. All these frameworks emphasise the importance of a clear sequence, namely beginning, middle, and end, that engages and guides the audience (see Brown & Tu 2020). However, Boyd et al.'s (2020) recent adaptation of narrative theory extends these classical frameworks by explaining how particular linguistic patterns facilitate narrative progression and coherence within the narrative arc. This study adopts Boyd et al.'s (2020) framework to assess the linguistic patterns found in the brand narratives of Nike and Coca-Cola.

Boyd et al.'s (2020) narrative arc framework draws from Freytag's five-phase pyramid (Ciğerci & Yıldırım 2023), which was adopted to analyse Nike and Coca-Cola's narrative structures. Table 1 contrasts Freytag's pyramid with Boyd et al.'s framework.

Table 1. Freytag's five-phase pyramid and Boyd et al.'s narrative arc framework

Freytag's five-phase pyramid (Ciğerci & Yıldırım 2023)	Boyd et al.'s narrative arc framework (Boyd et al. 2020)
Exposition: Introduces the characters, setting, and context.	**Staging:** Narrators set the stage by introducing characters, locations, and relationships.
Rising action: This develops the conflict and builds tension.	**Plot progression:** The story advances as the protagonist faces challenges.
Climax: Features the main event or turning point.	**Cognitive tension:** Characters actively work through issues, often peaking in the middle-to-late parts of the story.
Return (fall): Resolves the aftermath of the climax.	
Denouement (resolution): Ties up loose ends and brings the story to a close.	

Both frameworks structure narratives similarly but use different terminology and focus areas.

Boyd et al.'s (2020) narrative arc framework, summarised in Table 1, outlines the progression of a narrative in different phases, from setting the stage, advancing the plot, to resolving tension. Distinct linguistic patterns are present in each phase, as follows:

Staging: The introduction of characters, locations, and relationships is marked by frequent use of prepositions (e.g., "in", "at") and articles ("the", "a"), which establish spatial and contextual clarity.

Plot progression: Narratives advance through increased use of pronouns ("he", "they"), auxiliary verbs ("can", "must"), and conjunctions ("but", "however"), guiding the audience through events.

Cognitive tension: Emotional depth and narrative complexity are signalled by the presence of cognitive processing words ("realise", "struggle") and emotionally charged terms ("challenge", "overcome"), creating audience engagement.

These phases are integral to storytelling and influences how audiences process and connect with narratives. Staging provides essential context, linking the brand to its identity and values. Plot progression ensures a logical, engaging flow, reinforcing key brand messages. Cognitive tension introduces emotional intensity, making brand narratives more memorable and impactful (Boyd et al. 2020).

It is argued in this paper that when strategically applied in brand storytelling, these linguistic patterns can contribute to brand perception and identity. In addition, they can also build stronger audience-brand relationships and long-term brand loyalty (Mills & John 2021).

2.2 Brand narratives in storytelling
To contextualise this approach, it is useful to consider existing research on brand narratives and language use.

Branding is a strategic process that involves creating a distinct identity and emotional connection with consumers. Effective branding helps brands to differentiate themselves in competitive markets and enhance customer loyalty (Dominique-Ferreira et al. 2022). A key element of branding is storytelling, where brands construct narratives that align with their identity and values to resonate with audiences (Dias & Cavalheiro 2022). Brand identity refers to the unique combination of visual, verbal, and emotional elements that define a brand and distinguish it from competitors. More than just aesthetics, brand identity determines how consumers perceive, recognise, and emotionally connect with a brand (Kapferer 2012). In the context of brand narratives in storytelling, linguistic patterns reinforce brand identity by ensuring consistent messaging, evoking specific emotions, and aligning narratives with brand values (Escalas 2004). Nike and Coca-Cola use brand narratives to reinforce their identity and enhance consumer engagement through convincing storytelling. In this regard, Nike's inspirational storytelling consistently emphasises determination and empowerment, while Coca-Cola's brand identity is tied to happiness, nostalgia, and shared experiences.

It is well documented in the literature that storytelling is important in providing meaning (Moin 2020; Aimé 2021) and distinguishing a brand from other brands (Dominique-Ferreira et al. 2022). However, even today scholars use the term "narrative" interchangeably with "story" (Rosenthal 2023).

A brand story represents the brand's essence and remains consistent, while its narratives may vary in how events are portrayed (McCall et al. 2019). Brand narratives incorporate elements such as characters, settings, and plots to engage audiences, making them memorable and reinforcing brand identity (Khanna 2018; Loyal 2023). Thus, while a brand story is singular, narratives are the multiple ways that stories can be told, adapted to different contexts and audiences (Dominique-Ferreira et al. 2022) and enhancing brand recognition and emotional resonance with consumers (Apenkro 2023).

Brand storytelling thus entails creating narratives to convey, share, and build knowledge (Serrat 2017). In content marketing, brand storytelling is defined as "the art of crafting narratives that resonate with audiences on an emotional level, weaving together a brand's values, mission, and personality into a cohesive and compelling story" (Jiroch 2024). As put forward by Freytag in 1863, narratives include story components such as characters, setting, conflict, rising action, climax, and resolution to help the target audience remember them. Brand storytelling in content marketing thus addresses the creative aspect of developing narratives that captivate and inspire the target audience (Serrat 2017). These narrative components are critical to keeping the audience engaged and emotionally connected, both of which are important goals of content marketing (Pulizzi & Piper 2023; Rose 2021).

Various perspectives exist in the literature regarding the essential components of a brand story (Delgado-Ballester & Fernández-Sabiote 2016; Houghton 2023). However, it is generally agreed that a brand story should include a plot, a character, and a purpose, such as a message that resonates with the target audience to enhance brand awareness (Mills & John 2021). Mills and John's (2021) explanation of a brand story as a strategic narrative that includes plot and character to represent the brand meaningfully to consumers is extended in this study to apply to brand storytelling in content marketing. Brand storytelling thus uses narrative structures and techniques to engage and meaningfully promote brands to stakeholders (Mills 2023).

It is acknowledged that brand stories often incorporate archetypes – character types or roles that brands use to connect with their audience on a deeper emotional level (Merlo et al. 2023), but which are not the focus of this study. Rather, this study quantifies the linguistic patterns represented in the narrative arcs of Nike and Coca-Cola's brand narratives as reflected in their blog posts within their content marketing strategies.

2.3 Brand narratives in content marketing
Brand storytelling in content marketing is used as a strategic tool for connecting with the target audience on an emotional level through resonant stories (Boucher 2018). Content marketing is a non-promotional strategic approach that uses brand narratives to engage the target audience and enhance long-term brand loyalty (Pulizzi & Piper 2023). Content marketers create and distribute brand narratives with content such as videos, podcasts, whitepapers, blog posts, images, eBooks, and infographics through owned media channels (e.g., websites, blogs, e-mail lists) (Beard et al. 2021; Ho et al. 2020). This content is also shared on social media to generate earned media, including word-of-mouth, customer reviews, media coverage, and social media shares. Furthermore, brand content is promoted through paid media channels such as print and online banner advertisements, sponsored social media posts, pay-per-click (PPC) campaigns, and influencer partnerships (Beard et al. 2021; Ho et al. 2020). Using owned media is crucial for maintaining audience engagement and emotional connection, which are key goals of content marketing (Lou & Xie 2020).

There is still some debate about whether content marketing and brand storytelling are synonymous (Beavon 2019). However, this study draws from marketing practitioners' perspectives that view brand storytelling as the foundation of content marketing (Rose 2021; Shiao 2019). Brand stories within content marketing convey narratives that define a brand's identity and justify the target audience's interest (Fujii 2024). Such stories are reflected in the brand content created to ensure engaging brand experiences (Rose 2021; Lou & Xie 2020) and to emphasise the brand's values and principles (Shiao 2019).

Importantly, this study views brand storytelling not only as a tactical tool (Moin 2020), but also as a strategic tool for using narrative structures to effectively represent a brand story. This approach aligns with Mills and John's (2021) argument that brand storytelling should be analysed not only for its functional aspects but also for its intrinsic value and impact.

This study integrates computational linguistic analysis with narrative theory to examine how Nike and Coca-Cola use linguistic patterns to construct their brand narratives. Brand storytelling,

particularly in content marketing, relies on narrative techniques to maintain brand identity and build long-term audience relationships (Mills & John 2021). The connection between linguistic patterns and narrative theory is important because it highlights how brands strategically use their messaging to reinforce meaning, engagement, and brand identity over time. This study builds on previous research by quantifying linguistic patterns in brand narratives to examine how Nike and Coca-Cola create their narrative arcs, providing insights into the linguistic foundations of strategic brand storytelling.

3. Method

Building on these insights, this study adopts a quantitative textual analysis approach using a corpus of brand stories rather than a corpus-linguistic methodology. Corpus linguistics often involves computational techniques for analysing large-scale language patterns. However, this study focuses on measuring narrativity within brand storytelling using LIWC-22, a powerful software application for analysing word usage in text (Boyd et al. 2022). This tool was selected for the computational linguistic analysis to quantify linguistic markers associated with narrative structures in the brand corpus. As such, this study did not use corpus-linguistic techniques such as concordance analysis or dependency parsing. While LIWC-22 does not capture syntax or polysemy, it offers a reliable way to measure psychological and linguistic cues across a large dataset. Importantly, the tool was not used to analyse sentence meaning but to detect patterns in word category usage that statistically align with narrative structures.

An interpretivist worldview was adopted, acknowledging that the shared meanings and cultural contexts in which narratives are created affect their understanding and communication (Shenhav 2015). The interpretivist worldview suggests that social constructs such as language, awareness, shared meanings, and tools mediate the reality of brand narratives (Croucher & Cronn-Mills 2019).

Although this study applies a quantitative linguistic analysis, it aligns with an interpretivist perspective by acknowledging that language is context-dependent and socially constructed. While LIWC-22 identifies linguistic patterns through computational analysis, these patterns gain meaning only when interpreted within the broader context of narrative theory and branding strategies. Similar to prior studies that have integrated LIWC-22 into interpretivist research (Alberhasky & Durkee 2024; Mandelbaum & Fuller 2021), this study used the software as a tool to uncover textual features. However, the researcher's analytical perspective remained central to understanding how these linguistic patterns contribute to brand storytelling.

The study draws on two publicly available corpora of brand stories, namely Coca-Cola (24,482 words) and Nike (29,064 words). The brands' stories were selected manually and purposively from their blogs and converted into Word document format (docx) for analysis. Stories had to be published between 2021 and 2023 to ensure relevance today and have a minimum word count of 250 to allow for a reliable analysis.

For LIWC-22 to effectively analyse the narrative arc, a substantial amount of text was needed. Generally, LIWC-22 performs best with a minimum of 250 words to ensure reliable analysis (Boyd et al. 2022). Previous research indicates that selecting a total of 40 brand stories per brand for this study was sufficient to establish linguistic patterns in their narrative arcs and yield more reliable results (Kane & van Swol 2022). The sample size of this study facilitated a comprehensive analysis of the narratives associated with each brand, while also ensuring more reliable and consistent patterns. By selecting 40 stories per brand, a diverse representation of the brands' narratives could be analysed. The process of data cleaning, which involved the removal of incorrectly formatted text and potential duplicates, significantly improved data quality (Pereira et al. 2024).

The built-in LIWC-22 narrative arc dictionary was used, which categorises linguistic patterns associated with different narrative phases. Specifically, it measured staging (high use of articles, prepositions), plot progression (increased use of auxiliary verbs, pronouns), and cognitive tension

(elevated presence of cognitive processing and emotional words). While the software effectively quantified these lexical markers, it did not measure syntactic structures, verb tense shifts, or inflectional morphology.

While it is acknowledged that syntactic structures are fundamental to narrative meaning, their analysis requires syntactic parsing tools that go beyond LIWC-22's lexical categorisation approach. Thus, while Boyd et al.'s (2020) approach effectively captures lexical markers of narrative progression, it does not account for syntactic variation (see the study's limitations in the conclusion section).

LIWC-22 software evaluates more than 100 textual dimensions, all of which have been rigorously validated and acknowledged by esteemed academics for their reliability. More than 20,000 scientific articles have referenced the software, indicating its accuracy and reliability (Boyd et al. 2022). Additionally, the algorithms and dictionaries of LIWC-22 have undergone continuous refinement and validation through empirical research, guaranteeing that the textual analysis is comprehensive and precise (see Tausczik & Pennebaker 2010; Bantum & Owen 2009; Koutsoumpis et al. 2022). Thorough data cleaning and a diverse sample also improved the reliability of the results. Consequently, the linguistic patterns identified in the narrative arcs were statistically significant and representative of contemporary linguistic trends.

The researcher's institution granted ethics approval for the use of secondary data on 23 June 2023, and the study was therefore implemented in accordance with ethical requirements.

4. Results

The analysis yielded several noteworthy linguistic patterns, which are detailed below. The results are reported first for the Nike brand stories, followed by those for Coca-Cola. The graphs and metrics illustrate how closely each brand's text adheres to a typical narrative structure, providing insights into the brands' linguistic patterns (Boyd et al. 2020).

The narrativity scores are categorised into overall narrativity, staging, plot progression, and cognitive tension. The scores reflect the degree of alignment of a text with standard narrative structures. Narrativity scores generally range from –100 to +100. A narrativity score of 100 indicates that the narrative structure of the text aligns perfectly with the ideal narrative framework. A text with a score of –100 exhibits a narrative structure that is entirely contrary to the normative framework. Narrativity represents the mean scores across three dimensions: staging, plot progression, and cognitive tension (Boyd et al. 2020; Blackburn 2015).

The narrativity score is a composite measure reflecting the extent to which a text follows a traditional narrative arc. A higher score indicates a well-structured narrative with clear staging, plot progression, and cognitive tension, while a lower score suggests a deviation from conventional storytelling structures. These scores help quantify the degree to which Nike and Coca-Cola's brand narratives align with established storytelling frameworks (Boyd et al. 2020; Blackburn 2015).

4.1 Nike brand stories
Table 2 depicts the narrativity scores of the 40 brand stories in the Nike corpus.

Table 2. Narrativity scores of the 40 brand stories in the Nike corpus

Filename	Word Count	Narrativity Overall	Narrativity Staging	Narrativity PlotProg	Narrativity CogTension
Nike 1.docx	388	35.19	65.83	8.69	31.04
Nike 2.docx	343	−18.69	11.91	5.15	−73.12
Nike 3.docx	345	−6.11	−11.91	44.09	−50.52
Nike 4.docx	981	27.31	54.67	38.22	−10.97
Nike 5.docx	425	21.68	51.32	47.1	−33.37
Nike 6.docx	312	−9.22	21.4	−4.91	−4.14
Nike 7.docx	953	3.95	96.32	−29.41	−55.06
Nike 8.docx	1112	59.02	85.4	62.07	29.59
Nike 9.docx	965	35.99	71.19	9.79	26.99
Nike 10.docx	994	13.99	−23.6	15.5	50.08
Nike 11.docx	1026	−7	−29.13	11.14	−3.02
Nike 12.docx	871	61.33	44.94	58.77	80.29
Nike 13.docx	926	15.42	63.78	−1.18	−16.35
Nike 14.docx	1300	26.76	88.77	31.11	−39.62
Nike 15.docx	1075	73.55	97.32	84.07	39.24
Nike 16.docx	453	34.06	86.59	25.81	−10.22
Nike 17.docx	390	30.76	66.12	13.91	12.25
Nike 18.docx	857	58.4	50.25	56.9	68.04
Nike 19.docx	1815	58.46	80.51	51.19	43.7
Nike 20.docx	453	34.06	86.59	25.81	−10.22
Nike 21.docx	422	28.62	61.76	58.61	−34.49
Nike 22.docx	534	−5.44	49.82	−7.6	−58.53
Nike 23.docx	464	6.83	37.65	−9.97	−7.21
Nike 24.docx	468	1.12	50.89	−22.06	−25.47
Nike 25.docx	389	−17.38	35.12	−40.61	−46.66
Nike 26.docx	503	22.48	45.6	2.48	19.37
Nike 27.docx	547	34.82	80.64	20.88	2.95
Nike 28.docx	227	38.59	91.43	24.44	−0.1
Nike 29.docx	600	−38.76	−51.77	−55.17	−9.33
Nike 30.docx	465	−21.4	5.44	−53.1	−16.54
Nike 31.docx	484	−43.44	−36.03	−44.19	−50.09
Nike 32.docx	506	51.01	69.63	35.31	48.1

Nike 33.docx	573	–34.17	–11.53	–21.62	–69.35
Nike 34.docx	1338	31.59	79.15	38.39	–22.78
Nike 35.docx	397	35.3	71.4	3.47	31.03
Nike 36.docx	1670	32	69.44	37.82	–11.25
Nike 37.docx	840	47.31	67.36	37.63	36.95
Nike 38.docx	222	–0.1	–33.83	2.52	31.02
Nike 39.docx	1306	–4.53	58.19	–15.9	–55.86
Nike 40.docx	936	37.99	31.71	33.46	48.8

The narrativity scores are further explained below.

Overall narrativity in Nike brand stories
Scores for overall narrativity range from –43.44 to 73.55. Among Nike's brand stories, 25 have positive narrativity scores, aligning closely with traditional storytelling elements that resonate well with audiences. These narratives effectively integrate staging, plot progression, and cognitive tension to create engaging and coherent narratives. On the other hand, 15 stories have negative overall narrativity scores, indicating narratives that deviate significantly from traditional norms.

The results highlight Nike's diverse storytelling strategies, where some narratives surpass traditional narrative structures, such as staging, plot progression, and cognitive tension, while others indicate innovative approaches that challenge conventional storytelling norms.

Staging in the Nike brand stories
Scores across Nike's stories ranged widely from –51.77 to 97.32, indicating variability in the establishment and maintenance of narrative context. Among these, 25 stories received positive staging scores and 15 negative scores, demonstrating a strong ability to set up and sustain narrative context effectively throughout the story. The negative scores indicate a less conventional approach where the initial scene setup may be minimal or the intensity poorly sustained throughout the narrative.

Plot progression in Nike brand stories
Plot progression reflects how narratives develop over time, from introducing actions to unfolding them using pronouns, auxiliary verbs, and other function words (Boyd et al. 2020). Scores ranged from –55.17 to 84.07, showcasing diverse approaches to how Nike stories progress from action initiation to resolution. Among these, 27 stories received positive plot progression scores, demonstrating a strong ability to develop and unfold actions effectively throughout the narrative. These stories maintain a cohesive and engaging progression from start to finish. On the other hand, 13 stories received negative plot progression scores, indicating challenges in effectively developing and unfolding actions, potentially resulting in disjointed or less engaging plot development.
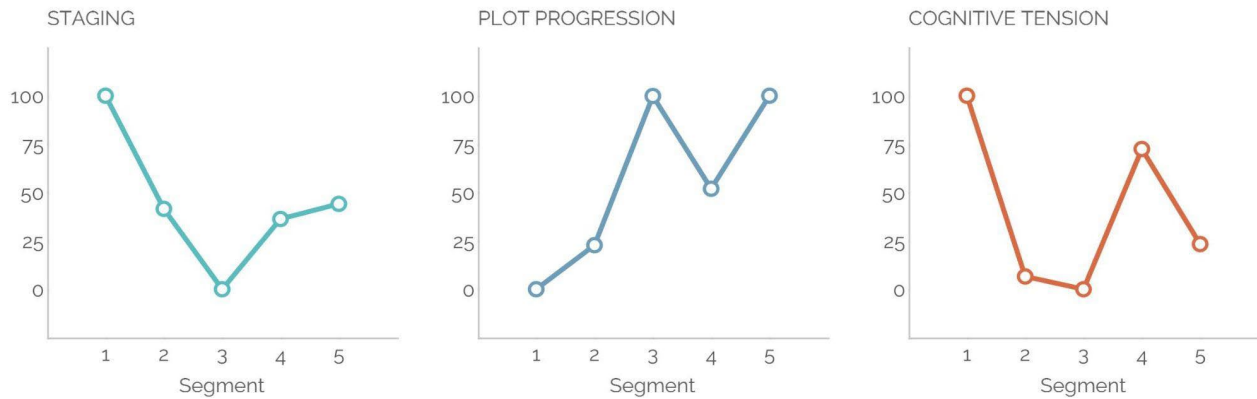
Cognitive tension in Nike brand stories
Cognitive tension measures the rise and fall of psychological conflict or uncertainty within the narrative (Boyd et al. 2020). Scores spanned from –73.12 to 80.29, showing significant variability in how tension was built and resolved across Nike's brand stories using cognitive processing of words. Among these, 24 stories received positive cognitive tension scores, demonstrating a strong ability to create and sustain psychological tension throughout the narrative, enhancing emotional depth and audience engagement. In contrast, 16 stories received negative cognitive tension scores, indicating a

lack of building psychological conflict or uncertainty effectively.

Figure 2 below reflects the story shapes among five segments in terms of the overall narrativity of staging, plot progression and cognitive tension.

Figure 2. The story shapes among five segments in terms of the overall narrativity of staging, plot progression, and cognitive tension

The figure shows the LIWC-22 narrativity plot for 40 Nike brand stories and illustrates the average narrative development across 40 Nike brand stories using LIWC-22 narrativity scores. Staging, plot progression, and cognitive tension are mapped across five evenly divided segments of each story. On the x-axis, the timeline of the stories divides into five segments, each representing 20% of the entire narrative. The y-axis shows narrativity scores, which range from –100 to +100, indicating how closely each segment aligns with language typically found in traditional storytelling.

The curves show how these linguistic features evolve throughout the course of the narratives when averaged across all 40 stories. Nike brand stories often start with a stronger focus on staging in Segment 1, where the scene is set and context is established through frequent use of prepositions and articles. In Segments 2 and 3, the narrative typically starts gaining traction. For example, the plot becomes more complicated and emotional intensity increases to indicate a shift from initial setup to active development. Segment 4 often reflects the most tension, caused by internal conflict or a struggle that defines the emotional progression of the story. The tension gradually decreases in Segment 5 as the story progresses towards conclusion, providing closure while emphasising the emotional importance of previous events.

Nike thus tends to focus on conflict and personal struggle at the heart of its brand stories which is especially clear in Nike's *Never Done Skateboard* story, which states:

> Ah, twenty years of Nike SB. What started off as a big brand on the outskirts of an insular movement turned into a welcome champion of the sport, pushing the culture and footwear innovation forwards like only Nike can. But the SB story is full of twists, turns, sends and bails—all leading to where we, and skateboarding, are today. (Nike 2022a)

This emphasis on hardship and eventual acceptance helps form Nike's identity as a brand that thrives on disruption. Another example is the *Never Done Writing Your Future*, which presents young immigrants in Italy using sport as a form of resistance and hope:

> According to Italian law, children of migrants can't play organised sport at all as they don't have a right to citizenship from birth. Foreigners in their own country, they fought together as one Tam Tam team for a chance to compete, and like Giannis, they showed their worth and never settled to finally get recognised. (Nike 2023)

In both examples, Nike used struggle and transformation as key narrative drivers.

4.2 Coca-Cola brand stories

Table 3 depicts the narrativity scores of the 40 brand stories in the Coca-Cola corpus in terms of overall narrativity, staging, plot progression, and cognitive tension.

Table 3. Narrativity scores of the 40 brand stories in the corpus

Filename	Word Count	Narrativity Overall	Narrativity Staging	Narrativity PlotProg	Narrativity CogTension
Coca-Cola 1.docx	888	54.79	79.94	47.09	37.33
Coca-Cola 2.docx	421	22.89	–31.95	90.76	9.85
Coca-Cola 3.docx	313	28.18	–16.44	32.94	68.03
Coca-Cola 4.docx	790	11.69	–9.76	–15.55	60.39
Coca-Cola 5.docx	530	35.85	5.46	59.77	42.32
Coca-Cola 6.docx	601	57.75	89.54	24.61	59.1
Coca-Cola 7.docx	277	26.38	50.42	44.29	–15.56
Coca-Cola 8.docx	251	20.22	15.54	27.69	17.43
Coca-Cola 9.docx	541	42.5	73.68	53.95	–0.13
Coca-Cola 10.docx	615	58.74	93.89	67.43	14.9
Coca-Cola 11.docx	648	17.81	–36.22	61.19	28.47
Coca-Cola 12.docx	466	–20.98	–17.82	17.68	–62.79
Coca-Cola 13.docx	391	–9.93	47.46	–29.69	–47.55
Coca-Cola 14.docx	778	9.81	56.2	19.8	–46.57
Coca-Cola 15.docx	645	40.31	6.04	38.42	76.45
Coca-Cola 16.docx	484	21.89	52.82	0.21	12.64
Coca-Cola 17.docx	404	49.05	69.42	49.34	28.4
Coca-Cola 18.docx	467	11.19	–37.08	38.88	31.77
Coca-Cola 19.docx	536	25.76	–39.23	48.7	67.82
Coca-Cola 20.docx	549	16.29	54.8	–0.12	–5.79
Coca-Cola 21.docx	322	–11.74	–12.9	19.46	–41.77
Coca-Cola 22.docx	389	63.76	44.6	63.01	83.67
Coca-Cola 23.docx	575	24.92	38.66	15.55	20.53
Coca-Cola 24.docx	584	–12.09	19.48	–32.7	–23.04
Coca-Cola 25.docx	580	50.46	36.22	56.2	58.95
Coca-Cola 26.docx	402	41.88	18.57	56.01	51.06
Coca-Cola 27.docx	581	–12.98	–19.43	–18.78	–0.75

Coca-Cola 28.docx	508	–23.05	–22.42	–27.01	–19.72
Coca-Cola 29.docx	735	61.76	50.94	61.66	72.67
Coca-Cola 30.docx	443	–40.09	–17.12	–38.86	–64.28
Coca-Cola 31.docx	779	9.68	–9.14	–41.21	79.4
Coca-Cola 32.docx	643	36.47	71.75	58.5	–20.84
Coca-Cola 33.docx	396	15.22	25.25	–11.8	32.2
Coca-Cola 34.docx	479	23.82	–5.51	46.87	30.12
Coca-Cola 35.docx	672	59.54	97.07	52.83	28.71
Coca-Cola 36.docx	621	6.58	16.74	48.85	–45.85
Coca-Cola 37.docx	493	47.05	68.91	38.23	34
Coca-Cola 38.docx	506	14.7	49.83	19.31	–25.05
Coca-Cola 39.docx	389	37.53	30.96	43.63	38
Coca-Cola 40.docx	791	25.94	37.41	49.63	–9.23

The narrativity scores are further explained below.

Overall narrativity in Coca-Cola brand stories
Scores ranged from –40.09 to 63.76 across Coca-Cola's brand stories. A total of 21 stories exhibited positive overall narrativity scores, aligning closely with traditional storytelling elements that resonate well with audiences. These narratives effectively integrate staging, plot progression, and cognitive tension to create engaging and coherent narratives. On the contrary, 19 stories displayed negative overall narrativity scores, showcasing narratives that deviate notably from traditional norms that may appeal to different audience preferences.

Coca-Cola's brand stories thus demonstrate a range of overall narrativity scores, with some narratives closely following traditional storytelling elements while others explore different approaches.

Staging in the Coca-Cola brand stories
Scores across Coca-Cola's stories ranged widely from –39.23 to 97.07, indicating variability in the establishment and maintenance of narrative context. Among these, 22 stories received positive staging scores, demonstrating a strong ability to set up and sustain narrative context effectively throughout the story. These narratives skilfully establish and maintain the scene's relevance and intensity from start to finish. In contrast, 18 of the stories received negative staging scores, indicating that all stories at least maintained a moderate level of narrative context.

Plot progression in Coca-Cola brand stories
Scores ranged from –41.21 to 90.76, showcasing diverse approaches to how Coca-Cola's stories progress from action initiation to resolution. Among these, 26 stories received positive plot progression scores, demonstrating a strong ability to develop and unfold actions effectively throughout the narrative. These stories maintain a cohesive and engaging progression from start to finish. On the other hand, 14 stories received negative plot progression scores, indicating challenges in effectively developing and unfolding actions, potentially resulting in fragmented plot development.

Cognitive tension in Coca-Cola brand stories
Scores spanned from –64.28 to 83.67, showing significant variability in how tension was built and resolved across Coca-Cola's brand stories using cognitive processing of words. Among these, 21 stories received positive cognitive tension scores, demonstrating an ability to create and sustain psychological tension throughout the narrative, enhancing emotional depth and audience engagement. In contrast, 19 stories received negative cognitive tension scores, indicating a lack of effectively building psychological conflict or uncertainty.

Figure 4 reflects the story shapes among five segments in terms of overall narrativity of staging, plot progression and cognitive tension.

Figure 4. The story shapes among five segments in terms of the overall narrativity of staging, plot progression, and cognitive tension
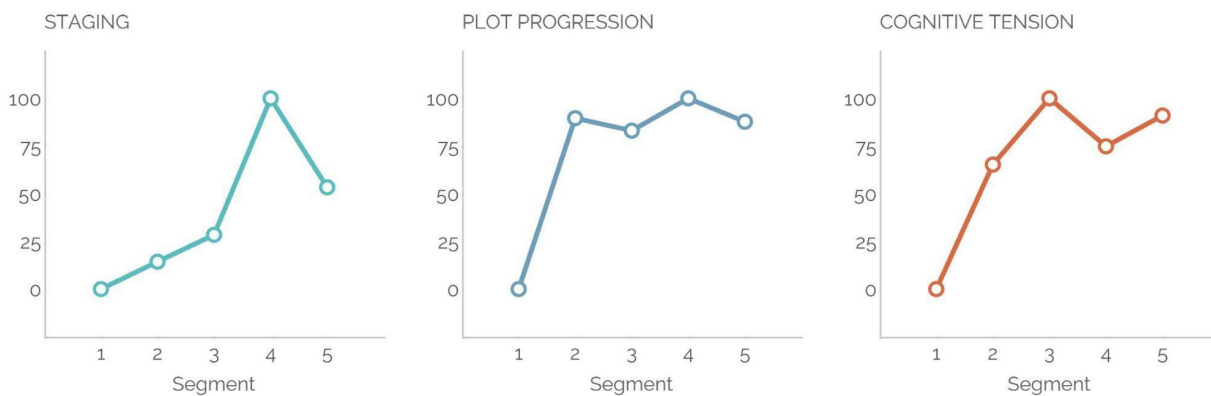
The figure shows the LIWC-22 narrativity plot for 40 Coca-Cola brand stories. The x-axis divides each story into five equal segments of 20% length, while the y-axis reflects narrativity scores ranging from –100 to +100, reflecting the degree to which each segment aligns with traditional storytelling frameworks. The plotted curve represents the average path across all stories, illustrating how narrativity unfolds in terms of staging, plot progression, and cognitive tension.

Coca-Cola narratives generally start with a focus on staging in Segment 1, where context is established using prepositions and articles to anchor the brand message. In Segments 2 and 3, narrative momentum heightens consistently, with enhanced plot progression and emotional involvement signifying the shift from introductory context to developing narratives. Segment 4 frequently signifies the peak of cognitive tension, wherein instances of internal or emotional conflict arise. In Segment 5, the tension gradually declines as the narratives move towards resolution, providing closure while emphasising the emotional significance of the journey.

Thus, whereas Nike's brand storytelling often hinges on tension and conflict, Coca-Cola leans into emotional uplift and aspirational themes, often leaving these for the story's resolution. Coca-Cola consistently builds its brand around emotional uplift and aspirational themes. This is demonstrated in the *Coca-Cola Empowers Women in Foodservice Industry story:*

> What started in 1989 as a conversation about creating opportunities for women in the foodservice industry has emerged as a powerful movement for leadership development and, ultimately, gender equity. The Coca-Cola Company has actively supported the organization driving this work – the Women's Foodservice Forum (WFF) – for more than two decades. (The Coca-Cola Company 2023a)

This story does not rely on conflict; rather, it builds toward a hopeful resolution, centred on opportunity and empowerment. Another example is the *Topo Chico Plant Provides Free Water to its Monterrey Neighbors* story, which exemplifies how Coca-Cola aligns itself with community well-being and environmental stewardship:

> "For more than a century, Topo Chico has offered drinking water to the local community via a free, 24/7 tap outside its Monterrey plant…The 24/7 resource was highly utilized in 2022 when Monterrey suffered a historic drought... triggering a city-wide water shortage that hit low-income areas... especially hard…The infrastructure is huge, but education is the most important part of this project because it helps create a positive domino effect in school, at home and throughout the community," Mancinas said. "Together with our partners, we are fostering a multi-generational culture of conscious and responsible water users. That's why I truly believe Coca-Cola is helping to make a difference". (The Coca-Cola Company 2023b)

Instead of focusing on conflict, the story emphasises continuity, care, and a long-standing commitment to the community, with emotional emphasis added by the gratitude of local residents.

5. Discussion

The results highlight how specific linguistic patterns, particularly those related to plot progression and cognitive tension, may be strategically used in brand storytelling to enhance narrative engagement. These narrative structures are important in maintaining audience engagement and emotional connection (von Fircks 2023), which are key goals of content marketing (Fujii 2024; Pulizzi & Piper 2023).

Returning to research question 1, the Nike brand stories demonstrated a diverse range of narrativity scores, with an overall narrativity range from –43.44 to 73.55. This wide range indicates that Nike uses a mix of traditional and innovative storytelling techniques. Positive narrativity scores found in 25 out of 40 stories suggest that these narratives effectively integrate all three core elements: staging, plot progression, and cognitive tension. The ability to set up and sustain narrative context effectively is evident in the high staging scores for many stories, while plot progression and cognitive tension scores indicate how well the brand develops engaging narratives (Boyd et al. 2020).

To illustrate how these narrative phases function within brand communication, the Nike brand story provides a useful example. Staging provides essential context, linking the brand to its identity and values. In the line, "The young athletes at Atherton Gardens are forging a new future for themselves, and for sport" (Nike 2022b), Nike uses prepositions and articles to introduce characters and locations. The preposition "at" grounds the narrative in a specific location, while the article "the" specifies the defined group of characters, establishing them as the focal point of the story. The phrase "a future" suggests open-ended possibilities, inviting the audience to imagine what lies ahead and aligning with Nike's identity as a brand that supports ambition and transformation.

As the plot progresses, Nike uses pronouns, auxiliary verbs, and conjunctions to deepen the narrative. For example: "Most of them live in the high-rise buildings that tower over them. This is their backyard … On the surface, this session is about skills, but it's also about breaking down barriers, so they can find strength in each other's differences on a level playing field" (Nike 2022b). This sequence shows logical flow and transformation. Pronouns like "them" create a sense of community and shared experience. Auxiliary verbs such as "is" clarify the state of being, while conjunctions like "but" introduce complexity, transitioning from a simple understanding of the session's purpose to a deeper exploration of social dynamics. This reinforces Nike's key brand message, namely growth through unity and overcoming adversity.

For cognitive tension, Nike frequently uses emotionally charged words. The line, "… told they were too weak for longer track races, let alone 26.2 miles of road" (Nike 2022c), evokes a sense of injustice and systemic underestimation. The word "weak" carries a negative connotation, suggesting fragility, while the phrase "let alone" highlights the overwhelming expectations placed upon the athletes. This juxtaposition raises questions about societal perceptions and the barriers athletes face in competitive sports, gaining sympathy for the athletes and positioning their eventual success as a triumph over adversity. In this way, Nike heightens emotional intensity, making the story more memorable and impactful (Boyd et al. 2020).

The Coca-Cola brand stories also showcased a wide range of narrativity scores, with an overall narrativity range of –40.09 to 63.76. A total of 21 stories showed positive overall narrativity scores, aligning closely with traditional storytelling elements that resonate well with audiences. These narratives effectively integrate staging, plot progression, and cognitive tension to create engaging and coherent narratives. On the other hand, 19 stories showed negative overall narrativity scores, indicating narratives that deviate from traditional norms that may appeal to different audience preferences. The results suggest that most of the Coca-Cola brand stories, like those of Nike, successfully use classical narrative structures to resonate with their audience. The use of cognitive tension appears to be particularly significant in Coca-Cola's narratives, aligning with the brand's historical emphasis on emotional and aspirational themes (Khanna 2018).

A similar application of these narrative phases can be seen in Coca-Cola's storytelling. Staging provides essential context, linking the brand to its identity and values. In the line, "Mixing cocktails or mocktails at home just got a lot simpler—and more delicious—with the launch of Simply Mixology" (The Coca-Cola Company 2023c), Coca-Cola uses prepositions and articles to establish a communal setting that positions Simply Mixology within consumers' everyday lives. The preposition "at home" clearly sets the scene of where these products will be enjoyed, reflecting the trend of socialising at home. The article "the" introduces Simply Mixology specifically, positioning it as a product aimed at enhancing the at-home experience. This contextual grounding aligns the brand with modern social traditions and everyday enjoyment.

As the plot progresses, Coca-Cola's stories use pronouns, conjunctions, and auxiliary verbs to enhance narrative movement. For example: "On one hand, more people are enjoying making cocktails at home over bellying up to the bar. Simultaneously, a boom in booze-free movements like Dry January and sober curiosity have ignited the popularity of creative, premium-quality mocktails" (The Coca-Cola Company 2023c). The conjunctions "on one hand" and "simultaneously" create a sense of thematic and temporal progression, guiding the audience through similar behavioural shifts. The auxiliary verb "have" reinforces the continuity and momentum of these trends. These linguistic patterns not only connect narrative events but also reinforce Coca-Cola's positioning as attuned to evolving consumer preferences and lifestyle choices.

For cognitive tension, Coca-Cola's *Empowering Women in Foodservice* campaign introduces emotionally charged words that enhance the story's emotional depth. The phrase "no boundaries for growth, connection and inspiration" evokes a sense of boundless potential (The Coca-Cola Company 2023a), empowering women to overcome barriers and realise their aspirations. Words like "empower", "transform", and "impact" increase emotional intensity and position the brand as a catalyst for change. The statement "there are no boundaries for growth" underscores the campaign's aspirational tone and introduces tension by contrasting existing industry challenges with the ideal of boundless opportunities. This narrative structure makes the story more memorable and impactful (Boyd et al. 2020).

Returning to research question 2, both Nike and Coca-Cola narratives follow mostly predictable linguistic patterns that align with traditional storytelling structures (see Boyd et al. 2020). These predictable patterns emphasise the strategic use of language to create engaging brand stories. For example, Nike's use of emotionally charged words such as "challenge", "support", and "achieve" directly heightens cognitive tension and evokes powerful emotions related to athletic success. This

aligns with Nike's brand identity, which emphasises overcoming obstacles and striving for greatness (Childs & Jin 2017).

The high narrativity scores in the two brands' stories indicate a considered effort to structure narratives in ways that are familiar and appealing to audiences (Pulizzi & Piper 2023; Rose 2019). The strategic use of linguistic patterns, such as the use of pronouns to progress the plot or emotionally charged words to heighten cognitive tension, demonstrates the thoughtful effort by both brands to structure their narratives in a way that amplifies emotional impact. This strategic approach to language further reinforces the idea that predictable patterns can serve as a valuable tool in brand storytelling (Boyd et al. 2020).

The variation in narrativity scores suggests that not all brand stories follow a traditional narrative arc. This is significant because it indicates that brands may strategically deviate from conventional storytelling to adapt to different marketing objectives. For example, while Nike's action-driven narratives align with structured storytelling, Coca-Cola's emphasis on nostalgia and community may lead to less structured narrative structures. This insight helps marketers understand when and why certain linguistic patterns may differ from traditional narrativity frameworks.

Overall, the study emphasises the strategic role of linguistic patterns in brand storytelling, as effective narratives depend not just on content but on how it is conveyed (Mills 2023). Using specific linguistic patterns to stage the plot, progress actions, and build cognitive tension is important to creating resonant narratives (Mills & John 2021). Content marketers can use these insights to refine storytelling, ensuring narratives are well-structured and engaging to capture and sustain audience interest.

The results reinforce the idea that linguistic patterns in brand narratives extend beyond structural coherence to influence consumer engagement and brand identity. The use of cognitive tension in Coca-Cola narratives, for example, aligns with its emphasis on nostalgia and shared experiences, building brand identity through emotional engagement. Similarly, Nike's action-driven language supports its positioning as an aspirational brand, motivating consumers through compelling brand narratives.

Linguistic patterns can influence branding, as strategically used language can enhance a brand's success (Dias & Cavalheiro 2022). The findings also reinforce that staging, plot progression, and cognitive tension are essential for enhancing engagement in brand narratives. Staging helps establish context and brand identity, plot progression ensures narrative coherence, and cognitive tension creates emotional resonance. The high narrativity scores in Nike and Coca-Cola's stories suggest that successful brand storytelling relies on a combination of these patterns. Content marketers can use these insights to create brand narratives that not only inform but also evoke strong emotional connections with the target audience (Dominique-Ferreira et al. 2022).

Boyd et al.'s (2020) narrative arc framework proves effective for both analysing and representing brand narratives. This alignment with classical storytelling structures underlines the universality of storytelling principles, showing that linguistic patterns remain consistent across different contexts, including content marketing.

5.1 Theoretical implications

This study contributes to branding research by providing empirical evidence of how linguistic patterns function within brand narratives. While storytelling is widely recognised as an important branding tool (Mills & John 2021; Park et al. 2021), few studies have measured the specific language patterns that support narrative structure. This study bridges that gap by applying a quantitative approach to identify linguistic markers that align with distinct phases of the narrative arc.

The results show that different types of words support different parts of a brand story. Function words like articles and prepositions are mostly used to set the scene. Pronouns and auxiliary verbs help move the story forward. Emotionally loaded words are used to add intensity and make the story more memorable. Understanding how different word types support specific narrative phases helps

brands create stories that are more engaging, emotionally resonant, and aligned with strategic messaging.

The study applies Boyd et al.'s (2020) framework to demonstrate how linguistic patterns are applied in real-world brand storytelling. This study thus provides empirical support for the framework's relevance in brand communication.

Another theoretical contribution is the role of **cognitive tension** in branding. While prior research acknowledges the importance of emotional engagement (Fujii 2024; Pulizzi & Piper 2023), this study quantifies **how and where** emotional tension is introduced within brand narratives. Instead of being uniformly present, cognitive tension appears at specific moments within Nike and Coca-Cola's stories, strategically placed to increase audience engagement.

This study adds to narrative theory by showing that brand stories often follow clear and repeated language patterns that match key parts of a narrative arc, like setting the scene, showing change, and creating emotional tension. The results thus show that narrative structure in branding can be seen and studied through language.

Lastly, this study fills a gap in the literature by connecting linguistic analysis with branding research. While past studies have explored brand storytelling through marketing and narrative theory, few have measured the specific language patterns that support brand narratives.

5.2 Practical implications

The study's results also present practical insights for content marketers. Tools like LIWC-22, which analyse linguistic patterns, can provide valuable insights into the emotional and cognitive effectiveness of brand stories.

The framework proposed by Boyd et al. (2020) provides content marketers with practical strategies for improving brand narratives. It highlights the importance of using descriptive language for staging, action verbs to advance the plot, and emotionally impactful words to create cognitive tension, thereby ensuring a coherent narrative structure.

Brands could use longer narratives to provide a richer context and more developed plot progression for more audience engagement. Shorter formats, such as social media posts or short video content, can still be effective if marketers strategically incorporate emotionally charged words that resonate with the audience.

This study's insights into plot progression and staging show that action-oriented language helps drive the narrative forward. Brands can use these same principles to create narratives that unfold well, ensuring that the audience stays engaged from start to finish.

With emotionally charged language, brands can heighten cognitive tension in their narratives, creating stories that are not just informative but emotionally compelling. Marketers can implement this by using words and phrases that evoke strong emotional responses.

6. Conclusion

Taken together, the insights gained from the study contribute to brand storytelling in content marketing by empirically validating the use of a narrative framework to represent brand narratives more effectively. Using Boyd et al.'s (2020) framework and linguistic analysis, the findings suggest that staging, plot progression, and cognitive tension enhance brand storytelling. The analysis of brand narrative structures of successful brands such as Nike and Coca-Cola demonstrate that linguistic

patterns can be treated as practical tools to help increase audiences' emotional and cognitive engagement. Also, the ability to quantify and analyse narrativity provides content marketers with a valuable framework for evaluating and improving their brand storytelling practices.

From a branding perspective, this study enhances branding research by exploring how linguistic patterns in brand narratives strengthen brand identity and may guide consumer engagement. Through

the quantification of narrativity in brand storytelling, the study provides empirical insights that can help brands refine their storytelling techniques. From a linguistic perspective, the study expands narrative theory by examining the roles of staging, plot progression, and cognitive tension in structuring brand narratives. In doing so, this study introduces a novel perspective on how linguistic patterns may contribute to brand perception and identity.

However, the study has limitations. The results' generalisability is limited by the focus on the Nike and Coca-Cola brands, as well as adopting a single narrative framework. Also, while traditional narrative structure frameworks are effective, they do not fully address the unique cultural narratives of brand storytelling or the evolvement of digital media. How audiences perceive these brand narratives was also not investigated. The study utilised the LIWC-22 software to quantify linguistic patterns related to narrative structure and it is important to acknowledge the software's limitations for linguistic analysis.

LIWC-22 does not analyse syntactic structures; instead, it focuses on single words and their category relationships, rather than sentence grammar. The software also does not distinguish between verb tenses (for example, past versus present) or morphological variations such as singular versus plural noun forms. Investigating syntactic features (for example, sentence complexity, tense inflection, and word order) will require additional methods for analysis.

Although this study does not include detailed syntactic analysis, the results are still meaningful for strategic brand storytelling. The software's ability to quantify language features in a large sample provides valuable insights into how brands construct narratives through specific linguistic patterns. This is evidenced by its widespread use in linguistic research to analyse narrative structure (Boyd et al. 2020; Tausczik & Pennebaker 2010).

However, future research must incorporate syntactic parsing tools alongside LIWC-22 for more in-depth linguistic insights. In addition, future studies could include a broader range of brands from various industries, as well as other narrative frameworks. Furthermore, including a qualitative analysis of brand narrative structures through interviews, thematic, narrative, or discourse methods can reveal deeper insights.

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