Chapter Three

Linguistic Manipulations in the Language of Advertisements in Bangladesh
3.1. Introduction

Linguistic manipulation in advertising refers to manipulation of linguistic forms and structure to penetrate deeply into the minds of the consumer with a view to persuading them to buy the product. Very often the Phonological, morphological and even syntactic rules of the language are intentionally and systematically broken in order to achieve the maximum suasive effect. What is inherent here is that manipulation of the structure and form of the language along with rhetorical use of language and added by music in audio and visual material in television and print advertising will ultimately affect the purchasing behavior of the target audience and the probability of the product being sold will increase sharply. In this chapter, the linguistic manipulation in the language of advertising in Bangladesh is looked upon along with its communicative relevance. It analyzes some unique linguistic features of Bangladeshi
advertisements. It covers all levels of linguistics-Phonology, Morphology, syntax and Semantic and investigates how these elements are used in the language of advertisements in Bangladesh. All major types of media advertisements have been studied to make the work complete and exhaustive.

Before discussing the manipulation at different levels of Linguistics, the characteristics of advertisements in all the three media should be taken up. The discussion begins with audio advertisements:

3.1.A. Audio Advertisements

Audio advertisements basically refer to radio advertisements, though in recent times, some audio cassettes and CDs also consist of advertisements, basically to inform people of some other cassettes or CDs that are to appear in near future. The concentration of the present study, however, is on radio advertisements only.

Even today, radio is the most influential electronic medium particularly in third world countries, for its coverage of a huge number of audiences from a sophisticated urban listener to an illiterate poor farmer in a remote village in Bangladesh. This electronic medium produces
informative and entertaining programs for a very large geographical area covering majority of the population. The only thing that happened after the invention of television is that radio has become marginalized in metropolitan cities and urban areas. But as it is able to cross the boundary of poverty and illiteracy, its dominance as the most powerful media remains above controversy.

There is a big difference between radio and television advertising though they both share the most influential element – language. While television advertisements are hugely complemented by visuals, its radio counterpart has no other alternative but to take help of language and sound effects to compensate the deficiency. A radio advertisement, containing the right mix of words, sound and music can stimulate the listener to create his/her own mental picture. According to S.Datta (1994), the Listener's recreation of the image, "leads to a stronger level of involvement between the medium and the audience" "Hence", Datta continues, "its apparent weakness of lack of visual support is its basic strength too."

3.1.B. Visual Advertisements

Visual advertisements, on the other hand, basically refer to
television advertisements. In recent times cable operators have also started to telecast commercials. Advertisements are also found in videocassettes and VCDs. Whatever the medium is, the visual advertisements are of similar types and the same commercial can be shown in all these media. The present study, however, confines itself only to television advertising while discussing visual advertising.

The following points discuss the difference between radio and television as electronic media. These differences have been highlighted by Dr. S. Datta (1994):

1. Radio is affordable by almost everybody. But television is not affordable by poorer section of the people.

2. Radio has very strong impact on remotely located, rural and suburban audience. TV, on the other hand, is limited among remote and rural audience due to lack of infrastructure.

3. In Bangladesh, radio is very less used in urban areas whereas it is extremely popular in villages.

4. In radio there is no scope for product demonstration. But in TV, dramatization, utilization of computer-generated visuals, movement, color, music etc. all are possible.
5. Radio is good for convenience goods, low unit cost products and public service advertisements. TV is good for all types of consumer goods, public service and corporate advertisements and good reminder for financial and industrial advertisements.

6. Radio is good for small investors, but TV is not suitable for small entrepreneurs.

7. The production and media cost of radio is comparatively much lower then that of TV.

As far as the difference in language of advertising between these two media is concerned, the difference is found mostly at the sociolinguistic level. Radio advertisements are heard mostly in rural areas. That is why advertisements with rural setting and rural dialects are large in number in this medium. On the other hand, due to urban dominance, the language of majority TV commercials is in the standard variety. Urban based products like cosmetics, toiletries, food items, paints, furniture, jewellery, contraceptives, housing, apartments, electronics etc. clearly outnumber rural based products like toothpowders, roof tins, bidis, lungis, coconut oils, seeds, hurricanes snow etc. In fact, many of the products in the latter category are not advertised in TV at all. This difference at product level leads to difference in language too as the use of English in the
linguistic categories of hybridization collocation, code-mixing and code-switching is significantly larger in television commercials than in its radio counterpart. Even the same product sometimes has separate linguistic variety for the two media. For example, the advertisement of /Sorif mElamain/ 'Sharif Melamine' is in standard Bangla in television and in a rural dialect in radio.

Difference between radio and television advertisements at linguistic level is also found due to the difference in media characteristics. Due to visual effect, the language part in a TV advertisement tends to be short in length. One or two TV commercials do not have language at all; on the other hand radio advertisements need to make up the deficiency of visuals by lengthening the message. The advertisement of 'Fair & Lovely' can be taken for instance. The advertisement is:

/bier pOr Samira bodle jay/

marriage after husbands change

'Husbands change after marriage'

eito Sedin bikele or notun kOnTract paoa upolokkhe

just that afternoon his new contract get occasion
'Just that afternoon, we arranged a party at our house on the occasion of his getting a new contract'

'I dressed myself with great care'

'But he noticed nothing'

'husbands are like this'

'in the party everyone my new bright beauty praise'
pOncomukh/

all the way

' Everyone was praising the new bright beauty of mine all the way'

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anmone heTe aSchilam hOThat or Sathe
unmindfully walking suddenly him with

dhakka lege hater fulgulo poRe gElo/
collision hand's flowers fell down

'I was walking unmindfully; suddenly I collided with him and the flowers in my hands fell down'

/ebar jEno o lOkkho korlo - Obak hoe abiSkar korlo
this time he noticed a with astonishment discovered
Ek. notun amake/
a new me

'This time he noticed me – with astonishment, he could discover a new me'

/tar mugdho driSTite premer choMa Sei prothom diner motoi/

his impressed look touch of love that first day like

'The love in that impressed look of his was just like that of the first day'

/Samira to emoni hoy! /

husbands this like

'Husbands are like this!'

In TV, the sentence:

/partite SOkolei amar nOtun ujjOl ruper proSon say

in the party everyone my new bright beauty praise

pOncomukh/

all the way
'Everyone was praising the new bright beauty of mine all the way' -

is substituted by visuals where everyone is found looking at her with praise. The same situation happened at the end. The sentences:

anmone heTe aSchilam hOThat or Sathe

unmindfully walking suddenly him with

dhakka lege hater fulgulo poRe gElo/

collision hand's flowers fell down

'I was walking unmindfully; suddenly I collided with him and the flowers in my hands fell down'

/ebar jEno o lOkkho korlo - Obak hoe abiSkar korlo

this time he noticed a with astonishment discovered

Ek notun amake/

a new me

'This time he noticed me – with astonishment, he could discover a new me'
his impressed look touch of love that first day like

'The love in that impressed look of his was just like that of the first day'

are all substituted by visuals where the whole situation is shown. Only the last sentence /Samira to emoni hOy/ is uttered in TV after the husband and wife collide. Thus, the message is lengthened in radio to make up the deficiency of the absence of visuals. This, in fact, makes the key distinction between the two electronic media.

3.1.C. Print Advertisements

Print media is the oldest amongst the media used for advertisements. The two major types of print media that inform and influence the readers in different ways are newspapers and magazines.

The language of advertisements in print media varies according to advertisement types. Russell and Lane (1996) categorized print media advertisements into display and classified advertisements.
3.1.C.i. Display Advertisements

A display advertisement is generally placed through an agent who creates an eye-catching message with communicative prose. Display advertisements vary in language and size and may or may not accompany by graphics. This type of advertisements may appear in any part of the publication. The language of display advertisements also varies sharply from one another. There is more scope of creativity in this type of advertising. For example, in the advertisement of 'crescent lighting', a premier company of light fittings in Bangladesh, the copywriter writers:

/e ghOr o ghOr/

this room that room

'this room, that room'

/apon jon/
close one

'close ones'

/fOl folari appayon

Fruits & Snack eating
'Enjoying Fruits and Snacks'

This advertisement shows the relationship between a homely environment and the product which, the advertisement implies by using 'and.....' is also a part of that homely environment.

3.1.C.ii. Classified Advertisements

Classified advertisement is characterized by brevity and the language is relatively unattractive than display advertisements. These advertisements are unique to print media only and are put together in a specifically designated part of the publication. These advertisements are mostly textual and are generally written by the advertiser himself/herself, not through agents.

The language of classified advertisements is relatively less ornamental and innovative. The key feature is its brevity. As the advertising messages are compiled by common people and not by professionals, the element of fancy prose is less observed. The present
section will deal with some common categories of classified advertisements in Bangladesh.

Print media is quite different in nature against electronic media like radio and television. Following points highlight some major distinction between electronic media print media as given by Dr. S. Datta (1994):

(1) Electronic media are highly entertaining while the print media is mostly informative with minor entertainment role.

(2) Electronic media coverage is nationwide, i.e., they are reachable to the remotest areas. Print media is basically region based and they cannot reach the remote areas.

(3) Both literates and illiterates can use electronic media. But print media is exclusively for literates only.

(4) Electronic media is good for all types of consumer goods, public service and corporate advertisements, whereas print media is good for consumer durables, corporate, financial, industrial and statutory advertisements. Moreover, print media is the only medium for classified advertisements.

The language of print media advertisements is significantly different than that of electronic media. Firstly and most importantly, classified advertisements are not found in radio or television at all and thus
are unique in nature. Even in display advertisements, there are differences. This difference is due to the media characteristics and therefore, customization is done in the language of print media advertising to suit the characteristics of print media.

In this chapter linguistic manipulation in the language of advertisements in Bangladesh is discussed in detail by taking up all the levels of Linguistics. The chapter has five sections. Four sections deal with phonological, lexical, syntactic and semantic levels of Linguistics. A separate section for analyzing Classified Advertisements of print media has been taken up at the end. Classified advertisements have been discussed separately because they are unique to print media only and the linguistic manipulation there is quite different than all other advertising types. The first four sections have subsections where further categorizations are made on the basis of different linguistic issues. Examples are given from all the major media to show the exploitation of language done by the advertising copywriters. While analyzing the collected data, discussions of advertisements in radio, television and print media have been made together where the same type of message is given in all the media and taken separately when the messages vary because of media characteristics.
The first section discusses linguistic manipulation of Bangladeshi advertisements at phonological level:

### 3.2. Linguistic Manipulations and Bangladeshi Advertisements

Linguistic manipulation by Bangladeshi advertising copywriters is noticed in all the three media being discussed in the present study. The copywriters have the tendency to use unconventionalized linguistic items in their efforts to attract the target consumers. Being well aware how important language is in the persuasive communicative system, the advertisers exploit it to the full extent. In linguistic manipulations, the sounds, words, phrases and sentences are used in such a way that the conventional use of the language gets distorted. This is done because a consumer will get easily attracted to this type of change in the language, and thus, possibility of remembering the product's name and attributes and ultimately buying the product will increase sharply. For example, when a copywriter uses the term /rOnai/ ‘to color’ instead of the conventional expression /ron kori/, the consumers are automatically attracted towards this coined word and for this the possibility of purchase increases. Similarly, by distorting the word order by saying /kori nibedon/ ‘presenting’ instead of /nibedon kori/ a deliberate attempt is observed for customer
attraction. This tendency of manipulating is found abundantly Bangladeshi advertising. In the following sections, the phonological, lexical, syntactic and semantic manipulations will be discussed in details.

3.3. Linguistic Manipulation at Phonological Level:

Linguistic manipulation at phonological level is not a common phenomenon in Bangladeshi advertisement. One or two instances of onomatopoeic words are found. 'Onomatopoeia' means the use of words to imitate the sound it represents. For example, in Bangla the words referring to sounds of different animals like/gheu gheu/ of dogs, /miu miu/ of cats, /kicir micir/ of birds etc. are onomatopoeic words.

In Bangladeshi advertisements, an example of onomatopoeia is found in the commercial of 'kwality ice cream'. The copywriter begins the advertisement like this:

/mOjadar him him, him him mojadar him him qualiti aiskrim/

tasty him him him him tasty him him kwality ice cream

'Tasty him him, him him tasty, him him kwality ice cream'
/him him/ is a coined onomatopoeic word which derived from the Bangla word /himSitol/ 'ice-cold'. The word has been coined here to build an association between it and the coldness of the product, i.e., ice cream.

Another reduplicated onomatopoeia is found in the advertisement of Pepsodent toothpaste. At the beginning, a school going boy of around ten years offers ice cream to another boy of the same age:

- /aiskrim khabe?

Ice cream want to have

'Do you want to have ice cream?

The boy answers:

- /na baba aj mammir Sathe DhiSum DhiSum holo/

no man today mummy with Dhishum Dhishum happened/

'No man' toady I had Dhishum Dhishum (Fighting) with mummy'

Here, this /DhiSum DhiSum/ refers to fighting and later on in the commercial, it is clarified that those who brush their teeth with Pepsodent do not need to do /DhiSum DhiSum/ with their mother as
Pepsodent itself fights with germs and the mothers do not need to forbid their children from having chocolates and ice-creams.

As mentioned already, linguistic manipulation is not a very common phenomenon in Bangladeshi advertisements. It is obviously absent in print advertising and even in radio and television phonological manipulation is rarely observed.

3.4. Linguistic Manipulation at Lexical Level

In this section, words and phrases used by the copywriters that work as linguistic stimuli to the consumers are analyzed. The following sub-points are studied under this category:

3.4.A. Neologism

Neologism or coinage is the process of deliberately framing a new word out of existing morphological elements by derivation, composition or root-creation. Coining new words by manipulating the language is a quite frequent phenomenon among advertising copywriters in Bangladesh where a number of examples are found.
The following commercial of 'Henolux Spot Cream' shows an element of neologism:

/hEM pe gechi amar priyo manuSTir jonno

yes I have found my beloved person for

/Ek aScorjo rON fOrSakari krim – henolaks krim/

an amazing complexion brightening cream – Henolux cream

'Yes, I have found for my beloved an amazing complex brightening cream.'

Here, the word /fOrsakari/'brightening' is a coined expression. The word /forsa/'fair' has been joined by the suffix /-kari/ to make a complex word/FOrSaKari/, like that of /rOkkhakari/ 'savior' or/utpadonkari/'manufacturer'. Though the last two words are part of the Bangla vocabulary, the expression /FOrSakari/ is a new creation where/-kari/ has been used as a suffix on the analogy of the formation of /rOkkhakari/ and /utpadonkari/.

In the advertisement of /nima Sobuj/Washing Powder', the following expression is used:
Excellent whiteness plenty bubble

'It brings excellent whiteness and plenty of bubble.

Here, in order to attract the potential customers, the copywriter coins a reduplicated adjective /gada gada/ 'bubble'.

Neologism at lexical level can be found in the forms of inflection, compounding and collocation. They are discussed below with examples:

3.4.A. i. Inflection

In English we have a number of examples where nouns are inflected to produce verbs. This phenomenon is extremely rare in Bangla. But in some advertisements in Bangladesh, coined inflections by transforming nouns into verbs are found. One such example can be given from the advertisement of 'Parrot Paint'. The copywriter writes:

-----/ami je bhai peinTar/

I am a painter
'I am a painter'

/PErOT die Sajai ami rikSa, bebi, bas, Trak/

by Parrot decorate I rickshaw auto bus truck

'I decorate rickshaws, auto rickshaws, buses and trucks by Parrot.'

/PErOT die rONai ami loha, Tin ar kaTh/

Parrot by colour I steel tin and wood

'I color steel, tin and wood by Parrot.'

/PErOT amar priyo rON, Tike Onekdin/

Parrot my favorite color stays for long

'Parrot is my favorite color which stays for a long time'

Here, in order to rhyme with -/Sajai/ 'decorate', /rONai/ 'color' has been used, /rON/ 'color' (N) is added by the suffix /-ai/ to produce the inflected form /rONai/(V).

Instead of using the conventional expression /rON kori/, the copywriters makes this deliberate improvisation.
3.4.A.ii. Compounding

Compounding is a grammatical process through which two words from different origins join together to produce a new word. It is a very common word-formation process in Bangla. For example, /bhalo/ 'good' and /baSa/ 'house' are two words not related to each other in any way. These two words are joined together to make a compound word /bhalobaSa/ 'love'. But when we look at the language of advertising, we observe some unconventional compounding which deviate from the regular compounding norms of Bangla. For example, in 'Meril Fair Tone Cream', the copywriter writes:

/jEno caMd theke eneche Se caMdmakha rup --/

as if moon from brought she moon-rubbed beauty

'As if she has brought her moonlike beauty from the moon.'

Here, the compounding of two root words, the noun /caMd/ 'moon' and the verb /makha/ 'to rub' into the adjective /caMdmakha/ 'moonlike' is a coined expression as it is not existent in Bangla dictionary.
3.4.A.iii. Collocation

Collocation is the way in which particular words tend to occur or belong together, i.e., in collocation individual words combine together to produce an acceptable phrase. For example, 'allow' and 'permit' are too synonymous words. But they cannot be used indiscriminately. In the sentence, "Meals will be served outside on the terrace, weather permitting", if 'permitting' is substituted by 'allowing', the sentence will not be meaningful, because 'weather' collocates with 'permitting', not with 'allowing'.

In Bangladeshi advertisements, some unconventional collocation is found. For example, in a radio advertisement, the copywriter says:

/Eto kaje janTa jhalapala/

So much work life devastated

'The life is devastated with so much work.'

The onomatopoeic word /jhalapala/ 'devastated' generally collocates with /kan/ 'ear'. But the copywriter here coins the phrase /janTa jhalapala/ 'Life is devastated' to attract his/her customers. Similarly, in the advertisement of 'Henolux Hair Tonic' the advertisement ends with the
following sentence:

/’henolaks hear TOnik - mosrin bhalobaSa/ Henolux Hair Tonic - the soft love’

‘Henolux hair Tonic - the soft love’

The adjective/mosrin/soft' collocates only with concrete nouns. But the copywriter improvises by using it to modify an abstract noun/ bhalobaSa/ 'love'.

Innovative collocation is also found in television advertisements in Bangladesh. For example in the advertisement of 'Clear Shampoo', the message says:

/’ami Sadhin khuski theke apnio ki?'/

I am free dandruff from you too

'I am free from dandruff, are you too?

Here, an unconventional collocation is made between /Sadhin/ ‘free' and /khuSki/ ‘dandruff'. The actual meaning of /Sadhin/ is 'independence' which does not collocate with /khuSki/. The proper equivalent of 'free' should have been /mukto/. But a deliberate attempt to unconventionalize the expression has been made here to attract the
potential buyers.

Another example of improvised collocation is found in the commercial of 'Pran Mango Juice'. The message is:

/baNladeSer ghOre ghOre taja Sader ban/

Bangladesh's every house fresh taste's flood

'There is flood of Fresh taste in every house in Bangladeshi.

In this example, an impossible combination of /Sad/ 'taste' and /ban/ 'flood' had been made possible. In another line of the same advertisement, the copywriter writes:

/tai bare bare khuSir tane upce OThe pran/

so time & again happy musical over flow does life

'So, time and again life is filled with unbounded happiness'.

/tan/ is a word related to music or dance. It never collocates with /khuSi/ 'happiness'. This collocation could be possible only because it is an advertisement.

A partial message in the advertisement of 'White Plus Toothpaste' is:
new white Plus has brought ---- strong teeth  healthy root  white smile

'new white plus has brought ---strong teeth, healthy root, white smile'.

We normally do not associate terms like 'black' or 'white' with 'smile. But here, to create an association between whiteness of the teeth and smile that shows white teeth this innovative collocation is made.

Like in electronic media, advertisements in print media also have a lot of innovative collocations. In the advertisement of a sophisticated office complex called 'Mehrab Plaza', the copywriter writes:

aji  abhijatter  pOroSmakha  OfispaRar  ei
today aristocracy  touch  commercial area's  this
sre SThotOmo  sthane  apnar binioger  paSapaSi
the best  place  your  investment  along with
nijer  Ofiser  ThikanaTi  NiScito  korun/
own office's  address  confirm
'Please confirm today to invest and also to build your own office at the best place of the commercial area armed with aristocracy'.

Here, the underlined expression /abhijater pOroSmakha/ armed with aristocracy' is an unconventional collocation where two unrelated words/abhijatto/ 'aristocracy' and /pOroS/ 'touch' have been used together.

In the advertisement of the motion picture /Óndho ain/ 'blind law', the two heroes of the film have been termed:

/dui paromanobik SoktidhOr nayok/

two nuclear powerful heroes

'The two heroes with nuclear power'

This is no doubt, an extreme case of unconventional collocation where /paromanobik SoktidhOr/ 'with nuclear power' collocates with /nayok/ 'heroes'.

In another advertisement of a film /borSa badol/ 'rainy season', the copywriter writes:
No force in the world can destroy our love - Poppy – Shakil

This is called bullet-proof love

The word 'love' never collocates with 'bullet-proof', but this impossible has been made possible to attract the readers.

While advertising for 'Horlicks', the slogan used is:

Horlicks - the noble nourisher of the family.

This collocation of 'noble' with 'nourisher' is also an improvisation of the copywriter.
3.4.B. Hybridization

A hybrid word is a compound word, which is made up of components that originate from different languages. For example, the word /lejar boi/ 'ledger book' is a hybrid compound where the Bangla /boi/ 'book' is modified by the English noun adjective 'ledger'. The analysis of hybridization in Bangla advertisements can be classified into three major categories. In all the situations the hybrid compounds have the combination of English and Bangla.

3.4.B.i. English Modifier + Bangla Head

In some commercials the hybridization is made up of an English 'modifier' and a Bangla 'head'. An example can be cited from the advertisement of 'Craze Beauty Soap'.

---/ dEkhona, krez biuTi Sabane kEmon Sabaner purono

see craze beauty soap how soap's old
dharonaTai palTe dieche/

concept has changed
----'See, how Craze Beauty Soap has changed the old concept of a soap.'

Here, English 'beauty' has been used as the modifier of Bangla head/Saban/ 'soap'. This type of compounding is unique only in advertising.

3.4.B.ii Bangla Modifier +English Head

We also find examples of Bangla modifier modifying English head. The last sentence of 'Nordette - 28' is:

/Solpomatrar pil nOrDeT-28 biSSojuRe Sikrito/

low - dose pill Nordette – 28 worldwide accepted.

'The low-dose pill Nordette- 28 is accepted worldwide.'

In this example, instead of using the conventional Bangla word/boRi/, its English counterpart 'pill' has been used as head while the modifier is Bangla adjective /SOIpomatrar/ 'low-dose'.

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3.4.B.iii. English Head + Bangla Suffix

In this category, we find an English root undergoing a Bangla morphological process. The example to illustrate this point has been taken from the advertisement of 'keya super beauty soap'. At one stage of the advertisement the copy writer writes:

---/mEleSia theke amdanikrito vejiTebol fETe toiri/

Malaysia from imported vegetable fat manufactured

tai SObar kache SOmadore grohojoggo/

thus all to gracefully acceptable

'It is manufactured from imported vegetable fat from Malaysia. This is why it is gracefully acceptable to all.'

Here, in the phrase/vejiTebol fETe toiri/ 'made from vegetable fat' shows the English word 'fat' having a Bangla suffix /-e/. A similar hybrid compound is found in /haS marka narikel tel/ 'Duck-marked Coconut Oil'

/amader fEmilite bONSo dhore dhore culer jOtne/

in our family generation to generation hair's care
'The Duck-marked coconut oil has become a favorite name in our family for hair care from generation to generation like a close number of the family.

Here, the Bangla suffix /-he/ has been added to the English root word 'family' - another example of linguistic manipulation in the form of hybrid compounds.

3.4.C. Nativization

Nativization is a process in which necessary modification is made to the roots of a second language to suit it to the phonological or morphological structure of the native language. While morphological nativization is primarily borrowing a foreign word and giving it a native structure (e.g. /Tebil+e = Tebile/ 'on the table'), Phonological nativization takes place because of mother tongue influence, or in other words, speakers' inability to pronounce it properly (e.g., substitution of /O/ of English into /th/ in Bangla as in /tuth/ because of the absence of /O/ in Bangla phonemics). This phenomenon, though rare, is found in
advertisements also. For example:

- /eije bhai, fuji nel paliS ache? /

excuse me, Fuji Nail Polish have

'Excuse me, do you have Fuji Nail Polish?

-/ache ei IOn. kon kalarTa loiben deikha IOn/

I have here you are which color take choose take

'I have, here you are. choose the color you would like to take'

-/bah! SObkOTi kalari to Sundor. SOb kalari nie jai/

wow! all colors beautiful all colors I will take

'Wow! all the colors are beautiful. I will take all of them'

In this advertisement of 'Fuji Nail Polish', the underlined words /kalarTa/ and /Kalari/, both referring to the colors of the nail polish have been nativized by using the suffixes/-Ta/and /-i/
3.4.D Code Mixing

Code mixing refers to transfer of linguistic elements from one language to another. In other words, code mixing is a process where a word or a phrase of a second language is used in the syntax of a language. Wardhaugh (1992) defines code mixing as "The deliberate mixing of two languages without an associated topic change." Wardhaugh opines that code mixing is not a haphazard combination of two languages, rather, "it requires conversants to have a sophisticated knowledge of both languages." For example, the use of English words 'help' and 'please' are very common in Bangla Syntax in sentences like /amake help kOrona pliz/ me help to do please

'Please help me'

The copywriters in Bangladesh use code-mixing at a regular basis, particularly in advertisements with urban setting. Code mixing in radio and television are taken here separately:

Radio: A line in the advertisement of /haSmarka narikel tel/ 'Duck-marked coconut oil' says:
Okay okay, daily same words say more poems don't have to do

'--- okay okay, you don't have to utter poems with the same words everyday.'

The use of the word 'daily' here shows code mixing. It is a deliberate attempt of the copywriter to attract the target audience.

Talking about 'keya super beauty soap', the copywriter says:

/hundred percent vegetable fat made/

'Made from hundred percent vegetable fat------'

The words 'percent', 'vegetable' and 'fat' all have Bangla equivalents, which are frequently used by the Bangla speakers. But these code-mixing have been done here deliberately.

Code-mixing is also observed in the naming of some products. Following is a list of some product names where code mixing is evident:
- Sharif Malamine Gift Box
- Standard Lungi
- Key Lip Gel
- Tasmeri Beauty Cream
- /POca/ washing powder
- Meril Baby Lotion
- Huq Imperial Battery
- Tibbet Cold Cream
- Pakeeza Garden Print Sari
- Justice Super Deluxe Lungi
- /obhijatri/ shoes
- Millat Skin Care Cream
- Tibbet Blue Bar /Saban/
Television: As already mentioned, code mixing is more prominent in TV commercial then in radio. This is because the TV audience has a large percentage of educated viewers who generally have code-mixed verbal repertoire. Almost all the products for which code mixed advertisement messages are used are meant for the people of relatively high income.

The first example to be given here is the advertisement of 'Robbialac Paint' where the commercial begins like this:

/Viuars rONer bhubone sagotom/  
viewers paints world welcome

'Viewers, welcome to the world of paint.

The copywriter here begins the advertisement with code mixing to create a special effect on the minds of the consumers. Later in the same advertisement, another code mixing takes place:

/---Orthat aro glOs aro stahaitto/  
it means more gloss more longevity

'it means more gloss and more longevity'
Here again, the English word 'gloss' has been deliberately incorporated instead of the Bangla equivalent /ujjOlotA/. The Bangla word /ujjOlotA/ 'gloss' is a frequently used word, but for improvisation the copywriter creates this code-mixed expression in this commercial.

At the beginning of an advertisement of a mango drink, some young boys & girls representing upper class sit together and express one after another:

/laifTa Ekdom Dal khub boriN kicchu bhalo lagena

the life totally dull very boring nothing enjoyable

'The life is totally dull, very boring, nothing is enjoyable.'

All the English words used here have Bangla equivalents of high frequency. But the copywriter intentionally code-mixes the expressions to properly represent the linguistic habit of the upper class. Another noticeable thing here is that in the word /laifTa/, nativization has also been done along with code mixing. Here, the English root word 'life' is inflected by the Bangla suffix /-Ta/.

Code mixing is also observed in the advertisement of 'Partex Graded Board', which begins like this:

150
Problem solved! The new developed eco friendly Partex Graded Board has arrived.

Later, in the same advertisement, the copywriter writes.

Use Partex with smooth finish, as you like, wherever you like.

Here again, the English root word 'finish' takes a Bangla suffix /-er/ to show another example of nativization.

The slogan of the oldest and the most sophisticated mobile telephone service in Bangladesh 'Citycell' is also worth mentioning here. It says:

Life becomes simply great.
Interestingly, code mixing in Bangladeshi advertising has not been confined to English only. Thanks to the increasing popularity of satellite channels where Hindi channels like Star Plus, Sony and Zee TV are extremely popular in almost every urban house in Bangladesh, some Hindi expressions are also getting currency. When Amitabh Bachan's 'Kaun Banega Crorepati' was being telecast in Star Plus, a survey in Dhaka city showed that it was the second most popular TV program only after /ittadi/ - a magazine program which is holding the position of the number one TV program in Bangladesh for the last 15 years.

The influence of Hindi has pierced into the language of Bangladeshi advertisement also. We find code mixing between Hindi and Bangla in the advertisement of 'Colgate Toothpaste'. The copywriter writes:

/---kolget kaj kOre aro beSikkhon proti khOn proti pOl/

Colgate works more duration every moment every moment

/---Colgate works for a longer duration, every moment, every moment.'

The words /khOn/ in Bangla and /p 1/ in Hindi have the same meaning 'moment'. But in this advertisement, to emphasize the duration of the toothpaste, the Hindi word has also been used in a code-mixed
expression /protipOl/. Noticeable thing here is the nativization of Hindi /p I/ into Bangla /pOl/ as schewa / / does not exist in Bangla.

An advertisement of 'Wheel' detergent ends with the following sentence:

/dhObdhObe kapoR COnmone bahar/

extremely clean clothes heart filled with spring

'Extremely clean clothes, heart filled with spring'

/cOnnmone bahar/ in an expression taken from Hindi/Urdu which actually reflects the mental condition of the user whose clothes are so clean due to 'wheel'. This code-mixed expression is a deliberate attempt of the copywriter to impress the consumer.

Print: As code mixing is an increasingly popular phenomenon among Bangladeshi advertising copywriters, it is observed significantly in print advertising also. For example a private airlines in Bangladesh called 'GMG' positions itself with the slogan:

/bhromone fast klas/

traveling first class
‘First class in traveling’

Here, instead of using /prothom sreni/ ‘first class’, the English phrase has been preferred to be used along with /bhromone/ so that through a code-mixed slogan, a touch of sophistication is attached.

An advertisement of a coconut oil with easy opener ends like this:

/izi openar, jhokkijhamelahin i - zi.../

easy opener without trouble easy

‘An easy opener without any trouble, easy...’

Here, an association is also established between the expression 'easy opener' and the comment 'easy'.

For 'Medi Wash' detergent, the copywriter comments:

/meDi waS mane Ek waSe dui kaj

Medi wash means one wash two results

jibanu dhONSo o mOyla poriSkar

germs destroy and dirt clean
'Medi wash means two results in one wash, killing the germs and cleaning the dirt'

In this example, the English word 'wash' used for code-mixing undergoes nativization also with the addition of the suffix l-e/

A code-mixed sentence can be exemplified here from the advertisement of 'National' electric goods. It says:

/khabar freS rakhe Sadharon Somoyer ce
food fresh keeps normal time than

Onek beSi Somoy dhore/
much more period for

'It keeps the food fresh for much longer period than normal?'

Instead of using the Bangla word /taja/ 'fresh', its English counterpart is deliberately used here.

The attitude behind code mixing or code switching in a bilingual or multilingual community is much different than that in a monolingual society. Though English is the second language in Bangladesh but the number of bilingual speakers is too low to refer the
situation of the whole country as 'bilingual'.

So, a very few people in Bangladesh have the ability to mix code, because code mixing can be done only by bilinguals. Wardhaugh (1992) justifies this point by saying that code mixing 'requires conversants to have sophisticated knowledge of both languages'. This ability to mix codes, according to warhaugh is often, "a source of pride". In Bangladeshi context, use of code mixing and code switching primarily comes from this source of pride and the attitude of showing one's sophistication and high social class. The examples given above attest this concept and that is why these advertisements are exclusive to television only.

3.4.E. Repetition

Repetition of words or phrase is done to emphasize something very important. In advertisements of Bangladesh, this emphasis is shown mostly through songs. For example, an advertisement of 'Pepsodent Toothpaste' begins like this:

/are Sunen Sunen Sunen Sunen Sunen diya mon ---/

please listen listen listen listen listen carefully
'Please listen carefully'

In this song, typically called advertising 'jingle', the audience is asked to listen carefully. By repeating the word 'listen', the copywriter is actually trying to draw the attention of the audience so that what is to be said later is heard carefully.

In another such 'jingle' for 'Olympic Battery', the following message is written:

/Torche  ujjOl  alo  debe  Olimpik/

in torch  bright  light  gives  Olympic

'Olympic will provide bright light to the torch'

/Ondhokare  pOth  dEkhabe  Olimpik/

Darkness  path  shows  Olympic

'Olympic will show path in the darkness'

/Olimpik  Olimpik  Olimpik  bETari/

Olympic  Olympic  Olimpik  battery

'Olympic Battery'
Sound well radio transistor

'Radio & Transistor sound well'

Children's toys Function very well

'Children's toys function very well'

Olympic Olympic Olympic battery

'Olympic Battery'

The name of the product 'Olympic' is repeated 11 times in this advertisement so that the name remains in the memory of the audience for a long time.

An advertisement for oral rehydrative saline produced by
'Social Marketing Company (SMC)' ends with the following line:

/baba haSe ma haSe haSe mOyna/

father smiles mother smiles smiles myna

'father, mother and myna everyone smiles.

/meke dekhe porider haSi dhOrena/

the girl seeing fairies' smile knows no bound

'The fairies' smile knows no bound after seeing the girl'.

This advertisement implies that after using SMC's saline, the little girl has become so playful that everyone including the bird myna and the fairies are happy. Here, the word (haSi) 'smile' (written /haSe/ for third person) has been repeated four times to build an association between smile, happiness and SMC's orsaline.

A different type of repetition is observed at the end of a print advertisement for 'Lux Special Pack's. It says'

/joldi kinun ....... taRataRi/

quickly buy hurry

'Quickly buy it, hurry!'
Here, repetition by using synonymous expressions like /joldi/ ‘quickly’ and ‘taRataRi/ ‘hurry’ have been done purposefully by the copywriters.

3.4.F. Metaphorical

Metaphor is an implied comparison achieved through a figurative use of words; the word is used not in its literal sense, but in one analogous to it. It is a type of comparison different from simile. While simile is an explicit comparison between two things using 'like' or 'as', metaphor is a condensed simile, for it omits 'like' or 'as'. It sets two unlike things side by side and makes us see the likeness between them. When Robert Burns wrote, "My love is like a red, red rose" he used a simile, but when Robert Herrick wrote, "You are a tulip" he used a metaphor.

The use of metaphors is quite a frequent phenomenon in the language of Bangladeshi advertisements. For example, for 'Meril Fair Tone Cream', the copywriter writes.

/jEno caMd theke eneche Se caMdmakha rup/
as if moon from brought she moon-rubbed beauty
'As if she has brought lunar beauty from the moon'

Here, the word /caMdmakha/ 'rubbed by the moon is metaphorical to imply that this cream has brought lunar beauty in the face of the user.

While promoting a seed called 'shufola seed', the copywriter used a line:

/ei bij jomite bunlei Sona fOle Sona/

this seed soil planted gold results gold

'If this seed is planted in the soil, it will result in gold',

Here, /Sona/ 'gold' has been used as a metaphor to signify the quality of the product.

In a television commercials in Bangladesh. For example:

- /SaTTa baje/

Seven o'clock

- /jani taito caMd jhOlmOl korche/

I know that's why moon glittering
'I know, that is why the moon is glittering.'

The advertisement of 'Pond's Cream' ends with this dialogue, where the beauty of the girl is described metaphorically as /caMd jhOlmoI korche/.

A line in the advertisement of 'keya coconut oil' says:

/culer oi megh kajole/

hair's that cloud black

'In the dark cloud of the hair'

Here, the phrase /megh kajole/ 'in the dark cloud' is used as a metaphor to compare the blackness of the hair of the girl after using 'keya Coconut Oil' to that of dark cloud. Event the phrase /megh kajole/ is metaphorically described because the blackness of the cloud is compared with the blackness of 'kajol' given in the eyes to emphasize its deep blackness.

For 'Wheel' detergent, after showing how a person passes the audition to become a singer wearing a shirt washed through 'Wheel', the following dialogue takes place between the wife who used 'wheel' and the husband who became a singer:
Wife: /tumito Ekhon sTar/
you now star
You are now a star'.

Husband: / ar tumi amar caMd/
and you my moon
'And you are my moon'

By using the metaphors 'star' and /caMd/ an association is also established, i.e., the relationship between 'star' and 'moon' and the relationship between husband and wife.

3.4.G Personification

Personification is another figure of speech where a non-living object is given a living attribute. For example in "The Ocean is sleeping", 'Ocean' is personified by giving it a human attribute 'sleeping'. In a Bangladeshi radio advertisement of 'keya coconut oil', the advertisement ends with the following line:
keya keya keya amar culer bhalobasa/

keya keya keya my hair’s love

'keya is the love of my hair'

Here, the inanimate object 'hair' has been given a living attribute/bhalobasa/ 'love' which, in normal circumstances, cannot be done.

Similarly, the copywriter, while advertising for 'keya Lip Gel' writes:

/el Site apnar ThoT cay - keya lip jel/

this winter your lips want Keya Lip Gel

'Your Lips want Keya Lip Gel this winter'.

Another very frequent and significant aspect is the personification of some products by using the word /raja/ 'king'. It all started with the slogan of 'Elite Paint' some twenty years ago. It said:

/eliT peinT rONer raja, rONer raja eliT peinT/

Elite Paint color's king color' king Elite Paints

'Elite Paint is the king of paints'
A few years later 'Philips Bulb' came up with a very popular slogan:

/macher raja iliS ar batir raja filips/

Fish's king Hilsha and light's king Philips

'Hilsha is the king of fish and Philips is the king of lights'.

To emphasize the superiority of the product from other similar products, copywriters use this type of personification.

In a television advertisement of 'Tasmeri Hari Tonic' the product itself is personified in this way:

/dOrSokbrindo, onaketo apnara cenen/

viewers her you know

'Viewers, you must be knowing her?'

/mathaTa rakhe thanDa cul PORa kore

head keeps cool hair falling does

bondho, aro mEla gun/

stop more many qualities
'She keeps the head cool, shops hair fall and so many more
qualities'

/amito unar bhokto/

her fan

'I am her fan'

Here, the copywriter tells the consumers the quality of the product by personifying the product. Product personification is also found in the advertisement of a jeweler shop named, 'New Jarwa House'. Here, in a very, ornamented language the shop is addressed in second person as /tumi/'you' and the beauty of its jewellery is compared with the beauty of the six Bengali seasons one after another. Here, the first two sentences are given:

/tumi sundOr, Surjer tibrotay jole oTho durtimOy tumi/

You beautiful sun's brighten shine Spectacular you

'You are beautiful, you look spectacular in the bright sunshine in summer'.
You wash away the summer heat and bring the calming rainy days through your smiles.

In this way, the advertisement goes on to compare the beauty of every season to that of the jewellery in the shop.

While advertising 'Keya Coconut Oil' the following couplet is used:

Keya swings in the silky hair of the pretty girl.

Keya swings in the dark cloud hair.
Here, by making the product 'Keya' swing the copywriter actually tries to establish the role of 'Keya' in the 'beauty' and 'dark hair' of the girl.

In the advertisement of 'International Lux', a Film star asks:

/ke amay choMy - laks -kono Sondeho?/

Who me touches Lux any doubt

'Who touches me - Lux - any doubt?'

Here, by saying that Lux 'touches' the Film actress, the copywriter personifies 'Lux' in his/her effort to create special attraction in the minds of the consumers in favor of the product.

3.4.H. Hyperbole

Hyperbole is a figure of speech, which tends to give exaggerated statement to show emphasis or rhetorical effect. For example, in a Bangla song praising God, The lyricist writes.

/ jodi Sagorer jOlke kali kori /

if ocean water ink make
'If I make ocean water ink'

/ar gacher patake kori khata/

and tree’s leaves make script

'And the leaves of trees as writing script'

/ar Eke Eke likhe jai mohima tomar/

And one after one write attributes your

'And keep on writing your attributes on after another'

'tobu roibena ekTio pata/

still not left even one page

'Still not a single page will remain unwritten.'

The tendency of using hyperboles in Bangladeshi advertisement is also noticeable. While campaigning for 'Sunlight Battery', the copywriter writes:

'hoe jay Surjer alo mlan/

becomes sunlight gloomy

'Even sunlight becomes gloomy'
Sunlight brings when bright light's flood

'When sunlight brings flood of bright light'

Here, just to emphasize the power of the battery, the copywriter deliberately undermines the power of sunlight by calling it 'gloomy'. His exaggeration doesn't stop here. He compares the flow of bright light produced by the battery with that of /ban/ 'flood'.

Similar exaggeration is found in the advertisement of 'Philips Bulb' which begins with the following couplet:

/akaSete caMder alo ghOre fillips bati/
in the sky moon's light in the home Philips light

'Moonlight in the sky and Philips bulb at home'

/rater bEla diner alo kOre matamati/
in the night daylight does play

'It's the playful daylight at night'

This campaign has more than one element of linguistic manipulation. Apart from the hyperbolic expressions/rater bEla diner alo/
'daylight at night', a comparison between the moon and Philips bulb is also made emphasizing that 'Philips' plays the same role at home that the moon plays in the sky and both together make the atmosphere so bright that it can be compared only to the daylight.

This discussion will end with the example of 'Tibbet /kodur tel/ where it is said that this product:

/---matha rakhe himSitOl ThanDa/

head keeps as ice cold

'it keeps the head cool as ice'

Comparing the ability to keep the head cool to that of ice makes the advertising hyperbolic and attracts the consumers.

In a print advertisement of 'First Security Bank', the copywriter writes:

/Somoyer ce Ek dhap egiye/

time than one step ahead

'One step ahead of time'
Though literally it is not possible, this exaggeration basically emphasizes how quick the service of this work is.

An interesting hyperbolic statement is found in the language of advertisement of 'Tanin Black & White TV':

Here, the slogan used is:

/roNin Tivir ceo akorSonio/

color TV than attractive

'Even more attractive than color TV'

Calling a black & white TV more attractive than color TV is no doubt an exaggerated statement. Finally, in the advertisement of a restaurant called/Sikara/, the copywriter exaggerates in the following way:

/akaS choMa poribeSe mon chuMe Jaoa bharotio o

sky touching environment heart filling Indian and

thai khabare rOSona triptir Ononno ayojon/

Thai food appetite filling wonderful arrangement

'A wonderful arrangement of appetizing Indian and Thai food in a sky-touching environment'
Here, the expression/akaS choMa poribeSe/ ‘sky touching environment’ emphasizes that the restaurant is located at the top of a high-rise building for which the environment is as fresh and as high as the sky. This is an intentional effort of the copywriter to impress the target audience.

3.4.1. Use of Adjectives

Advertisements are made for using adjectives because through advertisements, the qualities of a product are informed to the audience. In some display advertisements in the print media, a chain of adjectives is used. For example, an audiocassette is described in the following way in an advertisement:

/baNlar ghore ghore je sur onuronito hoy

Bangla's every house the music flows

manu Ser prane prane, sei cirOnton Surer

people's hearts that everlasting music's
The music that flows in the hearts of every people of every house in Bangla, that everlasting music coupled with songs with beautiful words presented wonderfully, the all conquering legendary folk singer Rathindra Nath Ray's...

Here, a series of adjectives like /cirontan/ 'everlasting', /monorOm/ 'beautiful', /Opurbo/ 'wonderful', /kaljoI/ 'all conquering', /kimbodontiSOmo/ 'legendary' are used to show the quality of the product. This indeed is a unique thing noticeable in advertisements.

The discussions made in this section clearly show the ability of Bangladeshi copywriters to manipulate with the morphological structure of Bangla by creating new words, mixing words of Bangla with other...
languages, exploiting with rhetorical figures etc. in order to create an effect in the minds of the target audience.

3.5. Linguistic Manipulation at Syntactic level

The third section deals with the analysis of linguistic manipulation at syntactic level. Syntax is the way in which words and phrases are put together to form sentences in a language. The word 'Syntax' derived from a Greek word which means 'arrangement'. David crystal (1991) defines it as "the study of the rules governing the way words are combined to form sentences in a language". George Yule says, "If we concentrate on the structure and ordering of components within a sentence, we are studying what is technically known as the syntax of a language". For example, the Bangla sentence:

/amî bhat khai/

I rice eat

'I eat rice'

This can be analyzed under syntax by looking at its word order (It is a typical Bangla word order of SOV) and also by finding the
relationship of one word with another in the form of syntagmatic and paradigmatic relationships. These are the basics for many more syntactic analyses. In this section, two features of syntactic manipulation of Bangladeshi advertising are analyzed. They are, word order and code switching.

3.5.A. Word Order

Bangla has a very flexible syntactic pattern. Unlike English which does not allow scrambling of its structure, Bangla does allow its conventional pattern to be modified in special circumstances. The advertising copywriters in Bangladesh have exploited this flexibility quite efficiently. For example, for 'Imperial Battery', the copywriter writes:

/imperial bETarite ache SOb Thik/

in Imperial battery is everything okay

'Everything is okay with Imperial battery'.

The normal structure is /SOb Thik ache/ (S+Adj.+V) instead of /ache SOb Thik/ (V+S+Adj.) according to Bangla syntax, but the verb/ache/ comes even before the subject /SOb/ to give it an unconventional look.
In the advertisement of 'Parrot Paint', there is a couplet:

/pErOT amar priyo rON Teke Onekedin/

Parrot my favorite paint stays many days

'Parrot is my favorite paint which stays for many days'.

/bOchorer pOr bOchor rakhe duniaTa roNin/

year after year keeps the world colorful

'It keeps the world colorful years after years.

In both the lines, the conventional word order norm has not been maintained. In the first line V+ Adverbial is used instead of Adverbial +V and in the second line V+O+Adj comes in place of O+Adj+V. To make the discussion more informative but brief, a table is given below with a list of sentences where the conventional Bangla word order has not been followed:
<table>
<thead>
<tr>
<th>Name of the Product</th>
<th>Deviated sentence</th>
<th>Structure followed</th>
<th>Conventional Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Keya Super Beauty Soap</td>
<td>/tai SOnjei thake hater muThoy/ (So, easily it remains within the grip)</td>
<td>Adv. + V + Locative PP</td>
<td>/tai SOhojei hater muThoy thake/</td>
</tr>
<tr>
<td>2. Henolux Hair Tonic</td>
<td>/Ojana bhalobasay hariechi ami / (I am lost in unknown love ---)</td>
<td>NP + V + S</td>
<td>/ami Ojana bhalobaSay hariechi .../</td>
</tr>
<tr>
<td>3. Mortin Power King Coil</td>
<td>/apnar poribarke rakhe Surikkhito/ (It keeps your family protected)</td>
<td>Object + Conjunct Verb (Verb + Adjective)</td>
<td>/apnar poribarke Surikkhito rakhe/</td>
</tr>
<tr>
<td>4. Sonali Kapor Kacar Saban</td>
<td>/hat hOy dhOdbhObe Sada / (The hand becomes extremely white)</td>
<td>S + V + Adj</td>
<td>/hat dhOdbhObe Sada hOy/</td>
</tr>
<tr>
<td>5. Olympic Battery</td>
<td>(a) /baje bhalo radio TranzisTar</td>
<td>V + Adv. + S</td>
<td>/radio ranzisTar bhalo baje/</td>
</tr>
<tr>
<td></td>
<td>(b) khoka khukur khElna cOle cOmotkar/ (Radio-transistor sound well, children's toys play well)</td>
<td>NP + V + Adv</td>
<td>/khoka khukur khElna cOmotkar cOle/</td>
</tr>
<tr>
<td>6. Safa Roof Tin</td>
<td>/ratri kimba din SoNgI protidin/ (Day or night, it is an everyday companion)</td>
<td>Noun + modifier</td>
<td>/ratri kimba din protidiner SoNgI/</td>
</tr>
<tr>
<td>7. Key Taicom Powder</td>
<td>/er spOrSo amake rakhe pranobOnto/ (its touch makes me lively)</td>
<td>Subject + Object + Conjunct Verb (Verb + Adjective)</td>
<td>/er spOrSo amake pranobOnto rakhe/</td>
</tr>
</tbody>
</table>

The syntactic analysis of the sentences in the table is given below:

1. The verb /thake/ should come after Locative Postposition /hater muThoy/.
2. The structure should be S + NP + V, i.e., the subject /ami/ should come first followed by NP /Ojana bhalobaSay/ and Verb /hariechi/.
3. The structure of the conjunct verb should be Adjective + verb.
4. The adjective complement /dhobdhobe Sada/ should come before the verb /hoy/.

5. (a) The subject /redio TranzisTar/ should be used first followed by adverb /bhalo/ and verb /baje/.

5. (b) The adverb /cOmotkar/ should come before verb /cOle/.

6. The modifier /protidin/ should be made genitive /protidiner/ and should come before the noun /SoNgi/.

7. The structure of the conjunct verb should change. The Adjective /ranobOnto/ should come before the verb /rakhe/.

In all these examples, the conventional word order has been changed for a new look word order to make the messages more attractive and catchy.

In some advertising campaigns where a song is sung or a poem is recited, the word order is changed just to maintain the rhyme. For example, the following couplet is used for advertising Pepsodent Tooth Paste.

/are Sunen Sunen Sunen Sunen Sunen dia mon/

Please listen listen listen listen listen carefully
Pepsodent's story presenting

"Please Listen carefully, I am now presenting Pepsodent’s story"

Here, to rhyme with /---dia mon/ ‘carefully’ the NP position is changed, i.e., in place of /nibedon kori/, /kori nibedon/ is used.

3.5.B. Code Switching

Unlike code mixing, code switching is not a frequent phenomenon in Bangladeshi advertisements. 'Code-switching' emphasizes movement from one language to another, i.e. the movement takes place at sentence level. To be more precise, sentences of another language is inserted while using a language. For example, in Bangla in a situation a speaker might say:

/apni jOkhon jabeni to/ why don't you take me?

you as going

'As you are going, so why don't you take me?"
The trend of code switching in Bangladeshi advertisement has just begun. The sociolinguistic reason behind code switching is same as in code mixing which has been discussed in 3.2.D. In a recent advertisement of 'Panacool Refrigerator', the copywriter writes:

"/pEna kul frije KhotikOr si ef si nei/\n
Pana cool fridge harmful CFC not there\n
'There is no harmful CFC in Panacool Fridge'.\n
/akorSonio chobi bibhinno saizer/\n
attractive picture different size\n
'Here are some attractive pictures of different size'\n
/EkSo parsent kul/ - just keeps you cool, nothing else\n
hundred percent cool\n
'This is hundred percent cool and it just keeps you cool, nothing else.'\n
In the last sentence, which is a code-switched sentence, the word 'cool' has been used twice with two different meanings. While the latter 'cool' refers to its literal meanings, i.e., coldness, the former 'cool' is
an extended meaning of the word, which means 'very good'.

It is observed through the discussions made in this section that manipulation at syntactic level in Bangladeshi advertising is mostly confined to word order and a little bit of code mixing. The scrambling in the word order could be done because Bangla allows this type of modification to indicate something different. Code switching, however, is a recent phenomenon but has the potentiality to grow because the sociolinguistic scenario in urban areas is moving towards that direction.

3.6. Linguistic Manipulation at Semantic Level

This section deals with the linguistic manipulations in Bangladeshi advertisements at semantic level, i.e., the level of meaning. Semantics basically deals with the study of the meaning of words, phrases and sentences of a language. Under semantics the applications of the principles of structural linguistics to the study of meaning is made. Here, the meaning relations, such as synonymy, antonymy, hyponymy, homonymy etc. are studied along with other semantic issues like types of meaning, componential analysis, semantic associations, semantic range and many more related areas.
In this section, analysis is made on Bangladeshi advertisements to see how the meaning range of a word is extended in the advertisements and also how an association of meaning is found between the product name and the message. These two areas are covered under the headings: semantic extension and semantic association.

3.6.A. Semantic Extension

Semantic extension refers to the extension of meaning of a word or a phrase in a language, i.e., the semantic range of the word is extended. Under semantic extension, a word or a phrase, which used to have a limited range of meaning, starts to be used in other contexts. For example, the Bangla word /botol/ 'bottle' has undergone semantic extension and is now used for 'wine' too in colloquial Bangla. Similarly the word /Dal/ which means 'lentil' only is now also used by young boys of Bangladesh with minor modification (/Dail/) to denote a cough syrup 'phensidyl/' to which many young Bangladeshis are addicted.

In Bangladeshi advertisements, semantic extension is not a very frequent phenomenon. It can be noticed in the advertisement of /kalokeSi keS tel/. The copywriter writes:
The girl uses kalokeshi in her black hair.

Here, the semantic range of the word/konna/ has been extended. The word /konna/ means 'daughter'. But in this advertisement the word has undergone semantic extension and is used to denote a 'girl' in general.

3.6.B. Semantic Association

Semantic association in the language of advertising means an association between the product name and the message. This association is at the level of meaning and the copywriter deliberately associates the message with the product name.

Radio: In the advertisement of an audiocassette of a singer called 'Agun', the copywriter writes:
Agun as if really music fire burn birth given this cassette

'--- as if Agun has really burnt himself in the fire of music to bring out this cassette'

Here, an association is created between the singer's name 'Agun', which means 'fire' and his songs which the copywriter metaphorically refers as the 'fire of music'.

'Sharif Melamine' is a product, which has the symbol 'lion'. In writing the advertising copy of this product, the copywriter exploits this symbol by writing:

/Sorif mElamain jiniSe SiNho marka deoa thake/

Sharif Melamine items lion symbol is given

'In Sharif Melamine items, the symbol 'lion' is embossed'

/Sorif mElamainer jinis Ogo markar motoi Sera Jinis /

Sharif Melamine items their symbol like best items

'Sharif Melamine items are the best - just like their symbol'.

Here, the supremacy of 'lion' as the king of the jungle is
associated with the quality of the product.

An unconventional semantic association can be found between the naming and message of a soap named/alomer Ek nOmbor pOca Saban/ "Alam's Number 1 Rotten Soap’. The message is:

/name pOca gune khaTi/
in the name rotten in quality pure

'It may be rotten in name, but it is pure in quality'

/ei pOca pOca nOy gune jar poricOy/
this rotten not rotten quality whose identity

'This rotten does not mean 'rotten', but it is the quality which is its identity.'

The naming of the product/pOca/ is a mode of attracting the attention of the audience and then the association is created to show that the quality of the product in exactly the opposite of the name. This tendency of naming /pOca/ has become quite popular as some more products like /pOca sEndel' Pocha sandal' and /pOca Suz/ 'Pocha Shoes' etc started to come in the market.
**Television:** A good number of TV commercials in Bangladesh consist of semantic association. For example, the following slogan is used for 'Colgate Total Toothpaste'.

'/Kolget Total, Sompurno Tuthpest/

'Colgate Total, a complete toothpaste'

Here, a deliberate semantic association has been established between the product 'Colgate Total Toothpaste' and the adjective /Sompurno/ which means 'complete' or 'total'.

For a toilet cleaner named /Sokti/, the copywriter ends the advertising message by writing.

'/jak OboSeSe Soktitei Sokti/

Anyway at last in 'Shokti' strength

'At last strength is found in 'Shokti'.

Here, the copywriter successfully establishes a semantic association between. The word /Sokti/ which refers to the 'strength' of the
product and the product /Sokti/ which means 'strength' and says, /Soktitei Sokti/ 'Strength is in Strength'.

A three -way semantic association is found in the advertisement of 'Pran Mango Juice'. The copywriter in the form of a 'jingle' writes:

/praner choMa laguk prane/

Pran's touch effect life

'Let the touch of Pran effect our life'

/nacuk SObai notun prane/

dance everyone new zeal

'Let everyone dance in a new zeal...'

/notun sure notun tale/

new tune new rhythm

'..in new tune and new rhythm.'

/jege uThuk pran khaTi amer Sad/

Let wake up life pure mango taste
'Let our life be awakened by the pure taste of mango'.

Here, the word /pran/ has been used in three senses all related to each other. These meanings are: the name of the product /pran/ which means literally 'life', the word /pran/ actually meaning 'life' and /pran/ used to denote 'zeal or enthusiasm'. The overall implication of this three-way use of this word is, 'Our life will be full of life (enthusiasm) if we drink /pran/.

Sometimes, semantic association is established by using contrasting words. For example, while advertising 'Pepsodent Toothpowder', the following expression is given:

/Sorirer proti jOtnoban, kintu daMter proti OjOtno?/

body about careful but teeth about careless

'Careful about your body, but careless about your teeth?'

The advertisement shows a bodybuilder using a general toothpowder, after coming out of a gymnasium when he is asked such a question. Here, the opposite words /jOtnoban/ 'careful' and /OjOtno/ 'careless' establishes contrasting semantic association.
Similarly, the television advertisement for the daily newspaper \textit{prothom alo} begins with:

\begin{verbatim}
/pOrdar bhitor bairer khObor nie prothom alo/
\end{verbatim}

screen inside outside news brings Prothom Alo

'Prothom Alo brings inside the screen, the news of outside'

Here, the contrasting words /bhitor/ 'inside' and /bairer/ 'outside' have been used together to attract the viewers. The advertisement ends with the slogan of the newspaper, which shows another semantic association:

\begin{verbatim}
alor pOthe Ek dhap prothom alo/
\end{verbatim}

light towards one step prothom Alo

'Prothom Alo - a step towards light'

The word /prothom alo/ means 'first light'. Here, a semantic association is created between the name of the newspaper and the attribute used for it /alor pOthe/ 'towards light'.

\begin{center}
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\end{center}
In a public awareness campaign for vaccination, the copywriter creates an interesting semantic association. Going on a rickshaw with his wife and his little child, the man is seen singing a song:

/Ek - choTTTo  Sona jacche  mamar  baRi/

one little one going uncle’s house

‘One - the little one is going to his uncle’s house’

/dui - riksa  calao taRataRi/

Two Rickshaw drive fast

‘Two - drive the rickshaw fast’

/tin  PiN PiN PiN colche  mOjar  gaRi/

Three ping ping ping moving enjoyable car

‘Three - the enjoyable car (rickshaw) is moving ping ping ping’

/car ..../ ‘four.....’

Before he continues his wife asks:
Hey isn't he in one year 4 times Vaccination to be given

'Hey isn't he supposed to be given vaccination four times in the first year?'

Here, in a playful environment, i.e., singing a song where each line begins with one, two, three & four and establishing a semantic relationship between number 'four' of the song and 'four' vaccines in the first year, a serious public awareness is created.

Print: We observe a number of display advertisements in the print media where semantic association is established. For example, the advertisement for 'Bashundhara city Development Ltd. begins in the following way:

/Ekdin tajmOholo chilo SOPno----

One day even Taj Mahal was a dream

SOpner boSundhOra siti/

Dream's Bashundhara city

'One day Taj Mahal was also a dream ---Bashundhara city - a dream'
The copywriter implies that as the dream of Tajmahal was made true, the dream of ‘Bashundhara city’ will also be made true. Here, the association between the two dreams actually refers to the association the copywriter is trying to create between Tajmahal and Bashundhara city - an association which may attract the minds of many buyers.

While advertising for the film/ SeS protikkha/ ‘final wait’, the copywriter begins the advertisement saying:

/Sati agost deSbEpi SeS protikkhar OboSan/

7th August countrywide last wait’s end

'On 7th August the last wait will end throughout the country.'

'Here, the film /SeS protikkha/ and its real meaning, i.e., wait for the film’s release have been joined together to create semantic association.

Through the analysis above, it is observed that the advertising copywriters have the tendency to play with the meaning of a product name so as to find a relationship of that proper name with its literal meaning. They also exploit some other words of advertisements in order to show semantic association. The role of semantic extension is limited in number so far as the advertising copywriting in this part of the world is concerned.
3.7. Linguistic Manipulation in Classified Print Advertising

As discussed earlier classified advertisements are unique to print media only. The present section will deal with some common categories of classified advertisements in Bangladesh.

3.7.A. Matrimonial

Matrimonial advertisements are a classified personal advertisement. Here, because of space constraint, the advertiser uses brevity of expression as lots of key grammatical elements like verbs, nouns etc. are omitted.

An example of matrimonial advertisement is given below:

/Dhakar prankendre nijOSSo baRite bOSobaSrOto em es si
Dhaka's center own house living M.Sc.
SudOr Son (5'-9") SOmbhranto, dhOnaDDo protiSThito bEbSai
hand some (5'-9") aristocrat rich established businessman
patro 33 bOchor (SONgoto karone bicched) er jonno SONSarmona
bridegroom 33 years genuine reason divorced for family liking
For an MSc., handsome (5'9"), aristocrat, rich, established, businessman of 33 years (divorced on genuine grounds) bridegroom living in his own house in the center of Dhaka, a tall, pretty, family liking, middle class, unmarried/widow bride wanted who herself or her guardian can send bio-data and a photograph without hesitation by 5.8.2000. If not required, I guarantee to send back you papers and photograph.
The following linguistic features are found in this advertisement:

1) The first sentence is made very long to avoid using verb and to ensure brevity.

2) As many as five adjectives (handsome, aristocrat, rich, established, divorced) and two noun adjectives (MSc, businessman) have been used by the advertiser describing the bridegroom while five adjectives (tall, pretty, family liking, middle class, unmarried/ widow) are used to describe the type of bride wanted.

3) The expression /SONgoto karone bieched/ ‘divorced on genuine ground’ is mentioned to inform the target audience the actual condition of the bridegroom.

4) The payment of these advertisements are made by counting the number of words. For this reason only those words have been written that are essential. Not a single unnecessary word in written.

3.7.B. House Rent

Advertisements for apartment or house rent are even briefer.

A sample example is given below:
The linguistic features of this advertisement are

1) The advertiser, in spite of space constraint, provides all information he thinks necessary to attract the potential tenant.

2) There is no verb in any sentence. The verbs are implied and it is perceivable to both the encoder and the decoder. For example, it is known by both that /baSa ba Ofis/ 'house or office' means' the
apartment will be given on rent for residential or for office purpose.

3) Unlike matrimonial advertisements, this type of advertisements lack adjectives. Most of the words are nouns.

3.7.C. For sale

Following is an advertisement for selling a car:

/suzuki elTo jiel mODel – 1988 reji: 1988 es,si raniN TipTop


KOnDiSON malik calito/

condition owner (self) driven


Here, apart from informing the features of the car, the advertiser also informs that the car is 'self-driven'. This is an important persuading factor because the owners drive with much more care than professional drivers.
3.7.D. Private Tuition

This is even briefer as mostly students give this type of advertisement to cover their living cost or pocket money. An example:

''BUET (board stand, Notredamian) Class 1-S.S.C-H.S.C/
Math/Physics/Chemistry/English Nursery -O/A, experienced with unmindfuls, with note''

Here, first the advertiser informs his educational background, that he is a student of Bangladesh University of Engineering and Technology (BUET, where the best students of the whole country take admission) and he was enlisted in the combined merit list in S.S.C & H.S.C. with the background of the best college of Dhaka city. Then he tells from which class to which class and which subjects he can teach including
students of English medium background. Finally he informs that he is able to handle weaker students as well. All these information could be given only in 5 lines of a one-column space.

Containing features of both classified and display advertisements; there is a third category called classified display advertisements. Though they appear with classified advertisements, they vary in width and can include ornamentation, white space, varying font types and some other features of display advertisements.

An example of such type of advertisement can be given from an advertisement of felicitation. The officers and staff of an organization called 'B.D. Packaging Industry Pvt. Ltd.' put this advertisement which says:

/Mr. Mohammad Badruddoza (momin) Chairman B.D. Group of Companies

rOptani banije biSes Obodan rakhay baNlades SoRkar koftik proti

exports Commerce special contribution done Bangladesh govt. from every

bOchorer nEy ebareo 2000 OrthobOchorer jonno si ai pi nirbacito

year like this time 2000 financial year's CIP elected
We express our heartfelt felicitation to Mr. Badruddozar (Momin) chairman B.D.group of companies for being elected like every year CIP (Commercially Important Person) For the financial year 2000 for his contribution in the export sector.

This type of advertisement, often accompanied by photography of the person is actually informing the people about his success rather than congratulating. The success of the person is ultimately the success of the company, which, actually, the advertisers wish to communicate to the readers.

So, classified advertisements show their distinctness in language and also the manner in which they are presented. As they are too personal, the motivation behind the linguistic use here differ largely from normal advertisements where macro level audience is targeted as against micro level in classified ads. The brevity, the verbal ellipsis, the explicitness and above all the frankness in which these advertisements are presented prove their uniqueness and justify them to be discussed as a distinct type of advertisement.
3.8. Conclusion

An essential property of language is communication. In advertising this communication takes place between the encoder (copywriter) and the decoder (consumer). To make this communication effective, the advertisers use a number of manipulating tools. Tools such as visual effects and music are extremely useful in television and print advertising while music compliments language quite effectively in radio advertisements. Nevertheless, the role of language remains a most important persuasive tool in all the advertising media. Advertising copywriters, therefore, need to appeal so strongly that the consumers get motivated to purchase the product. Doing all sorts of manipulations with the language so that the message looks attractive to the target audience thus becomes integral part of this appeal. The discussions made in this section prove that the copywriters in Bangladeshi advertising industry have the ability to make use of this manipulation at all the core levels of Linguistics. They make phonological innovations, lexical maneuvering, syntactic scrambling, semantic relationships and more to make their copy catchy, soothing and persuasive. With the industry still in its formative stage, the analyses of the collected data indicate that these copywriters have the potentiality to do a lot more than what they are doing now.