Chapter - I

INTRODUCTION
The twentieth century was marked by unprecedented changes in the realm of technology. There was a virtual revolution in communication technologies. These changes happened in conjunction with major changes at the political level. A major paradigmatic shift occurred the world over in the last quarter of the twentieth century. This can be summed up in five key terms: “deregulation, liberalization, privatization, commercialization as well as a significant process of internationalization” (Newbold, et. al. 2002). Digitalization and converging technologies transformed the communication industries into a multimedia environment.

Growth and expansion of satellite television networks provided increasing number of channels catering to different customer tastes. With the advent of satellite television and the state of the art communication technologies, McLuhan’s ‘Global Village’ became real, as happenings around the world could be telecast anywhere instantaneously. Timothy (1991) observes that “participants in the hyper reality of informational societies no longer live in tightly bounded ethnographic settings” and that they “inhabit a continuously changing
mediascape of transnational scope and content”. There was proliferation in the number of magazines and newspapers. The print media also witnessed substantial growth. Williams (2003) has expressed his concern about national identity by stating that “national identity has been a crucial element in defining who we are” and the “global media pose a threat to the nation, promising to erode those imaginary boundaries that distinguish one group of people from another”.

Liberalized India witnessed a big explosion in the middle class population who are the major consumers of most of the consumer goods and services. Educational levels of the people especially in states like Kerala went up and so also their purchasing power.

Competition became all the more intense in the era of globalization with many players competing in the same sector and in the same product or service category. Through economies of scale or through the localization of productive capacities and sourcing in from low cost economies, Companies could lower their unit cost of production (Lassere, 2003). Better products became available at competitive prices. In the same product category itself the number of choices for the consumer increased. As a result of this the power of the consumer increased and in order to woo the consumers and to reach the product to larger segments of consumers, Companies
resorted to heavy advertising using different media, especially the visual media.

Expansion of satellite channels and increase in the number of media vehicles led to media clutter and information overload. Attracting and managing audience attention became the most important concern for the advertisers. To get audience attention, indeed to be noticed at all, advertisements should stand out from the clutter and should be different. At this critical juncture, the need for finding a new idiom in the field of advertising is strongly felt by advertisers the world over.

Shortening of life cycles of a number of products due to rapid advances in technology compels Companies to explore overseas markets, thereby giving the marketing mix a global dimension. It is felt that the global media is attempting to homogenize consumer tastes and targeting consumers round the globe as citizens of a global village. International marketers follow strategies of standardization or adaptation in advertising to reach the consumers. Advertising attempts to communicate the literal and symbolic meaning attached to a brand. Advertising must communicate appeals that are relevant and effective in the target market environment. Globalization of marketing, calls for designing novel principles of advertising communication that can be applied in a global context accommodating national cultural variations. Innovations and research will help the advertising industry to explore new possibilities in the field of advertising communication.
1.2 Context of the Study

We live in an image economy. Images abound in the Post-modern society. There is the pervasive influence of images from hoardings, films, umpteen number of television channels, print advertising, attractive product packaging and the flood of images from the internet in contemporary life. The media influence in contemporary society is so dominant that it cannot be separated from real life. Life-styles are changing very fast and newer and newer products and services are becoming available. As a result of significant economic development in our country, mass consumption has increased. The influence of television media is pervasive and this media mainly caters to the entertainment needs of the consumers.

A major source of cultural globalization is the entertainment media such as films, television, athletic events, live and recorded performances, theme parks and the Internet (Parker, 2005). Solomon (2003) points out that by now, majority of the people on Earth live in urban centres and that one by-product of sophisticated marketing strategies is the movement toward a ‘global consumer culture’, and people around the world are united by their common devotion to branded consumer goods, movie stars and celebrities.
Vineet (2005) has drawn a picture of the new ‘Entertainment Economy’. He views Entertainment as the wheel of the New World Economy and also as one of the basic needs in the Maslowian hierarchy of needs. He observes that entertainment content is becoming an important factor in marketing of consumer products and services. He has also dealt with the changing life styles in the present context where the norm is ‘Anywhere, Anytime’ concept and the people want media anywhere and anytime and they want to fill unscheduled portion of their time with entertainment. He puts the strength of Indian middle class at 240 million with a consumption power of 3 lakh crores.

Technical progress and increased level of education have contributed a great deal to better awareness about products and services and also to increased consumption levels. Szmigin (2003) observes that “in post-modern society consumer behaviour has changed fundamentally” and that consumers no longer purchase, consume and use things for the functional, utilitarian purposes but rather for how they speak to them, what they say about them to others and how they make them feel about themselves - how brands in particular define consumers as human beings. In short, in the post-modern context goods and services are purchased and consumed more for their symbolic and emotional values than for their functional and use values.
Szmigin (2006) has explored the aestheticization of consumption through a study of two exhibitions in Britain. In her study she analyzed the nature of the convergence of art and consumption and its implication for marketing theory. She contends that if shopping is used to hold boredom at bay, it loses its purpose and acquires an aesthetic dimension and that a work of art is as much a commodity as a pair of shoes and the pair of shoes can embody an aesthetic dimension as a work of art. She concludes by saying “as art increasingly become part of popular culture, many product categories and brands will be ripe for increased aestheticization.”

The post-modern consumer attaches a lot of importance to the aesthetic aspect of a product. Functional utility of a product or service is no doubt important for a consumer. Equally important for a post-modern consumer is the aesthetic dimension of a product. Kotler (2004) visualizes five levels of a product constituting a ‘customer value hierarchy’ namely, the Core benefit, Basic product, Expected product, Augmented product and Potential product. It would be proper to include aesthetic dimension of a product at the next level to extend the value hierarchy. Aesthetic element may thus form the sixth level of a product adding customer value. In the present context, advertisements as cultural texts may also try to bring forth the aesthetic dimension of the products. It is presumed that literary
devices and components may help creative professionals in the advertising industry in projecting the aesthetic dimension of products.

1.3 Need and Professional Significance of the Study

In 1951, advertising expenses in India was only Rs. 5 crores and in 1996 it went up to 5000 crores and by 2006 advertising business was estimated at over 12,000 crores per annum (Jethwaney and Jain, 2006). Globalization lead to increased availability of goods and services increasing the level of consumption. Growth in the middle class population contributed a great deal to the culture of consumption. Companies upgraded technologies and better products became available. Technological revolution especially in the field of Information Technology brought about a lot of innovations in products and services. This necessitated enhancing the awareness of the consumers in a big way especially through advertisements. Proliferation and increase in the number of media vehicles in turn led to media clutter and getting prompt attention from the audience became difficult in a highly cluttered media environment.

The general education levels of the audience also increased during the turn of the century and they became more refined in their taste especially in the urban areas. All this necessitates a new
approach to advertising. A lot of resources are spent for advertising. Many advertisements are not able to evoke any interest in the audience leading to a lot of advertising wastage. In order to reduce such waste of resources, innovations in creative strategies are called for so as to get value from every rupee spent for advertising.

Globalization demands an advertising strategy that is applicable in a multi-cultural environment. Advertising requires a new idiom to accommodate the changing needs of the Business Environment. Literature as a repository of experimental nuances in human expression may have the potential to provide such an idiom to Advertising industry. Every culture has a literary tradition and a literary heritage. Literary resources are a common treasure house of every culture. Studies in consumer behaviour have underlined the importance of culture in consumption. Although literary texts are unique to cultures, there are many components of literature and elements of various literary forms that are common to literature in all languages. All languages may have evolved from a common ancestor and it is natural that these may have common genealogical roots.

Content analysis of critically acclaimed literary texts shows that such texts essentially deal with universal human experiences. Literature is the common cultural treasure house of a society and it provides insights about human behaviour to the advertisers. Research
has shown that literary devices and elements of literary forms and archetypal symbols used in advertisements create effect on consumers (Mc Quairre and Mick, 1996, 1999, Stern, 1989). This research is an attempt to study the nature and type of impact created by different literary devices and components in advertisements and whether the use of literary devices and elements are of any help in bringing about any change in attitude of the media audience towards such advertisements in the contemporary Indian context.

The researcher feels that this study can significantly contribute in the following areas of advertising communication research.

1. To get insights about the effects of various literary devices, elements and components that are used in advertising and how these devices help in advertising communication.

2. To get better knowledge about the various types of literary devices and elements that are liked by media consumers and how advertising professionals in designing different strategies for different market segments can use such devices.

3. To expand the frontiers of advertising research in to new areas like the exploration of the effects of literary devices and elements on advertising
communication especially with reference to the attitude of the audience towards Ads using literary components.

The Kerala Consumer is highly educated and refined and many in the upper and lower middle classes indulge in conspicuous consumption. It is worthwhile to probe and to study the reaction of such a consumer class to Advertisements that use literary devices and the impact it creates on them both as consumers of Product and Services and also as consumers of visual media. The researcher is keenly interested in probing this issue in greater detail and therefore this study was planned and initiated.

1.4 Statement of the Problem

Advertising cannot afford communication risk. Advertising budgets should not go waste. Every rupee spent on advertising should lead to some effect on the consumers and consumer behaviour. However, many advertisements are not able to even communicate its basic messages and are not able to influence the audience. Isolating the factors responsible for the failure of ads become all the more difficult in a highly cluttered media environment with short attention span of the audience and the generally increasing fast pace of life. How to arrest the attention of the audience and enter the perceptual space of the audience is a major problem for all advertisers. Advertisement costs are increasing – both air time costs and cost of
production. Added to this, there is audience fragmentation due to increase in the number of media vehicles and multi-channel environment, making advertising planning a very complex and difficult task. Increasing media clutter demands buying of more advertising spots. To avoid this, available time may have to be utilized effectively. Although media clutter is an important factor, the quality of the copy is still the most important determinant of advertising success. Chunawalla, et.al (2004) stress this point by stating poor copy as one of the reasons for wastage in advertising.

Batra and Kazmi (2004) put ‘time famine’ as the major present day communication problem. They observe that consumers have less time to attend the plethora of advertising messages directed at them and also less inclination to do so. This situation calls for innovation in content, form, style and presentation of advertisements. Chhabra and Grover (2004) suggest that a good advertisement should have attention value, retention value, and suggestion value in order to be successful.

Maximizing returns on advertising budget is an important area for Advertisers. All over the world Advertisers face this challenge and this calls for exploring new possibilities and techniques in the art of advertising.

In this context, certain important questions are relevant.
1. Is it worthwhile for Advertising copywriters to employ literary devices, elements of literary genres and insights from archetypal criticism for their creative strategies in the visual media?

2. What will be the extent of impact of various literary devices, elements and components and whether the impact is uniform across different literary groupings like rhetorical devices, poetic elements, dramatic elements and archetypal symbol?

3. Will it be possible for copywriters to influence consumer behaviour by such literary devices and whether it would lead to a positive attitude towards the advertisement and subsequently a positive attitude towards the brand?

Advertising should put the message in the heart of the audience. Creating pleasurable emotions and retention of Ad messages in the mind of the target audience should be the aim of any Advertising. At the same time it is important to explore the kind of impact literary devices, components and elements may create in visual media advertising in achieving communication effectiveness in a highly cluttered media environment. Taking the various dimensions of the problem, i.e; the impact of literature on advertising in the visual media, the researcher framed the title of the research project as follows:
The following objectives and hypotheses were framed for the study, based initially on problem formulation and later refined as a result of Literature Review.

1.5 Objectives

General Objective: To study the general impact of literature on advertising and advertising effectiveness in the visual media.

1.6 Specific Objectives

1. To study and compare the impact of various literary devices, elements and components classified under four broad literary groupings - Rhetorical devices, Poetic elements, Dramatic elements and Archetypal symbol that are used in visual media Advertising on Advertising Effectiveness in terms of its communication Effectiveness.

2. To measure the Attitude of visual media consumers towards advertisements using different literary devices, elements and components classified under four literary groupings – Rhetorical
devices, Poetic elements, Dramatic elements and Archetypal symbol.

3. To explore the leisure time activities, reading and viewing habits of visual media consumers, their liking for various types of literary forms, their liking for various types of television programmes and also their liking for various items in the print media and its implications, if any, for the advertising industry.

4. To study the literary content of visual media advertisements by subjecting them to content analysis.

1.7 Hypotheses

1. Literary devices, elements and components that are classified under four literary groupings – Rhetorical devices, Poetic elements Dramatic elements and Archetypal symbol, although related to each other may create a differential impact in visual media advertising in terms of Communication Effectiveness.

2. Different literary devices, elements and components in visual media advertising that are classified under four literary groupings- Rhetorical devices, Poetic elements, Dramatic elements and Archetypal symbol, although related may create a differential effect on attitude of visual media consumers.
3. Leisure time activities, Reading and Viewing habits of visual media consumers, their liking for various types of literary forms, their liking for various types of Television programmers and also their liking for various items in the print media may have implications for the advertising industry.

1.8 Background Of the Researcher

The researcher is working as Assistant Registrar in the Indira Gandhi National Open University at its Regional Centre in Cochin and is actively engaged in educational administration.

The researcher has an innate interest in literature and the visual media and has studied English Literature at the postgraduate level. The researcher was associated with the film society movement in the state to study films as a powerful medium of visual expression. After completion of his MBA degree, the researcher has made concerted efforts to study management as an academic discipline and has pursued his academic interest in teaching various management subjects on a part-time basis and has also guided management students in their project work. As part of the research project the researcher also attended a seminar on advertising conducted by Cochin Ad Club at Cochin. He has also interacted with various professionals in the field of advertising and advertising industry in connection with his research.
The researcher is very eager to study the visual media, especially visual media advertising and therefore this research was planned and initiated.

1.9 Literature and Marketing Scholarship

Many marketing scholars in the West with a humanities and literature background have exhaustively written about marketing in a literary vein. They have attempted in their studies to analyze marketing and consumer behaviour by using the tools and techniques of literature and humanities. Prominent among them are Theodore Leavitt, Morris Holbrook, Elizabeth Hirschman, Linda Scott, Barbara Stern, Sherry and Stephen Brown. Their basic approach is to view consumption and advertisements as texts with multiple meanings which are to be deciphered by deploying the tools and techniques of literature and social sciences.

Many scholars have used Content Analysis to analyze Advertisements from a literary perspective. These scholars have enriched the depth and scope of marketing literature. Although they have made a beginning in this direction, substantial research will be required to explore the significance of various literary concepts and their application and implications for advertising in a multi-cultural and multimedia globalised marketing environment.
1.10 Gap in Literature

The researcher made a preliminary survey of available literature on the subject by scanning the relevant journals and books by visiting reputed management libraries in the state and by using various information databases. The researcher also made an exhaustive search on various Internet sites to locate earlier studies.

On review, it was found that major studies on this topic were carried out by western academics. A detailed Literature Review on the topic is provided in Chapter II. All studies reviewed concentrated on certain literary devices and their influence on advertising, the linkage between literary forms and advertising and various aspects of language and advertising. No studies were available pertaining to the Indian context. In the absence of such studies within our national and cultural context, the researcher was quite keen to undertake such a study to fill this gap. The previous studies covered only one or two aspects or components of literature and its impact on advertising and all studies were done in the context of western societies. The researcher also felt that it would be productive to study the various components of literature and the nature of the impact of these
components on Advertising Effectiveness in the visual media. Although there may be limitations to cover all the aspects or components in a single study, such studies may give better insights about the impact of literary components and elements on advertising in general and advertising effectiveness in particular.

The researcher feels that the effort therefore should be to isolate elements of literature and devices of literary communication that may be applicable across cultures and which are relevant for advertising in a multi-cultural context. The process of globalization calls for an approach with global appeal even though cultural variations have their effect. As there is a gap in literature and as there is a dearth of studies in the Indian context on this topic, the researcher decided to explore this topic further. India is a multi-lingual and multi-cultural nation state with a rich literary and cultural tradition and therefore the researcher feels that it is a fertile ground to study the potential of literary devices and literary elements in relation to advertising communication.
1.11 Literature and Advertising

The term Literature refers to any imaginative composition in any language using different forms of expression like Poetry, Prose, Drama, Novel, Short Story and Biography. Literature ‘imitates’, ‘depicts’, ‘represents’, ‘embodies’ people, objects, societies and ideas (Fowler, 2003). A literary work is a structured piece of writing evoking emotions with different parts fitting together to produce a wholesome experience. Literature ‘personifies human perspectives, thoughts, aspirations, values and concerns’ (Moore and Bruder, 2005).

‘Literature is composed of such books which are of general human interest and which gives aesthetic satisfaction and pleasure through form’ (Hudson, 1979). It gives an elevating experience by stimulating thoughts and feelings. Great literature integrates thoughts and feelings. Literature is significant because it is distilled from life experiences.

Both literature and advertising target human minds and communicates through signs, symbols and language. Goddard (1998) says, “Advertising copy writers regularly produce texts which are as highly wrought as any piece of literature using fully, the resources of language and inviting creative and subtle readings from their users”. She also underlines that advertising often uses literary devices and that it employs a ‘voice’, which appears to be speaking to an audience with a narrative point of view. Theodore Levitt (1993) has described advertising as the “poetry of becoming”.
1.12 Locus of Literariness

Kapoor (1998) while discussing the assumptions of Indian literary theory states that various Indian theorists have tried ‘to uphold one or the other elements as the “atma”, the locus or determinant of literariness’. Such elements are ‘almakara’ (the figural mode), ‘riti,’ (mode of selection and arrangement of ‘sabdas’), ‘vakrokti,’ ‘dhvani’, (resonance), and ‘rasa’.

The researcher’s deep interest in literature and advertising led him to analyze advertisements with a literary perspective. The more the researcher analyzed the advertisements, the more he was excited to study the potential impact of Literature in designing the copy of advertisements and the type of impact created by components and elements of Literature on advertising.

Literature is a vast area. It includes great works of art, compositions in various literary forms, critical theories, different schools of thoughts on literature, different approaches to interpretation of literary texts and different influences on literature especially from the disciplines of Sociology, Anthropology and Psychology. Aspects of Stylistics, Linguistics, Psycho-linguistics and Socio-linguistics are also relevant for a theoretical discussion of literary communication. The researcher’s interest lies in understanding the effects of various components of literature on advertising and the type of impact that is created by different literary elements on advertising and advertising effectiveness.
1.13 Literary Groupings, Literary Devices and Literary Elements.

The Researcher after an overview of some critical texts on literary theory mainly by authors such as Leech (1969) Hudson (1979) Kapoor (1998) Guerin et al (1999) and other critical texts extracted certain common elements and devices that are generally employed both in literary texts and in advertising for communication purpose to study in greater depth the impact of using such literary devices and elements in advertising. These devices, components and elements that are extracted from critical texts were then short listed for detailed study and grouped into four literary groupings consisting of ten literary elements for the sake of convenience of the study. These are furnished in table No. 1.1.

TABLE 1.1 Classification of Literary Devices, Elements and Components used in Visual Media Advertising - Literary Groupings.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Literary groupings</th>
<th>Literary Devices, Literary Elements and Archetypal symbol</th>
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<tbody>
<tr>
<td>1</td>
<td>Rhetorical Devices</td>
<td>Metaphor</td>
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<td></td>
<td></td>
<td>Personification</td>
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<td>Pun</td>
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<td>Hyperbole</td>
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<td>2</td>
<td>Poetic elements</td>
<td>Imagery</td>
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<td></td>
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<td>Rhyme</td>
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<td></td>
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<td>Musicality</td>
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<tr>
<td>3</td>
<td>Dramatic elements</td>
<td>Plot and characterization</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Humour</td>
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<tr>
<td>4</td>
<td>Archetypal symbol</td>
<td>Good Mother</td>
</tr>
</tbody>
</table>
1.14 Rhetorical Devices

Rhetorical devices are poetic devices. Pictorial language in literary texts makes meanings clear. Rhetorical devices are emotional in tone and are used to express intense feelings. The force of literary communication increases by ornamenting the language with figurative devices. This conveys meanings clearly. Such beautified figurative language gives immense pleasure and satisfaction to the readers. Some of the important rhetorical figures found in our advertisements are: Simile, Metaphor, Personification, Pathetic fallacy, Hyperbole, Antithesis, Onomatopoeia, Pun and Alliteration. From a historical point of view, it can be said that right from Aristotle, Rhetoric was conceived as a means of persuasion. In the present context, rhetorical devices are used for picturesque communication to add beauty and power to the text, enhancing the style of communication.

1.15 Poetic Elements

Of all the poetic forms like Epic, Ballad, Ode, Elegy, Satire, Sonnet and Lyric, lyrical elements are the most commonly used poetic elements in advertising.

A lyric is an intense, subjective, spontaneous and brief expression of powerful feelings. Lyrics are rich in imagery, uses rhyme and rhythm, word-music or verbal melody. They are rich in musical quality. Lyrics are “mellifluous in sound and rhythm, have repetitive syntax and tend itself to expansive, often exclamatory expressions of intense personal joy, sorrow or contemplative insight” (Fowler, 2005). Many advertisements are imbued with lyrical qualities. Lyrical characteristics do help in conveying the right kind of emotion in a subjective manner to the intended
audience by making the communication forceful. The important elements that make both lyrics and advertising effective in communication are the use of powerful imagery, rhyme and rhythm and musicality.

1.16 Dramatic Elements

Elements of Comedy are the most popularly used dramatic elements in advertising.

Humour is a powerful emotion that finds empathetic response from the media audience. Narratives are the mainstay of any literary tradition. Plot and characterization is the soul of a narrative that lends credibility to the human story in the narrative. Novels, short stories and drama generally follow a narrative thread. In this research, plot, characterisation and humour are classified under dramatic elements, i.e., Comedy on the basis of the feedback received from Focus Group Discussions, as most of the Focus Groups Members expressed their liking for comic narratives and they also observed that such dramatic elements are seen in plenty in contemporary visual media advertisements.

1.17 Literary Criticism and Advertising

Analysis of literary aspects of advertising texts may help the study of consumer behaviour. Literary criticism as a mode of inquiry can be applied to any document read as text (Stern, 1989) and she proposes literary criticism as a source of insight into consumer behaviour. The focus and methods of various literary
schools of thought centre on analysis of author, text, reader and integrative techniques. An overview of the literary domain of the various schools show that the area covered is so vast and that it would be better to focus on the schools, which are relevant in the context of the present study. These schools are not mutually exclusive and critics generally move from one school to another.

Although, most of the schools of literary criticism have relevance for advertising research, only one important approach, namely Mythological and Archetypal criticism is selected for this research study.

1.18 Mythological and Archetypal Criticism

According to Guerin et.al (1999) Mythological approach to literature analyses mythic structures and themes in literary texts. Mythological critics believe that there are common myths and human situations that are visible across cultures with universal patterns. Although the mythical approach and archetypal approach are distinct, these overlap on many grounds.

Myth critics identify and analyze recurring mythic structures and themes and archetypal critics follow a broader perspective to identify archetypes and story patterns in literary works. Archetypes are often expressed in myths. Archetypes are universal symbols (Guerin et. al, 1999). An elaborate taxonomy of such archetypes is cited in their work which includes the sun, water, the sea, colours, circle, serpent, numbers (Three, Four and Seven), the archetypal woman- the Good Mother, The Terrible Mother and The Soul Mate, the wise old man, the trickster, garden, tree,
desert, creation, immortality, escape from time, hero archetypes like the Quest and the sacrificial scapegoat.

Frazer (1996) underlined the essential similarity of man’s chief wants everywhere and at all times and observed that such wants were reflected throughout the ancient mythologies. Like Frazer, Jung (2003) also influenced mythological criticism. His primary contribution to myth criticism is his theory of racial memory and archetypes. He visualized that deep down in the personal unconscious level there is a collective unconscious shared as the psychic inheritance of all members of the human family. Jung “applied the term ‘archetype’ to primordial images, the ‘psychic residue’ of repeated types of experience in the lives of our very ancient ancestors, which are inherited in the collective unconsciousness of the human race and are expressed in myths, religion, dreams and private fantasies as well as works of literature” (Abrams, 2003).

Myths are the means by which archetypes (essentially unconscious forms) become manifest and articulate to the conscious mind. Jung (2003) indicated further that archetypes reveal themselves in the dreams of individuals. Mythological and Archetypal criticism interprets literary texts on the basis of recurring archetypal patterns. Although a number of Archetypal symbols are listed by Guerin et al., the researcher has selected only one **Archetypal symbol – the Good Mother** for in depth study in this research because this archetypal symbol is a recurring symbol in contemporary advertisements. Many Archetypes like Hero, Lover, Saint, Quest, Jester, Trickster and Magician are employed in contemporary advertisements in tune with these ‘Archetypal Patterns’ that are observed in literary works as a part of the narrative and for the purpose of facilitating communication.
1.19 Language and Advertising

Literature uses language in a unique manner. Advertising also uses language in a peculiar way. Both create a language within a language, something like a 'Meta Language', creating a world full of images where words transcend the literal meanings and help create an imaginary world. As such study of certain aspects of language becomes inevitable for the study of literature and advertising. As human beings experience the world, through internal verbalization and external vocalization, the study of language, it’s connotative value in communication is necessary for understanding advertising communication.

1.20 Literary Communication

The literary language differs from and deviates from the usual spoken language. It is a deviation from the norm and literary language also employs various stylistic devices. Artistic communication should be different to avoid the monotony of being a ‘copy of nature’ or just being a mechanical reproduction of the norm of standards.

There are many elements that are common to literature and advertising. A number of components of literature are used in contemporary advertisements as outlined in this chapter. Both advertisements and literary productions are more often woven around a human narrative. It would be worthwhile to view advertisements as cultural texts and to explore them by using the methods of literary analysis.
1.21 Scope of the Study

Single piece of a literary work or works of literature as such may not have much influence on advertising. Advertising sometimes echoes great literary works. Literary allusions, usages and quotations are visible and common in some contemporary advertisements. Expressions, lines, usages and style from great works of literature are sometimes copied differently in advertisements to create an effect. Words and sentences are adapted from great works and changed altogether to suit the context of advertisements.

As the selected topic of study is very vast and broad, the researcher delimited the scope of the study to that of studying the impact of some select rhetorical devices, poetic elements, dramatic elements and archetypal symbols that are sometimes seen in contemporary advertisements and their effect on advertising effectiveness. This was done after wide ranging consultations with experts and academics in the field of literature and advertising. Experts advised the researcher to narrow down the focus of study and to reduce the number of literary components to be studied with reference to advertising. In addition, there are practical difficulties in operationalising the generic term ‘Literature’ for the purpose of this study. To study the impact of literature on Advertising Effectiveness, it would therefore be desirable to shortlist the common elements that are
seen in literary works and advertising which aid in the communication process.

For a critical and objective study, the variables are to be defined and stated with precision and clarity. The researcher has therefore narrowed down the conceptual domain of the term literature to that of select rhetorical devices, elements of literary forms-poetic and dramatic and archetypal symbols that are used in production of literary texts. The communication effect of these literary variables, which are listed in Table No.1.1 and the impact of these variables on Advertising Effectiveness, is measured in this research. By this the researcher hoped that the data collected in respect of these variables would be amenable to statistical analysis and the researcher would be able to measure exactly the extent of correlation or differences between the variables of literature and the variables of advertising effectiveness.

Accordingly the researcher delimited the scope of the study and conceptualized the short listed components in to a graphic summary in the form of a Conceptual Framework which is given in Chapter No:2 (Fig.2.1). Therefore the scope of this research covers the nature of impact of select rhetorical devices, poetic elements, dramatic elements and archetypal symbol on advertising effectiveness. These literary
components and advertising effectiveness are the main variables of this study.

The study covers Print and Television Advertisements released during 2003 to 2006. The study is conducted within the limits of Cochin Corporation and the sample selected is from different divisions coming under the various zones of the Corporation. Primary data is collected through a field survey from respondents within an age group of 18 to 58 years who are coming under various residential associations in different divisions of the Corporation. Respondents are people in the media audience coming under both sexes who read at least one newspaper and see various television channels almost daily for a minimum time of half an hour.

1.22 Operational Definitions of Key Terms used in the Study

1. Literature: The term literature in this study refers to various components and devices used in the literature of all languages classified under four literary groupings such as rhetorical devices (like metaphor, personification, pun and hyperbole), poetical elements consisting of (imagery, rhyme and musicality), dramatic elements (like humour, plot and characterization) and universal archetypal symbols (like Good Mother). This research will study these components of literature and its effect on advertising and advertising effectiveness.
2. Components/Elements of literature: Various components of literature that are used in this study are short listed as elements of literature as shown in the conceptual framework (Fig.No.2.1). These are metaphor, personification, pun, hyperbole, imagery, rhyme, musicality, humour, plot and characterization and archetypal symbols. These ten elements are classified under four literary groupings under rhetorical devices, poetic elements, dramatic elements and archetypal symbols.

3. Visual Media: Visual media recognizes sight as the most important human sense of communication, (Gagan, 2003). Visual media is media, which can be experienced mainly through the eyes. In this study visual media refers to Print and Television media, which are perceived by the audience by sight and sound.

4. Communication Effectiveness: It is the strength of the Advertising copy to communicate succinctly about the brand advertised, its persuasive power in getting better brand rating measured with respect to Brand Awareness, Brand Recall, Brand Reinforcement, Persuasive Power of Ads and Willingness to purchase the Brand.
5. Advertising Effectiveness: Advertising effectiveness means effectiveness of advertising in terms of communication effectiveness measured in terms of such variables as Ad Recall, Ad-Recognition, Ad-likeability, Ad-message clarity of communication and Attitude towards Ads.

Standard definitions and explanations of other Literary and Psychological terms that are used in this research are given in the glossary of literary and psychological terms provided in Appendix. A. No:1.

1.23 Overview of Methodology

In this study, sample survey method is employed for data collection. Research instruments consist of a structured questionnaire and a sample of four warm up Advertisements and ten test advertisements for post-test to evaluate its advertising effectiveness. The test advertisements were selected from a pool of Advertisements by focus groups consisting of literature students, advertising professionals and marketing academics. The details of methodology adopted for the study is discussed in chapter No:3.
1.24 Chapterisation of the thesis

The chapterisation scheme of the thesis is given below:

**Chapter 1: Introduction** – The first chapter gives an overview of the research topic, its dimensions, its scope, operational definitions, taxonomy of literary devices and elements used in the study and the specific socio-cultural context in which the research is undertaken.

**Chapter II: Literature Review** – This chapter summarises and discusses various studies related to the topic of study. It also discusses various approaches for studying the connection between literature and advertising and finally delineates a conceptual framework for the topic under study.

**Chapter III: Methodology** - explains the research method adopted in undertaking the study. It also discusses the procedures adopted in collecting data and how the variables are measured.

**Chapter IV: Presentation of Results, Discussion and Content Analysis** – Gives a detailed treatment of data analysis and presentation of results. The implications of results are discussed in this
chapter, as also its theoretical and practical value. Warm-up Ads and Test Advertisements selected for the study are also analyzed with a literary perspective using the method of content analysis. A Qualitative Analysis of data collected through Focus Group Discussions is included in the last section of this chapter.

**Chapter V: Summary of Results, Conclusions and Recommendations**

- This chapter gives an overall summary of the research work and presents findings, gives the conclusions, underlines the limitations and suggests the implications and recommendations based on the results.

The researcher has tried to fix the problem in the contemporary context against the backdrop of advertising and literary theories and the current direction of advertising research, which is explained in greater detail in the Literature Review chapter.