Chapter III

☞ Stylistic Features of Advertisement Language
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Style- an Introduction

Language is a system of communication used by human beings for the purpose of social interaction. The word communication comes from the Latin word "communis" which means "common". When we communicate, we are trying to establish a rapport with someone and share information, an idea or an attitude through an established means of communication which is language. Language is purely systematic because it is based on a set of definite rules, manmade. The natural language has its own meaning assigned, starting from sound to the sequences of sound. This can be further extended to words and sentences. In every given linguistic environment, each and every sound has its own function in the language. Also, the sound sequences have their own assigned meaning at different levels as phonological, morphological and syntactical.

A language user moves in a variety of situations. He has at his disposal these language structures to fulfill the objectives of the communication. Generally no two users of same or a particular language convey information in the same manner. The reason for this particular cause is that the differences that lie in conveying the same information solely depend on the individual’s choice of the language structures which constitute the style of that individual.

However, definitions relating to the notions of style are varied and many in number. Style, according to Chatman, is described in the following manner:-
a. Style is good writing,
b. Style is an individual manner of writing,
c. Style is general property of writing, and
d. Style is a manner of discourse or a tone of speaking.

Enkvist defines style as follows:

1. Style is a shell surrounding a pre-existing core, thought or expression,
2. Style is the choice between alternative expression,
3. Style is a set of individual characteristics,
4. Style is a deviation from norm, and
5. Style is a set of collective characteristics.

Thakur has arranged the definitions in the following ten categories:

1. Style is a feature of our general behaviour,
2. Style is a feature of thought,
3. Style is a feature of both thought and language,
4. Style defined in the relation to the subject matter,
5. Style is a distinguishing feature of the writer,
6. Style is an ornament,
7. Style defined as inter-sentence link,
8. Style is choice,
9. Style is deviation, and
10. Style is the aggregate of contextual probabilities (27).
Style emphasizes the use of language structures for a purposeful and meaningful communication. Context and style go together. Change in context entails change in style and vice-versa. It occurs in two ways:

a. A particular stylistic norm is associated with a particular context, and

b. Within the given context, style change occurs in some respect.

As for the former, language used in advertising context shows prominence of imperatives and evaluative adjectives, which constitute the stylistic norm of that context. The stylistic norm relating to reporting events is different from the language that is used in advertisements. Thus a language has many styles, namely, literary, scientific, colloquial, journalistic style, etc. The term ‘registrar style’ refers to these different types of style.

Language undergoes variation on the scales of time, space and social structure. It can vary not only from one individual to the other but also from one sub-section of speech community to another. Variability in a social dimension is called as Socio-Lexical variability. For instance, when English was introduced in the new ‘decolonized’ context, several national and regional branches of English came into existence. Some of them are American English, Canadian English, Caribbean English and most recently Indian English. They have their own characteristic form and function. A writer may sometimes deliberately choose any one of these for creative purpose.

**Style of Advertisements**

Geoffrey Leech divides advertising discourse stylistics into four polarities; colloquial-formal, casual-ceremonial, personal- impersonal and simple-complex.
Colloquial-formal – Generally, the colloquial style is attributed more to the public discourse on the contrary of formal style, which is attributed to public. G. Leech describes the formal style as adherent style, which makes the discourse pompous and various. Regardless of this fact, formal language has been losing its grounds in public communication. Colloquial language becomes more popular among people. Regardless of people’s education, the colloquial form of language overruled media of mass communication. It is natural that it is more favoured by general public.

Casual-ceremonial style is used in private discourse, but it has its specific place in advertising. It depends on the degree of intimacy between participants and superiority or inferiority. This style has wide use in targeting, because there appears slang and other kinds of jargons. Advertisers use this style when they want to attract a certain group of people.

Personal-impersonal. Specific feature of personal style is the use of the first person and the second person with forms of language (imperatives, questions, exclamations). On the contrary, impersonal style uses third person and evades reference to the addressee. Indirect address maintains anonymity of participants and keeps the discourse more formal. Generally said, advertisers use much more personal style than impersonal, because it is more popular among people. It is obvious that straight addressing is more persuasive than addressing in the third person.

Simple-complex-criterion for complex style is the status of consumer, age, education, etc. On the contrary, the simple style does not reflect these attributes (74).
Angela Goddard defines eight terms of people on the side of a text, in an advertisement. They are,

Writer………reader
Sender………receiver
Producer……consumer
Addresser…..addressee (27).

These terms are connected on the base of different academic domains, each of which has its own vocabulary to mirror the way they see the world. Angela Goddard explains the ways of use of the pronouns. The “I” pronoun is used when the narrator / writer is a part of the story / message, which is being conveyed to consumers/receivers. “I” pronoun may sound exaggeratedly personal, because the narrator/ writer plays the role of the person being described. “We” pronoun makes a sense that the message is conveyed by the organization or some strong group. Although it sounds a bit authoritarian, it has big power on receivers.

**Indian English**

English became the language of India in 1835 and was made the official language of the government in 1837. English education created bilinguals, some of whom were highly imaginative and resourceful, to wield the English language effectively and use it as means of self-expression for ergative purposes. However, the forms and functions of Indian English are significantly different from those of the native shades of English. The Indian writers have already made meaningful efforts to fashion a
variety of English which is ‘distinctive and colourful’, to serve their purpose. They have forged not only new words but also new syntactic structures, new idioms and new rhythms. They are introduced for the purpose of reflecting cultural undertones and overtones, and therefore, these usages are considered as permissible violations of the English language. Thus, India has standardized and nativized and acculturated the English language. Indian words and expressions have gained national recognition rather than imported significances and references and convey local realities, traditions and ways of feeling. The deviations are an outcome of the Indianization of English which has gradually made Indian English culture-bound in the socio-cultural setting of India. The phonological and grammatical deviations are only a part of this process of Indianization. (Pathak, 234)

**Lexical Aspects**

Lexemes, which are commonly called as “words”, are the raw materials out of which the sentences and structures are made. A particular discourse is composed of sentences whose different grammatical forms constitute a system which presents the encoder of the messages with a small fixed number of choices. Consequently, the only possible source of all the variety of subject matter of utterances is the vast reservoir of lexemes of the language. The different forms of words take their meanings from their constituent lexemes and morphemes.

English offers greater freedom to its users to coin new expressions. These expressions are coined on the basis of compounding, collocations and derivations.
Thus, during the process of communication, the users of the English language devise new expressions by using these ways to achieve their desired goals.

**Lexical use**

All spheres of the society have been rapidly developing these days, and to keep pace with them, the signboard media have multiplied innumerable. Compared to the message items in other media, the message items in the signboard, the information featured have an access to be quoted long after they are encoded. The language of signboards and advertisements, particularly the lexical items are analyzed in this chapter. The lexical use in advertisement does reflect the contemporary status of the language concerned. For example, arrangement of words, the use of foreign words and terms in the language exemplify the linguistic conflicts a language encounters at a particular point of time. Many foreign terms get standardized and naturalized after such conflicts in the current of the language. The very fact that signboards do play a significant role in the process of naturalization substantiates the conviction of many a linguist that the language of signboards deserves to be subjected to linguistic investigation. To advocate this point further, signboards face unprecedented linguistic challenges on a day-to-day basis. They face challenges like coining terms, translating and so on. The language of the signboard holds the moral responsibility of braving these challenges to advocate agreeable themes and words.

**Words are Tools of Power**

The language of signboard acquires great importance from the sociological perspective also. They influence the entire mass to bring about socio-cultural changes. The language of the signboard is to be studied from the sociological and linguistic perspectives, as such a study could make one identify the words that have entered into the
corpus of the language in recent times and to recognize the loan words imported into a language. Such a study would also emphasize the necessity of new coinages and naturalization of words that are contemporarily used by the speech community. A study of this nature would also necessitate the generation of new vocabulary and grammar to suit the contemporary language use.

**Language of the advertisements**

Such a study would instill hope that the language of the mass may be naturalized and appreciated. The social, cultural, religious, scientific and technological developments in the society are benefited by such improvements. Moreover, there is a level of competition among the tradesmen. In order to survive these competitions, the people who use advertisements are expected to use effective and efficient lexical items that would attract the attention of not only regular viewers but the novice as well. For these reasons, the language of the advertisements deserves to be taken up for detailed linguistic study as the body of linguistics would be immensely enriched after such erudite endeavours.

**Words for ideology and power**

The use of the lexical items in signboards often reflects the ideological slant of the speaker. The term ‘ideological slant’ is used here to refer to the interpretations and viewpoints of the tradesmen, so that the reader or customer can be influenced and be drawn towards them. They are the manifestation of attitudes of the individual trader. This chapter deals with the lexical use in advertisements under various aspects. An attempt has been made to present the wide spectrum of lexical use in the language of advertisements. A study of this nature is never holistic and comprehensive and is always open for further improvement and investigation.
Modern Forms

Language is a dynamic and vibrant phenomenon and is never static. It keeps rolling and changing with the times, emerging trends and evolving fashions. All knowledge is acquired mainly through language and as the body of the language keeps widening, the totality of the language inevitably undergoes many refreshing and widening changes. Developments of new styles and registers take place. This process of development is known as modernization and is one of the major procedures by which language use is made simpler, easily adaptable and made efficient to convey modern, technological, social and cultural advancements that take place in different domains of societal platform. A language could place itself on par with the well-developed languages only when it keeps on inducting in it new styles, registers and patterns. Only then the status of the particular language will be kept on par with those of the developed languages. In short, modernization has become the most significant aspect in the planning of language use in multifarious domains like business, entertainment, sports, science and technology, education, politics, lifestyle and mass media.

The register of advertisements have perhaps observed this long back as it is now seen as the only register through which any modern body of knowledge could be comprehended and well explained. The register of signboards, as it appears, has some principles with regard to modernization. The first of it is expanding the semantic range of words and phrases to match the range of meanings corresponding to them. It also coins out native components to bring out the meaning of a foreign expression. To suit the new needs of the modern society, the language of advertisements and signboards keep coining new words and is very adept in adopting new words developed in other domains and tries
to standardize these words by using them recurrently. Working it that way, the process of modernization could be understood in a broader spectrum which is inclusive of coinages, standardization, graphization, lexical expansions and semantic expressions.

Modernization involves evolving newer forms for the existing lexical items. The following modern forms are found in the advertisements. These expressions are repeatedly used in the language of signboards and are found even in the formal writings. Example: Hi-tech, medicos, promos, etc.

An observation of the modern forms brings out the fact that there is a tendency to shorten the words to make them so.

**Coinages**

Coinage is understood to be the act or an occasion for inventing a new word or an expression. The rise of electronics and computer studies and information technology has immensely expanded the boundaries of English language. Fresh words and coinages have come into the language. The language of the signboard is so accommodative that it welcomes the emergence of these new coinages and has almost standardized them. The following are listed from the boards:-

Examples: e-post, infotainment, cyberspace, webchat, Emac, cybercafé, cyberpunks, etc.

Almost all new coinages have been made to serve the domain of computers. It can be referred that individuals make use of these words to meet the challenges and the requirements of the emerging disciplines.
**Jargons**

Jargon is usually speech or writing containing specialized words or constructions. Thus, there is legal jargon, medical jargon, business jargon, etc. Jargon often distinguishes itself from other registers by having a number of distinctive words, by using words or phrases, in a particular way. The advertisements encode new items in a particular range of words suitable to the context. The following is the list of jargon found in the corpus:-

Terms related to commerce: Write-off, consultancy, solutions, and capital adequacy

Terms related to religion: Guru, Infant Jesus, sacred

Terms related to science and technology: Diagnostic, health care, clinical laboratory, x-ray centre

Terms related to sports: Champions, trophies

Terms related to entertainment: Sound systems, musicals, video footage, and album

**Linguistic Approach to Stylistics**

Stylistics attempts to make literary criticism much more scientific, methodical, objective and precise. It stresses the need to build a literary grammar of language, a literary transformation and satisfactory definitions of various literary terms such as ‘style’, ‘poem’, ‘image’, etc.

Stylistics is not statistics either. It is a broader line discipline which faces the student with a double challenge. Linguistics and literary criticism, besides the knowledge of other factors like psychic, social and historical, involve the study of literature which is primarily a language act of a community. It requires the combination of artistic and scholarly qualities. It is the result of talent, experience and truth.
Stylistics is the study of the linguistic features of a literary text—phonological, lexical and syntactical—which directly affect the meaning of an utterance. It is thus the study of expressiveness, emotive overtones, emphasis rhythm, symmetry, euphony and also the so-called "associative" elements which place style in a particular register such as literary, colloquial, slangy or associate it with a particular milieu such as historical, foreign, proverbial, professional, etc. It explores the possibility of choosing between two or more alternatives stylistic variants which mean the same thing but are different in their language structure. For e.g., “He came too soon and he arrived prematurely.”

Charles Bally, regarding language as an intellectual, psychic and social system, emphasized the expressive value of language (as a vehicle of communication that moves an audience) and so conceived of a lexical stylistics as a study of the effective content of the verbal structures that constitute the system. He, however, excluded literary style from the domain of stylistics, on the grounds that the proper materials for the study of communications were spontaneous expressions whereas the words of the artists are more consciously chosen and observe an aesthetic intention. Marcel Cressort in style techniques went a step farther than Bally and employed literary as well as non-literary materials to survey the expressive possibilities of language. Recently, the term ‘stylistics’ has come to mean the linguistic study of a literary text and the scientific study of 'style' of language as a function of the mode and manner and variety of literature written or oral.

**Graphology and Stylistics**

Graphology can be of help because stylistic studies are primarily concerned with the examination of written language. Writing has its own means, however inadequate they may be, of indicating some of the patterned contrasts discernible in spoken
language: for instance, the use of the alphabet, by the written language and of combinations of some of its letters, to represent certain, but not all of the sounds of the language use; its use of punctuation, italicization, capitalization and so on, to deal in some measure with features such as stress and intonation. In other words, phonology and graphology not only connect substance to form, they are themselves aspects of form and patterns which on occasions directly make substance meaningful in a situation.

**Grammar and Stylistics**

It is however grammar which has dominated the description of form. It deals with all those places where there is a choice that has to be made between a small and limited number of possibilities. It can indicate why ‘sit’ differs from ‘be seated’; ‘to be’ from ‘not to be’ and ‘man’ from ‘men’, ‘The snake killed the man’ from ‘The man killed the snake’ and ‘A rich man helped a poor man’ from ‘A poor man was helped by a rich man’. But grammar cannot indicate why ‘she had a fear’ differs from ‘she had a hope’. Such a work can be done by lexis. Theoretical categories are required for the formal description of lexis in a literary text, and two fundamental categories of lexis have been proposed by linguistics.

**Lexicology and Stylistics**

Stylistics of the word or lexical stylistics will explore the expressive resources available in the vocabulary of a language and will investigate the stylistic implications of such phenomena as word formation, synonymy, ambiguity or the contrast, between vague and precise, abstract and concrete, use of foreign words, etc. The study of imagery also will occupy a prominent place at this level of style analysis. Word formation can often be used as a source for particular literary effects.
Sociology and Stylistics

Socio- stylistics too has a role to play. It studies a literary text from the point of view of the variety of language. It is related to, and dependent upon, certain notions of the proper function of language as a whole. This takes us beyond the realm of literature as such and involves in the relation between language use and social and cultural patterns. We are able to account for notions of style which shift and change in different periods and among different periods and groups.

Socio-stylistics is the study of a literary text on the basis of the field, mode and tenure of discourse. The field of discourse of a text relates to its subject matter; the mode is the dimension which accounts for the linguistic differences which result from the distinction between spoken and written discourse; and tenor is the style of discourse. It is on these three bases that registers are distinguished. All stylistic analysis is ultimately based on the matching of a text against a context by related norm.

Words with Extended Meaning

A diachronic study of language would reveal changes taking place in language use. All levels of language undergo changes. At the lexical level, new words get into the corpus of language. Some words are stretched in the sense that the meaning is greatly extended especially in the emerging field of knowledge. The register of signboards do well document these extensions of meaning and bring it to the notice of the common people. The meanings of these words, whose semantic range has been extended, might be of a particular domain and the new users may not notice these semantic extensions. It is here that the language of signboard plays a significant role in familiarizing these changes to the majority of the speech community.
Example: Navigator

Fields like electronics have such a great impact on the mindset of the society that they have influenced and altered the very crux of linguistic habits of the society.

**Rhetoric of Language**

To lure the potential customer, writers use the rhetorical language which is helpful in persuading the audience as it has several devices. Some such devices which the figurative language of advertising uses and shares with poetry are rhyme, allusion, parallelism, neologism, metonymy, synecdoche, simile, metaphor, antithesis, imagery, onomatopoeia, reduplication, personification, oxymoron, etc. Of course it has been observed that there is great diversity in the exploitation of the communication potential of language in advertising.

A writer also has license to deviate from the traditional rules and conventions of the language in order to enrich expressions. He has the prerogative to be away from the criticism of grammarians. Occasionally, rules of writing and grammar are deliberately bent for better effect in the same manner as the poets break values to achieve their effect. With the help of the different kinds of deviations, writers make the text exciting and alluring.

According to *The Oxford Advanced Learners Dictionary of English*, "rhetoric is the art of persuasive or impressive, speaking or writing language designed to persuade or to impress" (53). Cuddon (1977) also gives a similar definition: “Rhetoric is the art of using language for persuasion in speaking or writing” (5). The writer often uses different kinds of rhetorical devices to put forth an effective copy. The figurative language of advertisements provides a foregrounding effect as they do in poetry. Rhetoric thus plays a
vital role in effective communication. The rhetorical figure is the mechanism which gives flexibility to move from normal usage to specialized usage. The frequently used rhetorical devices and its impact are examined below. Advertisement language allures different figurative languages.

**Rhyme**

In English versification, standard rhyme consists of the repetition in the rhyming words. There is an echo in a rhyme and so it is a source of aesthetic satisfaction. There is pleasure in the sound itself and in the coincidence of sounds, and this pleasure is associated with the sense of music, of rhythm and beat, the pulse sense which is common to all human beings. Rhyme is a rhythmical device for intensifying the meaning as well as for binding the slogan together. Especially, phrases tied together with rhyme are effectively used in the slogans.

**Examples:**

Sansui: “Bigger, Better, Flatter”

Park Avenue: “A quest for the best”

The above are short and crisp slogans for an effective impact. Use of a rhyme in the advertisements help to catch the attention of the readers, arouse their interest and create more impact.

**Allusion**

Allusion is a passing reference, without explicit identification, to a literary or historical place, person or to another literary work or passage. Most allusions serve to illustrate or expand upon or enhance a subject. It is often a kind of appeal to the reader to share some experience with the writer. It may enrich the work by association and assure
an established literary tradition, and an ability on the part of audience to ‘pick up’ the reference. A writer makes use of an allusion with the point of view of expressiveness with economy. The brand name itself is an allusion. These kinds of allusions are used in the language of signboards and advertisements.

Example: Hotel Taj

Hotel Ashoka

The name evokes all the splendour, grandeur and luxury of the royal courts.

**Alliteration**

Alliteration can help the slogans achieve the strong beating, rhythm needed to make it a repeatable sentence. By doing so, the sentences are more slogan style. They can be easily remembered by the viewers. Alliteration can also achieve an emphatic effect of the meaning. It is a phonological feature that brings together the words which begin with the same consonant or vowel sound. The use of alliteration plays a vital role in creating the sound effects in the stylistic features of advertising language.

Example: Fila : Functional, Fashionable, Formidable

**Parallelism**

This refers to a very common device consisting of phrases or sentences of similar construction and meaning placed side by side, balancing each other. By use of parallelism, language is organized in a regular pattern. In rhyme and alliteration, there is a phonological parallelism, where there is repetition of sound patterns. In syntactic parallelism, there is a repetition of sound structures which makes language neatly organized. Parallelism is a technique to enhance the memorability of the speaker.
Parallelism may be either syntactic repetition of structure or verbal repetition. A syntactic parallelism may establish a relationship of similarity or of contrast (anti-thesis).

Examples: 1. Go green, Go Ford (Ford Icon)

2. Always the real thing, always Coca-Cola (Coca-Cola) (Contrasting parallelism)

3. Take a big holiday on a small budget (Air India)

Advertisers in full measure are now using the preserve of imaginative literature. The great diversity of the communication potential of language is really remarkable in the language of advertising.

Neologisms

The writers of signboard share with poets the prerogative to coin new words, most of which remain nonce words, made up for a few occasions and unabsorbed by the standard language. These neologisms widen the possibility of expression. These are formed by compounding, affixation, composition or deviation. A few examples are cited below under each category:

Compounding Brand name

1. Glycerin rich Pears
2. Once in a life time LIC
3. Skin care Lakme
4. Tea times Marie
5. Liril freshness Liril
6. Fast-working Anacin
Affixation

1. De-laminate  Swedish board
2. Pre-lubricated  Yamaha
3. Non-stick  Khaitan

Adjectival Deviations

Munchy  Biscuits
Lime n lemoni  Limca

Anomalous lexical collocations

When a writer is in search of a strikingly new adjective or a noun, anomalous lexical collocation comes to the aid. This denotation consists of an unrestricted choice of nouns where only a noun from a limited list of nouns is normally used. The deviation which occurs is in contrast to the expected occurrence.

Example: Love appears at thirst sight

‘Thirst’ appears in the place of ‘first’

Metonymy

Like metaphor, metonymy is a figurative use of language rather than a literature. This word comes from the Greek word “metonymia” derived from ‘meta’ meaning change and ‘onama’ meaning name. The name of a referent or the thing referred is replaced by the name of an attribute or entity related to the semantic way or by another kind of link. The ground of the substitution is the case of association. The language use includes the adoption of this figurative language which throws light into the language style.
Examples: The City mobiles, The City cars

It denotes the mobiles used by different kinds of people and the variety of products used by them.

**Synecdoche**

Synecdoche is another kind of figurative language, which is usually classed as a type of metonymy. In the case of synecdoche, the transference takes the form of something being carried over to stand in the place of the whole thing to describe the actions and the traits where only a part of the body is used for describing the essential facts.

Examples:

1. Eyes dark
2. Chest clinic
3. Skin care
4. Silver tongue

**Simile**

Simile is a figure of speech where one thing is linked to another in such a way as to clarify and enhance an image. It is an explicit comparison recognized by the use of words “like” or “as”. It is equally common in advertising as it links two objects through a comparison. A writer tries to bring together the product and consumer with use of a simile. Writers take care that in the simile, the comparison is apt, fresh and meaningful to the reader. In a simile, as there is an overt comparison, it is more explicit than a metaphor. The use of a simile not only helps the writer to catch the immediate attention of the reader, but also keeps the attention captivated for some time.
Example: 1

Amul: Twice as creamy as any other condensed milk

Honda Accord: As with most things in life its true beauty lies within

**Metaphor**

Metaphor is a figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, making an implicit comparison. Myers describes it thus: "Metaphor sets up a relation of similarity between two referents, as if they were the same thing" (45). C. Hugh Holman defines metaphor in *A Handbook to Literature* as “An implied analogy which imaginatively identifies one object with another and ascribes to the first one or more of the qualities of the second or invests the first with emotional or imaginative qualities associated with the second” (85). This is a basic figure of speech in poetry. In metaphor, a comparison is usually implicit whereas in a simile it is explicit. In this, a word in which standard or literal usage denotes one kind of thing, quality or action, is applied to another in the form of a statement of identity instead of comparison. A creative writer frequently uses metaphors. A metaphor, like a simile, declares an identity but assimilates comparison. Metaphors are of real value to a writer as they can suggest those emotive associations for the product which is wished by the writer.

Example: 1

Videocon: Bring home the leader, bring home the emotion

MRF: The tyre with muscles

Samsung: Talk in colour
Obviously, appropriate application of metaphor plays an important role in English advertising, which can not only render advertisements attractive and picturesque, but also informative and persuasive. Metaphor contributes to promotion of the sale of products and helps make advertised products thrive and flourish.

**Antithesis**

Antithesis is a figure of speech, which uses the same or similar structure to express two opposite ideas so as to achieve the effect of emphasizing the meaning and the contrast. The figure has the characteristics of harmonious combination of sound rhyme, balanced syllables, sharp rhythm and compendiousness. The combination of pleasant senses of vision and hearing often stimulates the good feelings of readers and arouses consumers’ buying desire. Establishing a relationship of contrast can be otherwise called as syntactic parallelism.

Example: 1. Take a big holiday on a small budget

2. The more you care, the less you calculate

**Oxymoron**

Oxymoron is a figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect. There is juxtaposition of the expressions which are semantically incompatible.

Examples:

D.C.M: D.C.M. Textile has chaotic symmetries that screw the entire eye

Ford Icon: The josh machine provides a very welcome departure
Imagery

The suggestion of vivid mental pictures or images by the skillful use of words is called ‘imagery’. Imagery often involves the creation of beautiful sight effects and sound effects by means of words. This capacity is a gift of imagination. The usages of imagery appeal to the sensory organs of the human beings via sight, smell, sound, taste and touch. The usages of the sensuous images reveal the artistic skill to render the words, the pictures of images which are drawn from the real world.

i. Words appealing to the sensory organ of hearing

Examples: Rustling Hair Designers, Rhythms Electronics

ii. Images appealing to the sensory organ of seeing

Examples: Shines, Glittering Jewels

iii. Words appealing to the sensory organ of smell

Example: Fragrant Dishes

iv. Images appealing to the sensory organ of taste

Example: Fried Chicken, Cool Bar, Hot Chips

v. Images appealing to the sensory organ of touch

Example: Soft Computers, Feather Touch

The above picturesque epithets, amply evidence the skills of the speakers in the apt choices of words, i.e., adjectives, to convey the appropriate images of the real world.
Use of Graphic Onomatopoeia

The graphical modes of meaning are concerned with the facts of spelling, punctuation, etc. as they provide meaning peripherally. They show stylistic dimension in many cases. Representations of utterance in symbolic visual shapes are a kind of graphic onomatopoeia, which stresses the intended meaning which the speaker wishes to convey. This mode of conveying the meaning is operated in many ways such as the usage of punctuation, shape of graphemes, spacing, line direction and spelling. The stylistic peculiarities of these modes call attention to them and play a secondary role in augmenting the stylistic effects of the text.

Examples: My! Idea

M-o-d-e-r-n Maart

Uncertain- tea to safe-tea

Epithet

Epithet denotes an adjective or adjective phrase used to define a distinctive quality of a person, place or thing. It is used as recurrent formula in referring to a distinctive feature of someone or something. It poses a dominant position in the vocabulary of advertising. There are few multiple hyphenated adjectival groups.

Example: a-perfect-place to dine

Queen-size

Fancy and Imagination

Fancy and imagination is indeed a mode of memory emancipated from the order of time and space. The process receives the elementary images, the felicities and definite which come to it readymade from the senses and reassembles them into a different spatial
and temporal order from that in which they were originally perceived. Imagination creates the mental pictures or images, received from the senses, unifying them into a new whole. Imagination is a vital and organic faculty which operates not like a sorting machine, but like a living and growing plant which generates and produces a form of its own, the very powers of growth and production.

Examples: Modern view

New paradise

Dream girl fashion

Imagination assimilates and synthesizes the most disparate elements into an organic whole, a newly generated unity, constituted by an independence of parts whose identity survives as a whole.

Reduplication

Reduplication is a morphological process in which the root or stem of a word, or only part of it is repeated. Reduplication is used both in inflections to convey a grammatical function, such as plurality, intensification, etc, and in lexical derivations to create new words. It is often used when a speaker adopts a tone more expressive or figurative than ordinary speech and is also often, but not exclusively, iconic in meaning. Reduplication is found in a wide range of languages and language groups, through signboards. Reduplication is often described phonologically in one or two different ways.

Example: as reduplicated segments(sequence of consonants/ vowels)

i. COCARACO

ii. COCA COLA
The speech act denotes the sound uttered by a cock. So, it is a symbolic representation for the variety of non-vegetarian food available. The word when uttered sounds rhythmic.

**Personification**

Personification is a figure of speech related to metaphor in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings.

Examples:

Servo Kool Plus: Let your car enjoy winter round the year

Fiat Sienna: Power dressing just acquired stylish new accessory

The products seem to be like human beings who speak from the heart. They are endowed with human feelings of happiness and love. When customers read this advertisement, they are likely to buy the advertised to express their true and profound feelings. The use of personification in advertising attracts the reader’s attention, stimulates their interest in what is being advertised and helps create an impressive image of the product or service.

**Taxonomy**

Part of a taxonomy found in the signboard language appears in the following method.

**Ad-Furniture Mart**

- Kitchen chair
- Arm chair
- Garden chair
Table- Coffee table

Dining table

Occasional table

Bed- Double bed

Single bed

Camp bed

Mart denotes the market place where people are able to buy the products for their domestic purpose and which further fulfills the desires of the public.

One can refer to the level occupied by furniture as the super ordinate, the level occupied by chair, table and bed as the basic level and the lowest level as the subordinate level. The appearance of morphological complexity, kitchen chair and arm chair are compound nouns. These kinds of morphological complexities are found in the language of signboards.

2. The Door People- Flush doors

Wooden doors

PVC doors

Wardrobe

Loft cover

Kitchen cabinet

Aluminum Interiors

The taxonomy of the subordinate level of doors in the advertisement, ‘The Door People’ is derived in the above example.
The meanings of some words may differ very slightly and in a very subtle way. It is important to understand the connotation of a word. Connotation is the feeling or ideas that are suggested by a word rather than the actual meaning of the word. Couch, for example, suggests comfort, whereas chair arouses no particular feelings. The target audience also put their own meaning into certain words. Writers take compound words and use them as adjectives. These compounds often later become widely used in normal situations. Examples of these compounds, which have become part of the English language, is top-quality, king-size, chocolate-flavoured, feather-light and longer-lasting. The language of advertising is normally positive and emphasizes why one product stands in comparison with another.

**Acronyms**

Acronyms are words derived from the initial letter or two of the words incorporated and pronounced as spelt. Signboards use acronyms copiously. It is perhaps due to space constraints and that most of the acronyms are well known and well comprehended. Acronyms at regional, national and international levels are used generously in the signboards.

Examples: CARE, AID, APPLE, WHO, CITRA, CALL

These examples can be pronounced as a single syllable also.

TITAN - Large American missile of the 1950s

**Abbreviations**

Abbreviations are the shortening of words and expressions.

SRR – Special Reduced Rate
VIP- Very Important Person

UPASI- United Planters Association of South India

VLPT- Very Low Power Transmitter

Advertisers profusely use abbreviations in place of their expanded forms to refer to personalities, scientific terms, etc.

Example: RR Designers (Ratna Raj)

IT Care (Information Technology)

The advertisers use some other types of abbreviation forms idiosyncratic to the register of signboards. A shrunk word with the deletion of some letters or by substituting is found forming a word.

Example: govt, dept, corp, advt, engg, constn.

There is another variety of abbreviation usage found in the signboards, and the corresponding second word is used in full form. These words are found as hyphenated words. These types of abbreviation forms are found in the language of signboards.

Examples: Hi-priced, eco-tourism.

The copywriters consider the abbreviation forms and acronyms as separate entities and make use of those forms for derivational and inflectional formations.

**Possessive Form**

Plural inflections are found to be used with abbreviated forms.

Examples: TVs, CDs, DVDs.
Lexical Levels

Common uses of second person addressee “you”, “we”.

The use of second person addressee “you” tends to shorten the distance between the product or the producer and consumers, as if the producer or the ad is speaking to you face to face, making the conversation warmer, more friendly and trustable in tone. Sincere promises and honest recommendations finally strengthen the appeal to the readers. In doing so, the ad slogans stand a better chance to move the receivers or the customers to action, because they feel that they are being thought of, taken care of and they are the most needed for the producers.

Hyundai: Always there for you

Nestle Milo: Bring out the champion in you

The use of first person addresser “we” and “us” is the most direct way to tell the receiver what the sponsors of an ad slogan stand for, their idea, view and credit. It is like a self-introduction to the potential customers to let them know, recognize, believe and trust the product or service.

i. Avis Rent: We try harder

ii. Fed Ex: We live to deliver

    We too dance with you

Use of Unqualified Comparison

Advertisers at times promote their product at the expense of others. They resort to unqualified comparison of products.
Coleman Footwear: Better choice, Better joys

Use of “every”, “always”, etc.

These words are often used in advertisements to indicate the universal application of the product or to include as many potential customers as possible or to achieve the emphasis of the product’s utility or the company’s unswerving commitment.

Coca-Cola: Always Coca Cola

Mitsubishi: Technically, everything is possible

Use of “no”, “none”, etc.

Negatives tend to be used very sparingly because the purpose of all ad slogans is to strengthen the positive side. But negatives do occur, and are usually placed in an emphatic position to highlight the special positive side.

Mercedes Benz: The pursuit for perfection has no finish line

M&Ms: M&Ms melt in your mouth, not in your hand

**Use of Coined Words**

Coined words are both new and memorable. They are of smart words with a special meaning in a specified context and can raise the interests of the ad slogan receivers, make them ponder upon the meaning and marvel at the smart idea of the admen. By doing so, they will recognize the brand.

Louis Vuitton: Epileather

Burton Menswear: Everywear
**Syntactic Level**

Use of short, simple sentences

The slogan is short and simple; it cannot afford to be complicated and clumsy. Those sentences are easy to remember, while one main aim of an ad slogan is to be memorable and recited. So such sentences serve advertising slogans right.

Samsung: Everyone is invited

GE: We bring good things to life

**Use of Everyday Sentences**

Everyday sentences tend to be overly used in daily life, but it can be very forceful when used in ad slogan. These sentences travel very fast, because anyone can remember them without any effort which can just hang upon people’s lips and they are popularized without much publicity.

Nike: Just do it

Nestle: It’s the taste

**Use of Phrases**

Slogans are a kind of special writing form which can almost do without subjects. Phrases may be better than if not as good as sentences. All kinds of phrases can be put into use: noun, verb, prepositional, adjective phrase, etc. They are so concise and to the point that they are beyond our power to carry out any addition or subtraction.

Apple Computer: Think different

Airlines: Beyond expectation

Maxwell House: Good to the last drop
Use of Questions

In headlines, questions are often used to attract attention by mentioning the matter that concerns the customers the most. They help to arouse the curiosity of the customers and entice them to read on to find solutions to their problems. Many slogans begin as successful headlines. It is not surprising that the slogans can use questions too for the same purpose.

Ford: Have you driven a Ford lately?

Volkswagen Polo: R U Polo?

The writer raises a question, which attracts readers to read this advertisement. The consumers get to know this product and develop interest in it. Contrary to the ordinary description, interrogative sentences can catch consumers’ eyes easier.

Use of Imperative Sentence

In an advertisement, the slogan is the last few words said. Although it is just a few words, the ad men do not let it go with that. They use every opportunity to exhort the potential customers to act, buy and consume. The slogan is their last battlefield to get people moved. It is not surprising that they would use imperative sentences to make a slogan while this kind of sentence is the most direct way to achieve the ideal effect.

Express Card: Don’t leave home without it

Airlines: Life is a journey, travel it well

Imperative sentences have a meaning of claiming, calling and commanding. As the goal of advertising is to persuade and urge consumers to accept its product or service, there are lots of imperative sentences in advertising.
The manufacturers offer some advice to consumers in the above examples, and in fact they urge them to buy their products through a tactful way.

**Use of Tense**

The slogans use simple present tense to satisfy the customers’ desire to know the present state of the product they want to buy. But there is another aspect of the simple present: it is the implication of universality and timelessness.

DeBeers: A diamond is forever

Rossini: Time always follows me

**Creative use of Idioms**

Idioms and proverbs are familiar to most potential customers in a society and have no difficulty to be popularized. The creative use of the idioms and proverbs can give them new meaning while making them memorable and compatible.

IBM: I think, therefore

**Semantic Level**

Semantic ambiguity

Advertisement slogans have to conform to the code of commercial practice. Semantic ambiguity is needed to avoid any possible legal liability.

Philips: Let’s make things better

**Use of Puns**

According to *Webster’s Dictionary*, the pun is “a humorous use of a word in such a way as to suggest different meanings or applications of words having the same sound or
nearly the same sound but different meanings: a play on words” (72). Nida (1993:87) describes pun as follows: “Playing on the meaning and formal resemblance of words is a universal phenomenon, and in some languages this rhetorical device is extensively encouraged and practiced” (87). It is a play on words, or rather a play on the form and meaning of words. It increases the humour of advertising and makes the advertising decorated with meaning. A really good pun can work miracles. They are good but have no specific identity of their own.

Pioneer: Everything you hear is true

Range Rover: It is how the smooth take the rough

Appropriate application of pun can attract readers’ attention, make the copy readable and memorable and arouse consumers’ interest and imagination.

A really good pun can work miracles. They are good but have no specific identity of their own.

Pioneer: Everything you hear is true

Range Rover: It’s how the smooth take the rough

In the following examples, the brand name appears, but as the solution or promise rather than part of the pun. These slogans with brand names can help the name be remembered while they offer a two layered meaning to the slogan. The second layer of meaning can interest and impress the people with its smartness and its novelty.

Rich coffee: Get Rich Quick

Finish Detergent: Brilliant cleaning starts with Finish

Here the brand goes to work, as inextricably part of the pun.
Citibank: Because the Citi never sleeps

Quaver Snacks: Do me a quaver

Pun is often employed by the manufacturers to seek first-hand attention and is almost a most attention-getting device of the rhetorical figures. The nature of the pun is the product of a context deliberately constructed to enforce an ambiguity, to render the choice between meanings impossible to leave the reader or hearer thinking about products in semantic space.

All the above mentioned stylistic features of slogans are necessary to make them neat, simple, original, strategic, memorable and companionable. The slogans are also a kind of poetic language, which drags the attention.

**Colours**

Colours have their own meaning in advertising and advertisers insist on them while creating the advertisement. According to the printed advertisements (Colours of Advertising, 2009), colours represent these qualities:

**Black** – Black represents grief, mystery, fear or death. It is associated with power, elegance and class.

**White** – White represents purity, faith and virginity and is very often used in ads of medical or hygiene genre.

**Brown** – Brown is a symbol of home and planet.

**Gray** - Gray is understood as a colour of firmness, security and conservativeness. It represents maturity, higher age and dignity.
Purple - Purple nowadays is largely used. It is a symbol of wealth, extravagance, wisdom, magic and arrogance.

Green – Green is a popular colour for many advertisers and symbolizes youth, fortune and vigour. It is also connected with jealousy, experience and money. It is seen as sharp and is not very relaxing.

Orange – Orange is a colour of enthusiasm, attractiveness, creativity and warmth. It serves as a symbol of autumn and harvest.

Blue – Blue is often used in banking, because it is a colour of depth and stability. It symbolizes freedom, wisdom, loyalty, cleanliness, technology and security usually used in men advertisements depicting men.

Yellow- Yellow represents optimism, sunshine, joy, hope, impulsiveness and warmth. It is often used in contrast with black but always in foreground.

Red - Red is a colour of danger, fire, energy and excitement. It is also a symbol of violence. Red is used in many advertisements and is highly erotic.

Linguistic Deviations

Linguistic deviations have been used very effectively in signboards and it is very important to know about this aspect of advertising. The writer who is assigned the task of composing the textual part of an advertisement is in congruence with the professional involved with the illustration part. Writers are well known for playing with words and manipulating or distorting their everyday meaning. Catching the attention and imagination and aiding memory are perhaps the primary functions of the advertising language. Advertising language, where creativity is of the utmost significance, gives the writer a license to deviate from the traditional
rules and conventions just as a poet takes liberties with the language in order to enrich his or her expression. An advertisement not only should give information about the product but also invite curiosity, create understanding, build conviction and develop the urge to investigate. The writers have come in for a certain amount of criticism from grammarians and others who want the rules of English grammar to be followed strictly in all writings intended for reading by the general public. Most writers are good writers and know the rules of grammar. Occasionally, grammar rules are broken deliberately for better effect, in the same manner as poets break rules to achieve their effect.

The task of the writer is more challenging, to appeal to the receiver’s frame of mind. Also, it is very difficult to code one message that suits the diverse needs on choices of different individuals. It is accurate and representative of the actual overall effect. The writer therefore adheres to some of the rules of grammar. Other rules which he implements are especially adapted to the writing of a copy in order to achieve the first aim of an advertisement, that is, to catch the attention of the reader. The different kinds of deviations are phonological, graphological, grammatical, lexical and semantic. A system analysis and classification of these deviations in the language of advertising are analyzed further.

**Phonological Deviations**

Phonological deviations take into consideration only those advertisements where the pronunciation of words is different from the accepted pronunciation. The deviant spelling and pronunciation is for the purpose of highlighting the target of the product. The advertisement of Mother Dairy reads ‘very thundamentalfundal’. The brand name COINTREAU is joined with ‘versial’ to be read as ‘COINTROVERSIAL’ just to seek the attention. Volvo’s ReVOLVOlution is taken as revolution.
Graphological Deviations

Graphological deviations are more frequent in advertising than in any other register. The writer can make almost unlimited use of change in spelling, keeping the pronunciation in tact. For example in KRISP (Cadbury’s), the initial consonant of ‘CRISP’ is phonologically and graphologically similar to that of the manufacturer’s brand name, which has been changed for the sake of originality in spelling. The consonant ‘C’ of the word ‘crisp’ has been replaced by ‘K’. Some other examples of graphological deviation found in the advertising languages are as follows:

1. Just fa-bulous! Fa soap
2. Creating a new gold` smyth
3. Krack foot cream
4. Tatafone
5. Kurlon
6. Servo kool
7. Kadhikraft

Grammatical Deviations

There is deviation from the normal system of rules in using the language for writing the advertisement. This deviation can be explained in terms of rule omission, change or addition. Some examples of this deviation are given below:-

VIP Sky Bags: It speaks the world of you

BPL: Unmatched picture quality
Liberal use of disjunctive grammar is made where clauses are independent. Some of the examples of disjunctive grammar from signboard advertisements are:

Philips Sound System: Because it speaks the language of excellence you understand

Promise Tooth Paste: Tackling the germs that attack and cause bad breath

Amul Milk Powder: With Amul Milk Powder, you have pure, rich, creamy milk mixed and ready in minutes

Farex- veg: A tastier way to grow

Nivea: Soft, gentle skin care for every age

In all the above mentioned examples, the name of the product is followed by one of its most inviting qualities, the purpose apparently being to associate the name with a tag which can be easily remembered.

Semantic Deviations

Illogical, unqualified comparatives and role borrowing are a few of the techniques of semantic deviation used. To quote Geoffrey Leech, it is “a piece of language at odds with the immediate situation in which it occurs” (53).

Examples

Brooke Bond: Help yourself with some happiness

Halo Shampoo: Halo spells beauty the entire world over

Unqualified Comparatives

These are the comparative adjectives with nothing in the context, either in the text or in the visual layout to compare them with. This is done in order to show the superiority of the product. Examples are given below:
1. Healthier teeth and gums (Promise tooth paste)

2. Longer life (Diamond Super)

3. Fresher breath (Colgate Gel)

**Role borrowing**

In this deviation, the linguistic features of one role are employed in another.

Bisleri: Its slim neck provides truly admirable singing support by allowing maneuverability in your mouth.

**Semantic features**

The semantic relations in the language use of signboards are important in suggesting that there may well be links of different kinds between lexical entries. The meaning of a lexeme leads to a set of semantic features.

Examples:

1. Beauty Centre for Men [male, adults]

2. Women Clinic [female adult]

3. Kids Corner [non-adult…]  

The first two examples are opposites and for concreteness can regard them as complementariness. This is the distinction of gender. So we might propose a two valued gender feature with values (male and female). The distinction in each case comes down to the presence of male or female in the representation of meaning. Then we can propose a two-valued ‘maturity’ feature with values adult and non-adult. Kids do not have either male or female in its semantic representation, as it is not gender specific. Language use can begin to build up representations of the meanings of the lexical items, as indicated for the common gender.
Ellipses

There are specific types of formation in which the conjunctions are abbreviated and the gap in the position is marked by the punctuation (apostrophe).

1. Fresh n’ ground
2. Vack n’ vin
3. Pic n’ pac

In the above examples a kind of ellipses known as gapping in the conjunction is seen.

Old words put to new use

This is one of the methods extensively used in English language often. Words with certain meanings are used in such a way that they give new meanings not altogether unrelated to the older ones.

Example: Swedish Boards

Almost all the words with more than one meaning come under this process. How a word can be made to extend its semantic sphere is illustrated by a word like ‘board’.

This word stands for:

a. Plank of wood
b. A table made of planks of wood
c. Food served on the table
d. Officials who sit around the table as in board of studies
e. Any plain surface whether made of wood or not, as in notice-board, blackboard
Human Needs as Basis for Appeals or Buying Motives

The basic concepts in marketing tell us that it is all about satisfying consumer wants and needs. Product and services are offered by the marketer to satisfy one need or the other. All advertising appeals are created for the purpose of activating human needs and wants. The advertiser has to determine the needs at which the advertising message should be directed. The most popular and widely accepted need scheme is the one given by A.H. Maslow. Maslow’s basic need structure states the level hierarchically. They are:

1. Physiological Needs

These are biological needs, such as food, water, houses and textiles for protection and survival.

1. Food

a. Dive into delicious surprises

    New Good Day Butter Scotch Cookies! Crisp cookies with crunchy butter scotch chunks that dance & crackle on your taste buds. Also available in Chocolate & Nuts. Go ahead; Discover something surprising in every bite!

2. Water

    Let the taste of nature flow into your life…

    Are you worried about salt water?

    Aditya Aqua Tech Solutions

3. House

    Your search for a happy home ends at Springfield Rivera
4. Textiles

There is more to formals (Arvind Premium Shirting and Suiting Fabrics)

II. Comfort and Convenience

Different kinds of furniture, kitchen gadgets, interior décor, footwear, woolens, calculators and computers make it convenient for us to do our work and are bought against these motives.

1a. i Comfort

SO FA, SO GOOD

And the comfort of German & Italian perfection

a. ii Stylish Way Maximum Comfort (Lakshmi Home Style)

1b. Convenience

Example: Stronger Connections. A product of Lufthansa

With 77 weekly flights: there’s always one to ensure you are home on time

There is no better way to fly

III. Safety Needs, Security and Protection

These are based on the needs for physical safety and security and stress such things as preference for investments decisions, medicines, insurance policies, etc.

1. Vivel Fair, Safe on Skin

2. Live a Healthy Life

Prevent Dengue from Mosquito Menace. (Hunter Mosquito Terminator)

3. One World, One Home, One Heart.
A Perfect Day. Take a resolve to be good to your heart.

World Heart Day 29 September (GKNM Hospital)

4. Get more out of life within your range. (Bougain Villa)

IV. Social Needs

Needs for belongingness is one powerful motive. Consumers want to be a part of national mainstream. So they wish to buy packaged tours to different destinations.

c. Thomas Cook

The Holiday Wallas

Your decision to go on a US holiday deserves to be rewarded. Get an 8 day exotic cruise on the world’s largest cruise-linear or a holiday in Canada.

The Simply Grandeur—18 incredible days that takes you through.

New York / Washington / Niagara / Orinda / Miami / Los Angeles / San Francisco and more packages starting from 1, 41, 000.

The language expressed in the above examples reveals the emotional themes of joy, happiness and pleasure. They further motivate the readers to make use of the opportunity or occasion and advise them to enjoy their lifetime. The attitude of togetherness and visiting different places invoke the readers to develop their social standard of living.

V. Esteem Needs

These are the motives of distinction, achievement, status and independence. They include aesthetic satisfaction, acquiring knowledge and so on.
**Distinction**

1a. Gearing up to be a global player.

b. It’s what the competition calls a role model. (Indigo Manza- Tata Motors)

**Achievement**

1. Pass on the quality culture to generations to come. Rated Best! 42% better than normal construction quality. (HDFC Home Loans)

**Status**

1a. Lenovo ideapad 2570. Totally blows away all competition in category.

b. So full of technology, it’s got everyone talking. (Ford. Feel the difference)

**Independence**

1a. Amway. In the business of doing business the right way.

**Aesthetic Satisfaction**

a. Jewellery so royal. Every Bride looks a princess.

b. You always wanted to look like your mother. (RMKV Bridal Seven Wedding Silks)

**Acquiring Knowledge**

Power to dream big. March out boldly, seize the opportunities and meet the challenges head on. (Aditya Birla Scholarships)

**VI. Fashion**

Fashion over a period of time changes—in dress, design and cosmetics. Certain things are considered to be in fashion and in style. Readymade garments, jewellery are sold on fashion grounds.
Design

a. Beat the summer with Green Chillers. (Green Trends Hair Style Salon)

b. “Our privileged cocktail silver collection will truly entice the woman in you, and give you the idyllic bling.” Design Exclusive Jewels (DARJewellery)

Cosmetic

24 Carat Beauty…. The nature’s way.

The perfect blend of turmeric & soothing Sandalwood Oil. Vicco Turmeric for Your Beautiful & Healthy Skin.

VII. Novelty

Newness itself is a strong buying motive.

Maslow states that each higher need dominates the organism as the lower ones become satisfied.

a. New Exotic Cakes. For all Cheesy, Chocolaty, Fruity Lovers. (Chocko Choza)

b. All New Car. All New Attitudes. The All New INDIGO ecs.

c. The i10 now even more irresistible. (Chandra Hyundai)

d. A unique gift for someone you admire. (art U)


Register and Style

Registers may be classified on the basis of style. Depending on the participation the words will vary. In a religious gathering or temple we may be serious and reverential,
in a seminar we may be analytical and in a restaurant casual. The degree of formality may vary according to the style or manner of discourse. In the restaurant we may say that water is ‘dirty’, but in a laboratory we may have to say it is ‘impure’ or ‘polluted’.

Stylistic variety has been listed in The Advanced Learner’s Dictionary (1976). Some of them are:-

i. Colloquial

ii. Ironical

iii. Slang

iv. Figurative

v. Literary

vi. Emotive

vii. Humorous

Style in linguistics has to do with those components or features of the form of a composition which give to it its individual stamp, marking it out as the work of a particular writer and producing a certain effect upon the reader. The analysis of style in this sense is called stylistics.

**Idiolect**

Idiolect is a variety of language used by one individual speaker, including peculiar pronunciation, grammar, vocabulary, etc. So the “idiolect is the individual’s personal variety of the communicative language system” (5).
**Pidgin**

Pidgin is a contact language, a mixture of elements from different natural languages. Its use is restricted to certain groups, like trades and seamen.

**Variety of English**

There is a variety of English which can be classified according to the following criteria:

Region

Education and social standing

Subject matter

Medium

Attitude and interference

The variety according to region as a criterion is the most well-known and has been called ‘dialect’. Dispersion in geographical terms has been the basis for the establishment of dialects. Variety according to the subject matter of the discourse is called ‘register’. It is very clear that every profession and every subject uses peculiar vocabulary which distinguishes one register from another. Variety depends on the medium also, the commonly used media being speaking and writing. Their products are different. One difference is situational. Writing can be most frequently done by an individual insulated from others. Writing generally entails the necessity of explicitness. Variety, according to attitude, is called style. For the sake of simplicity we have variety of formal and informal interposed by the third called neutral.
As regards the variety due to interference English, being international, is learnt by people of different cultures and countries which allow lexical and grammatical structures of their languages to enter the English language. Indian English is a special case of this category because it is learnt as a second language. Often, collocations rather than individual words, suggest a particular register. Registers are the variety of language according to use. They may be defined by reference to subject matter (field of discourse) to medium, mode of discourse or the level of formality. Register is connected with the overall tone of a text and the relationship that is built between the speaker and the observer.

It is possible to arrange a few words into sets of neutral, formal and informal words.

<table>
<thead>
<tr>
<th>Neutral</th>
<th>Formal</th>
<th>Informal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glasses</td>
<td>Spectacles</td>
<td>Specs</td>
</tr>
<tr>
<td>Clothes</td>
<td>Garments/clothing</td>
<td>Clobber/kit</td>
</tr>
<tr>
<td>Children/babies</td>
<td>Offspring</td>
<td>Kids</td>
</tr>
<tr>
<td>Meal</td>
<td>Repast</td>
<td>Lunch</td>
</tr>
<tr>
<td>Sunglasses</td>
<td>Cooling glass</td>
<td>Coolers</td>
</tr>
</tbody>
</table>

Signboards- Madras Spectacles

Naveen Glasses

Babies World - Special lunch

These types of neutral, formal and informal words are used by speakers to welcome the public either in a formal or informal manner.

Logo: Communication for Corporate Policy and Brand Image

Let us illustrate by taking a few examples of successful logos.
<table>
<thead>
<tr>
<th>Logo</th>
<th>Description</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tata</td>
<td>It is solidity. There is a slant to the right solid lettering.</td>
<td>Dependability of the company. Slant makes it extrovert and friendly. Solid lettering indicates benign sprit and gives a feeling of familiar security.</td>
</tr>
<tr>
<td>Coca Cola</td>
<td>Care free white surf across the bottle or can</td>
<td>Wave: Association of the product, sprit of the beach drink. Reason enough for the young to toast without any particular reason.</td>
</tr>
<tr>
<td>Master Card</td>
<td>Circles of influence. Familiar interlocking red and yellow circles.</td>
<td>Most widely recognized name in the financial services industry. Bright colours show its vibrant spirit. Global reach is indicated by circles.</td>
</tr>
<tr>
<td>Parry’s</td>
<td>Graphics of alphabet. These solid lines. Forward thrust. Outward movement of divergent lines.</td>
<td>Resilience Dynamism Diversity</td>
</tr>
<tr>
<td>Kelvinator Penguin</td>
<td></td>
<td>Bird of the frozen world, superb refrigerator quality and leadership, often quite simply saying “the coolest one”. The number one.</td>
</tr>
<tr>
<td>LIC</td>
<td>Two cupped hands, Indian bit motif</td>
<td>Universal logo. Security and care.</td>
</tr>
</tbody>
</table>

The logo provides difference and distinction aid recognition. Ownership logically follows this. As a result of this, there is this pride of ownership. A company’s logo is the corporate signature. It reposes in itself the collective pride of the company. It represents the personality of the company and its product.
Appeals and Advertising Message

Selling points are those product attributes which are listed in the advertisement copy to impress upon the consumer the significance of a product. They could be specifications, quality statements, composition statements and descriptive or narrative or performance statements. Some selling points are primary selling points and the rest are subsidiary selling points. Selling points in order to be effective must have the force to appeal to a particular buying motive.

Limca is advertised as the thirst drink (selling point) which appeals to the biological needs or motives. Campa Cola is offered as fun drink like Coke appealing to the psychological motives or needs. So, language in the selling points successfully invokes the buying motives.

### Themes and Buying Motives for Different Products

<table>
<thead>
<tr>
<th>Product</th>
<th>Theme</th>
<th>Buying Motives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skin Lotion</td>
<td>Clears away blemishes. Keeps your skin soft and skinnocent…beautiful skin has nothing to hide.</td>
<td>Beauty of the skin, desire to look attractive.</td>
</tr>
<tr>
<td>Jewellery</td>
<td>Created to reveal the bride in you.</td>
<td>Beauty, exclusiveness, distinctive personality.</td>
</tr>
<tr>
<td>Instant Tea</td>
<td>Now make tea in seconds without boiling.</td>
<td>Convenience and speed, hassle–free living.</td>
</tr>
<tr>
<td>Watches</td>
<td>Wear some super fun on your wrist, while you keep time.</td>
<td>Style, beauty.</td>
</tr>
<tr>
<td>Refrigerator</td>
<td>Thoughtfully designed to store large quantity.</td>
<td>Bargain, economy.</td>
</tr>
<tr>
<td>Product</td>
<td>Theme</td>
<td>Buying Motives</td>
</tr>
<tr>
<td>-------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Toothpaste</td>
<td>Like a breath of fresh air. The name says it all.</td>
<td>Cleanliness, freshness.</td>
</tr>
<tr>
<td>Colour TV</td>
<td>Discover the breathtaking colours of blue diamond technology.</td>
<td>Rational high technology appeal, efficiency of performance.</td>
</tr>
<tr>
<td>Solid Food for Babies</td>
<td>Give your baby the Cerelac advantage.</td>
<td>Welfare of loved ones, nutritional supplement-rational appeal.</td>
</tr>
<tr>
<td>Sarees and Dress Materials</td>
<td>Making waves, young sensations.</td>
<td>Youthfulness, dynamism, vitality.</td>
</tr>
<tr>
<td>Innerwear</td>
<td>Soft and sensuous.</td>
<td>Comfort</td>
</tr>
<tr>
<td>Herbal Shampoo</td>
<td>Hair as nature meant it to be herbal fresh: tangle-free.</td>
<td>Natural beauty, back to nature (herbal image).</td>
</tr>
<tr>
<td>Polyester Sarees</td>
<td>It is a poem in you. It is a silky sensation.</td>
<td>Touch (sensory perception) beauty.</td>
</tr>
<tr>
<td>Acrylic Emulsion Paint</td>
<td>More value for your money. More coverage per litre. Rich finish for years.</td>
<td>Economy</td>
</tr>
<tr>
<td>Action wear</td>
<td>Move up to high fashion.</td>
<td>Fashion, Trend.</td>
</tr>
<tr>
<td>Hair Remover Lure</td>
<td>No creams with harmful acids or the harsh stubble of razors.</td>
<td>Protection</td>
</tr>
<tr>
<td>Cool Drink Concentrate</td>
<td>Fresh and juicy.</td>
<td>Sense of taste</td>
</tr>
<tr>
<td>Cooking Range</td>
<td>Have quick cooking on four burners.</td>
<td>Convenience, Speed</td>
</tr>
<tr>
<td>Colour TV</td>
<td>Neighbour’s Envy, Owner’s Pride.</td>
<td>Envy</td>
</tr>
<tr>
<td>Shaving Cream</td>
<td>A fresh twist to shaving. Godrej adds a touch of freshness to shaving. The tingling freshness of lime. With rich creamy lather.</td>
<td>Pleasant sensation, Freshness</td>
</tr>
<tr>
<td>Fire Proof Saree</td>
<td>Polyester sarees are a fire hazard. They may lead you to a burns ward.</td>
<td>Negative fear appeal</td>
</tr>
<tr>
<td>Product</td>
<td>Theme</td>
<td>Buying Motives</td>
</tr>
<tr>
<td>-----------------------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Fuel Saving Two Wheeler</td>
<td>It runs more per rupee.</td>
<td>Positive appeal</td>
</tr>
<tr>
<td>Travel Agency</td>
<td>It takes you to places with graces. Its packaged tours are the most economical.</td>
<td>Elan and elegance, efficiency and effectiveness, wanderlust</td>
</tr>
<tr>
<td>Shoes</td>
<td>You feel you are walking on velvet. Your heels will never ache. We understand the contours of the foot more than anyone else.</td>
<td>Appeal to physical senses, Comfort, Rational appeal</td>
</tr>
<tr>
<td>Detergent</td>
<td>Top whitener improved detergent.</td>
<td>Cleanliness and Brightness</td>
</tr>
<tr>
<td>Electric Iron</td>
<td>Creaseless iron due to spray of water.</td>
<td>Efficiency, More comfort</td>
</tr>
<tr>
<td>Wrist Watches</td>
<td>Swim into water like a fish. But your watch does not stop.</td>
<td>Sturdy, Efficient, Durable.</td>
</tr>
<tr>
<td>Moped</td>
<td>Gives you 100 kms an hour per litre of petrol.</td>
<td>Conveyance at economical cost.</td>
</tr>
<tr>
<td>Toothpaste</td>
<td>Clove oil</td>
<td>Tooth protection</td>
</tr>
<tr>
<td>Sports Materials</td>
<td>Availability, quality, price, durability.</td>
<td>Endorsement through an opinion leader.</td>
</tr>
<tr>
<td>Waterproof Watches</td>
<td>It takes to water like a fish. Swim with it. Go out in the rain with it. It’s water resistant to a depth of 12 metres. Deeper than the deepest swimming water.</td>
<td>Extraordinary toughness</td>
</tr>
<tr>
<td>Baby Food</td>
<td>Amul Baby is the best Baby.</td>
<td>All round growth nutrition, health vitamin enrichment.</td>
</tr>
<tr>
<td>Scooter</td>
<td>Millions have bought it.</td>
<td>Confidence in the product.</td>
</tr>
</tbody>
</table>
Positioning: Brand Image and Brand Personality

Positioning is the foundation upon which all other marketing mix decisions are built. A brand’s position is the first thing that comes to mind when we see a brand’s name. Volvo owns the safety position, while LIC owns the security position. Positioning strategy descriptions usually have an important role in the advertising strategy. Positioning, when combined with other tools, produces a unique perception in the mind of the consumer. Positioning involves a decision to emphasize or highlight certain aspects of a brand. Advertising efforts and other promotions attempt to communicate the brand’s position to consumers. Consumers respond to products or brands as they perceive them rather than what they are in reality. The perception of an individual product is subjective and called perceptual identity. The individual perceptual identity is determined by the individual’s needs, values, beliefs, experience and environment. Whatever is the approach used for developing positioning strategy, has the common objective of either developing or reinforcing a particular image for the brand in the minds of the consumer.

Using Product Characteristics or Consumer Benefit Approach

It is the most used positioning strategy. It involves putting the brand above competitors, based on specific brand attributes and consumer benefits. Many cars emphasize technical features such as MRF. MRF engine, power windows, fuel efficiency, safety, reliability, etc.

TATA INDICA is “more car per car”

VOLVO stresses safety and durability and reduces commercials of crash tests

BMW car is the “ultimate driving machine”
FORD IKON is “Josh Machine”

Generally, marketers identify positioning in respect of product characteristics that have been ignored by the competitors. Sometimes the speakers attempt to position the brand along two or more characteristics simultaneously. For example, Aqua Fresh was positioned on cavity-fighting and breathe freshening benefits.

Sometimes different variants of a product may be positioned toward different segments by highlighting different attributes.

**The use of Application Approach**

Yet another way to communicate an image is to associate the product with a use of application.

AT&T associated long-distance calling, communicating with loved ones in it.

“Reach out and touch someone”

Similarly, for a book store: “Reach and Read”

**The Product user Approach**

In this approach, the speaker identifies and determines the target segment for which the product will be positioned. Many brands use a model or a celebrity to position their product. Many sportsmen and film stars have been used by various companies the world over. The expectations are that a model or a celebrity is likely to influence the products’ image by reflecting the characteristics and image of the celebrity, communicated in the advertisement as a product user. ‘Johnson and Johnson’ repositioned its shampoo from one used for babies to one used by people who wash hair
frequently. It created a need for a mild shampoo for such users. The repositioning of the shampoo resulted in capturing a large market share.

**The Product Class Approach**

This approach is used so that the brand is associated with a particular product category. By this strategy, the speaker would like the customers to perceive the brand in a different context. For example, the Dove toilet soap is positioned as a cleansing cream product for young women with dry skin thereby finding a different position from others. An example of positioning by product class approach is that of a soft drink, which was positioned for a long time as a beverage with “fresh clean taste” which was thirst quenching.

**The Competitors Approach**

In many positioning strategies, the frame of reference implicitly or explicitly is a competitor. Many brands use “competitor” as a dominant plank in their language. An example of positioning by competitor is by AVIS, the car rental company. AVIS positioned itself as a No. 2 company. Its positioning statement is, “We try harder because we are No 2.”

In India, a lot of comparative advertising is done by automobile, electronics and airline industries.

**Ease of use Approach**

Example: 1a

Dabur Honey is positioned with ease of use approach

Hi Honey
Yes, it’s true! Dabur Honey makes you stay young! Not only does it keep you in shape and give you energy, but the antioxidant in it gives you a glow too. Make Dabur Honey a part of your diet. Just replace sugar with yummy Dabur Honey in your nimbu-pani, milkshakes, toasts, cornflakes, etc. Switch over, say Hi to Dabur Honey, and goodbye to lethargy, calories and tasteless food.

Example: 1b

Winstar Solar Water Heater

Sun’s Rays- Life’s Way

Electric Bill!- No more Shock.

**Brand Image**

Branding is the process of creating a unique identity for a product. This identity creates a feeling of familiarity with a known product, which makes the consumers feel comfortable to buy it again. This is the success of some brands like IBM, Pepsi, Coke, TATA and Godrej. A brand has both physical and psychological dimensions. Physical dimensions are attributes, ingredients, design of the product, design of package and logo, the letters, shape, colours and the art of the product whereas psychological aspect includes the beliefs, values, emotions and personalities that people ascribe to the product. Tools such as distinctive names, slogans, graphics and characters are used to transform products and lock them into memory.

Brand awareness is a consumer’s ability to recognize or recall a brand within a given product category in sufficient details to make a purchase decision. This also means that a consumer can propose, recommend, choose or use a brand. The first step towards
making a consumer exercise his/her preference towards a brand is generating brand awareness. Generally, brand awareness is equated with recalling the brand name. The creative copy of size and frequency contribute a lot to brand awareness and recognition.

Why keep old jewellery in your locker?

Exchange them for exquisitely designed traditional and contemporary gold and diamond jewellery at Tejas! Enjoy the pleasure of wearing jewellery of your choice.

**The Selling Style**

Large number of selling strategies of advertisers has been developed over the years, as advertisers and their agencies continue the search for effectiveness. One of the oldest selling strategies was identified by the legendary copywriter and agency executive Rosser Reeves as the unique selling proposition (USP), a unique and specific benefit statement that is powerful enough on its own to motivate the customer to buy.

**Hard-Sell Advertising**

Hard-sell advertising is just like it sounds, pounding at the audience with demands to buy or promise of being the best, the greatest and the most wonderful product in the world.


**Life after Death**

Advertisers try to assess which needs are important to consumers at any given time. Language meant for advertisement is very witty, charming and sometimes mysterious. Its basic object is to convert an indifferent customer into a potential buyer.
An insurance company emotionally bargains by creating the fear of critical illness in its mediclaim policy:

“Who will take care of your family, if you fall ill?”

Life Insurance Corporation of India promises its policy holders to be with them whether rain or shine.

Advertising takes the consumers to an illusionary world wherein a hungry child gets instant gratification with Maggie noodles, a dark rustic girl becomes famous after applying a particular brand of fairness cream and the back pain of a housewife gets out in a few seconds with pain balm. These are the unique marvels of advertising language that heavily broods on our emotional anxieties, psychological fears and social affiliations. So, advertising language sells hope, satisfies ego and ensures prestige and status by inviting us to grab a particular product.

Advertising fascinates most people. It plays momentarily with their lives, seduces them and leaves them with wonderful images and dreams. Dreams to be fulfilled make people work harder and earn more and more to spend (Tiwari, 2003). Advertising is a very persuasive medium and its prevalence in the mass media lead critics to argue that advertising plays a major role in influencing and transmitting social values. Sometimes it indicates what is good or bad and proclaims its authority in our decisions. Words are powerful tools. The lines are the strong indicator of excessive imposition and interference in our decision making.

Example: i. Nothing else will do (Scorpio)

ii. There can be only one original (Bajaj)

iii. With us you are sure (SBI Life)
Advertisers often refer to core values, when selecting their primary appeals, because values are so closely tied to human behaviour and so difficult to change. Private research firms try to monitor values and look for grouping of values and behaviour patterns. The importance of sending all children to school is emphasized in India. Advertisements for college feature both men and women while similar advertisements feature men. Attitudes are a reflection of values. Advertisements are based on strong, positive emotions. Exploiting dreams and aspirations, the advertisers pick up the beautiful words and phrases to design emotional messages. Other positive emotional appeals involving price, prestige or exclusiveness are often employed in the advertisements of fabrics and toiletries:

If you are a successful man and does not want to miss anything in life, wear Raymond suits; it makes you a ‘complete man’. Besides fabrics, Park Avenue offers a wide range of toiletries to nurture the personality.

Park Avenue; ‘A guide to well-groomed male’.

Language does the job of an icing on the cake of advertisement. It is like a cherry on an ice cream cup. The writer is the man, who with this powerful tool writes a new history of extraordinary sale and profit.

Deciphering the Cypher

Innovation is the buzzword in the advertising world which is an ever-changing activity. The writer is always looking out for new and different ideas for products. The advertisers accommodate numbers, symbols, signs, formulas and even zeroes in an ad copy. There is a psychological motive behind all these applications. It is human nature that we would like to gain more and spend less from every transaction. Manipulating
numbers to give an exaggerated notion of their gain and a minimized version of their spending is one of the tricks of the trade. Zeroes have a mesmerizing quality which a smart writer exploits to sell (Thomas, 1997).

The Hero Honda picks up a similar theme and highlights the magic of digits in this way:

100 Days

100,000 Bikes

Celebrating a Record Breaking Achievement.

Zeroes epitomize the hugeness of size. It multiplies the value of a number and so the product in the market. These signs could be anything, but they are effective and meaningful when they are used in the context of place.

Dettol: Be 100% sure

Anchor Tooth Paste: 100% vegetarian.

In both the examples, % marks are emphasizing the USP (unique selling proposition). The numerical adjective (cardinal) 100 is being actively placed with % mark to ensure the genuineness of the product. The example talks of purity as a unique selling fund while other examples target the vegetarian gentry. Dettol is a symbol of good health and hygiene. The brand Dettol shows how much one cares for his family. Anchor Toothpaste has a different appeal, segmented to a particular group which has an aversion to non-vegetarian products.

Advertisements are the best specimen to witness the social changes and trends that affect the masses. The writer’s criterion for creating an advertisement is the finest
form of deep analysis and strong command over the customers and market. Language is a weapon that triggers off human psyche. The advertiser knows the nerves of the society and its subjects, and accordingly plans the advertising messages and casts a spell over writing. Writers study the temperament of a buyer and make use of language with the assurance that it will evoke the desired reaction to what they want to sell. The writers are always in search of smarter ways to grind the customer to part with money.