Chapter Two

Hidden Persuaders in the Language of Advertisement in Bangladesh
CHAPTER 2

HIDDEN PERSUADERS IN THE LANGUAGE OF ADVERTISEMENT IN BANGLADESH

2.1. Introduction

This chapter deals with a detailed analysis of hidden persuaders in Bangladeshi advertisements. It deals with six sections where analysis of the collected data of Bangladeshi radio, television and print media advertisements are made. The chapter begins with defining 'hidden persuaders' and explaining with examples what it means. The next section takes up in details the state of hidden persuaders in Bangladeshi advertising industry. The fourth section talks about the communicative pact that indirectly takes place between the encoder and the decoder. Examples from Bangladeshi advertisements are given to show this pact. The fifth section deals with some salient features of Bangladeshi advertisements. It has six subsections each being elaborated by examples of some advertisements in Bangladesh where hidden persuaders have been used. The penultimate section, i.e., the sixth section takes up some communicative strategies the copywriters adopt taking into account the
sociolinguistics and psycholinguistic aspects of Bangladeshi media environment as well as the common people's attitude towards some products. The seventh chapter takes up some advertising claims the copywriters make that actually don't have much substance but still function as hidden persuaders. The chapter ends with the conclusion summarizing of the chapter.

At the beginning a brief discussion is made on the fundamental question 'what is hidden persuader?'

2.2. What is 'hidden persuader'?

Advertising is essentially a type of persuasive communication. The whole concept behind writing an advertisement copy is persuading the consumer to buy the product for which the advertisement is made. It is a universal phenomenon and everywhere in the world 'persuasion' remains the key word for any commercial. Depending upon the manners in which the persuasive elements are reflected, advertisements may be divided into two major categories:

1. Advertisements with direct persuaders (Explicit advertisements)
2. Advertisements with hidden persuaders (Implicit advertisements)
In explicit advertisements advertisers directly persuade the consumers to buy the product. For example, in a Bangladeshi advertising for *keya laundry soap*, the campaign ends with the sentence:

/pOrokh korei dekhunna?/

try do why not

'why don't you try it?'

Another such explicit persuasion is found in the message for *Sensation Dotted Condom* where the copywriter says:

/Ekhon apnar kacher dokanei paoa jacche/

now your nearest shop available

'Now available at your nearest shop'

Besides, the phrases /aji kinun/ 'buy today', /aji bEbohar korun/ 'Use today',

/ SOrbotro paoa jacche/ 'available everywhere' etc. are frequently used for this type of advertisement.

Another explicit persuasion found common nowadays is the announcement of a free gift with the product. This, along with the
announcement of price reduction explicitly persuades the consumer to buy the product.

On the other hand, implicit advertisements or hidden persuaders do not directly ask the consumer to buy the product, but through linguistic or semiotic signals make the decoder convinced about the product. For example to advertise for *International Lux*, a film actress is used who first informs how this soap made her skin so beautiful. Then the advertisements end with the following slogan:

- /bissojuRe tarokader Soundorjo Saban/
- worldwide superstars' beauty soap

'The beauty soap of superstars throughout the world'

The target audience, a lady, after hearing this slogan subconsciously feels that if this soap could make the actress so beautiful, she would also become beautiful like her if she uses it. Here, the persuasion is fully hidden and nowhere in the advertisement does the copywriter ask the consumer to buy the soap.

The term 'Hidden Persuader' was first coined by Vance Packard in 1957 when his book was published with this title. It was in investigative report about the American advertising industry's efforts to
persuade customers into buying things they neither needed nor wanted. Packard opined that the advertisers successfully penetrate into our thought processes and purchasing decision, "by the use of insights gleaned from psychiatry and the social sciences". "Typically", Packard continues, "these efforts take place beneath our level of awareness; so that the appeals which move us are often, in a sense, "hidden". The result is that many of us are being influenced and manipulated, far more than we realize, in the patterns of our everyday lives."

The success of persuasion depends on adapting to the audience. The audience, be it viewers, listeners or readers process information in two ways and in two sides of their brains. So, the message of the advertisement has to appeal both to the rational and emotional sensibilities of the audience. While evidence and arguments provide food to the rational side of the brain, it is the embedding of some compelling needs of human beings that make the audience discern whether the message is credible or not. Vance Packard identified eight compelling needs, which he termed as 'hidden persuaders'. These are the needs for:

i) Emotional security
ii) Reassurance of worth
iii) Ego gratification
iv) Creative outlets
v) Love objects
vi) Sense of power
vii) Roots
viii) Immortality

As mentioned already, the language of persuasion includes words, phrases and sentences that appeal to both rational and emotional needs of the audiences. Thus, in persuasion, the copywriter assumes certain ethical responsibilities towards the audience, because the power to persuade is a solemn trust and one should not misuse it.

In a word, 'hidden persuaders' is a technique used by advertising copywriters to convince the target audience to buy a particular product without directly persuading them to do so. The persuasion is made indirectly to appeal the mind's eye of the audience. The intention, however, is not to cheat the consumer, but to attract them in such a way that their subconscious mind comes into action and plays the key role to decide whether or not the product should be bought.

At this point, a discussion on the present condition of Bangladeshi advertisements in terms of hidden persuaders seems to be relevant.
2.3. Hidden Persuaders in Bangladeshi advertisements

The advertising industry in Bangladesh is still at the developing stage. The industry is getting footage day by day with a good number of professional advertising agencies in operation. But still there is absence of proper infrastructure in this sector. The creative groups of these advertising agencies hardly comprise of personnel with proper education in this sector. They are totally depended upon their creative minds. The copywriters are writing advertising copy without knowing how the consumers are reacting to their messages. They just target a particular group of audience for a particular product and write whatever they feel the best. Unfortunately, no research work about the effectiveness of the messages in Bangladeshi advertisements has been done so far. It is a major drawback in this sector in Bangladesh and unless serious thoughts are given in this regard, this industry will not be able to produce the quality it promises to have. The present study may be a small step forward for future research in this area.

The above discussion automatically draws a picture of the state of hidden persuaders in Bangladeshi advertisements. Naturally, the percentage of hidden persuaders is relatively low in the language of Bangladeshi advertisements. Implicit or suggestive advertisements are the trend to which modern advertising copywriters around the world are found
more inclined. Particularly television and print advertising (they mostly have educated audience and the latter is exclusively for educated people) in recent times are becoming more and more abstract and vague.

Looking at the collected data of advertisements in audio, visual and print media in Bangladesh it is found that though not huge in quantity, a good number of advertisements in Bangladesh do possess hidden persuaders. These implicit persuaders, whether put intentionally or unintentionally are found in all the three media - audio, visual and print.

In writing an advertisement copy, the copywriter always keeps into account two major factors: media and the target audience. The three major media in Bangladeshi advertisements and their audience can be illustrated through the following table:

<table>
<thead>
<tr>
<th>Media</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Audio (radio)</td>
<td>i) Mostly in rural areas</td>
</tr>
<tr>
<td></td>
<td>ii) Limited use in urban areas very rarely used in Dhaka</td>
</tr>
<tr>
<td></td>
<td>iii) Most of the audience is uneducated and represent below middle class</td>
</tr>
<tr>
<td>2. Visual (Television including satellite channels)</td>
<td>i) Mostly in urban areas</td>
</tr>
<tr>
<td></td>
<td>ii) Limited use in rural areas</td>
</tr>
<tr>
<td></td>
<td>iii) Most of the audience is educated (a good number of uneducated also watch) and represent middle class and upper</td>
</tr>
<tr>
<td>3. Print (Newspapers &amp; magazines)</td>
<td>i) Mostly in urban areas</td>
</tr>
<tr>
<td></td>
<td>ii) Very rare in rural areas</td>
</tr>
<tr>
<td></td>
<td>iii) 100% of the audience is educated</td>
</tr>
<tr>
<td></td>
<td>iv) Mostly represent middle class and above</td>
</tr>
</tbody>
</table>
In order to react positively to an implicit advertisement, the consumer needs to be reasonably educated and intellectually mature. In radio advertisements where the audience is comparatively less educated than the other two media, there is lesser number of hidden persuaders. An analysis of the products in the advertisements of which hidden messages are used for the purpose of persuasion shows that the copywriters in Bangladesh have some sort of mechanism for market research and subsequently use a number of implicit advertisements for the products that are meant for higher class of the society. A short list of these products further illustrates this statement:

<table>
<thead>
<tr>
<th>Media</th>
<th>Name of the Product</th>
<th>Type of Product</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio (radio)</td>
<td>Panther</td>
<td>condom</td>
</tr>
<tr>
<td></td>
<td>Nordette 28</td>
<td>birth control pill</td>
</tr>
<tr>
<td></td>
<td>keya</td>
<td>coconut oil</td>
</tr>
<tr>
<td></td>
<td>Ulka</td>
<td>motion picture</td>
</tr>
<tr>
<td></td>
<td>Green Lux</td>
<td>International Lux</td>
</tr>
<tr>
<td></td>
<td>/ajker kagoj/</td>
<td>Newspaper</td>
</tr>
<tr>
<td>Video (TV)</td>
<td>Jasmine</td>
<td>Talcom Powder</td>
</tr>
<tr>
<td></td>
<td>Starship</td>
<td>condensed milk</td>
</tr>
<tr>
<td></td>
<td>/pran/</td>
<td>Mango juice</td>
</tr>
<tr>
<td></td>
<td>Colgate</td>
<td>Toothpaste</td>
</tr>
<tr>
<td></td>
<td>/prothom alo/</td>
<td>Newspaper</td>
</tr>
<tr>
<td></td>
<td>Robbialac</td>
<td>Paint</td>
</tr>
<tr>
<td></td>
<td>New Jarwa House</td>
<td>Juventus shop</td>
</tr>
<tr>
<td></td>
<td>Keya</td>
<td>Beauty soap</td>
</tr>
<tr>
<td></td>
<td>Fair &amp; Lovely</td>
<td>Fairness cream</td>
</tr>
<tr>
<td></td>
<td>Danish</td>
<td>Juice</td>
</tr>
<tr>
<td></td>
<td>Jasmine</td>
<td>Coconut oil</td>
</tr>
<tr>
<td></td>
<td>Singer</td>
<td>Color TV</td>
</tr>
<tr>
<td></td>
<td>Pond’s</td>
<td>Facial cream</td>
</tr>
<tr>
<td></td>
<td>Meril</td>
<td>Baby Shampoo</td>
</tr>
<tr>
<td></td>
<td>Camelia</td>
<td>White soap</td>
</tr>
<tr>
<td></td>
<td>Savlon</td>
<td>Antiseptic cream</td>
</tr>
<tr>
<td></td>
<td>Pepsodent</td>
<td>Toothpaste</td>
</tr>
<tr>
<td></td>
<td>Angelic</td>
<td>Talcum powder</td>
</tr>
<tr>
<td></td>
<td>City cell</td>
<td>Mobile telephone</td>
</tr>
<tr>
<td>Print (Newspapers &amp; Magazine)</td>
<td>Mohitheel Model High School</td>
<td>Admission Notice for the school</td>
</tr>
<tr>
<td></td>
<td>Dutch Bangla Bank Ltd.</td>
<td>Bank</td>
</tr>
</tbody>
</table>
Almost all the products mentioned in the table are affordable and used by educated people belonging to middle class and upper. The advertisements of these products are mostly of urban setting. There is hardly an advertisement of rural background where hidden persuaders are used.

The copywriters strategize to use hidden persuaders for products meant for upper class people because the educated and intellectually matured people who can afford to by these products prefer suggestive advertisements to explicit advertisements. They would like their intellect to be tested and their subconscious mind to be active. The experiment in chapter 4 of the present study further proves this notion. The study was made on some university students of Dhaka city and the hypothesis was statistically proved that hidden persuaders in the language of advertisement in Bangladesh has more positive effect on consumer behavior than direct persuaders. The consumers here all have certain level of education and they represent the middle class and above section of the society.
2.4. Communicative Pact between the copywriter and the consumer in Bangladeshi advertising

The discussion made in 2.4 leads to another important point, which can be termed as 'communicative pact'. This is an unwritten pact where the encoder and the decoder understand each other's liking and disliking. It is a typical behaviorist psychological scenario where the linguistic 'stimuli' given by the copywriter brings the expected 'response' from the consumers.

Does the copywriter come up with an advertising message armed with hidden persuaders just out of intuition? The answer is obviously no. A market survey is done initially to know the actual target audience, where they are located, their media habits, their intellectual level and of course, their likes and dislikes. This survey in Bangladesh is mostly done by the manufacturers and the outcome of this market research is provided to the advertising agency, known as 'advertising brief'. This is a major loophole in Bangladeshi advertising industry where the creative group, who actually writes the advertising copy, is not directly informed about the consumers' choice. The advertising agencies do carry out focus group discussion and research but over dependence on client's information is a major obstacle in creating an effective advertising copy. This loophole
is actually due to the absence of academic infrastructure in advertising copywriting. However, the advertising agencies do some research of their own and this, along with the advertising brief provided by the client have in many cases led to some effective advertising messages where the 'communicative pact' proves to be existent. An example of this 'communicative pact' can be given from the advertisement of a birth control pill named Nordette 28. The Managing Director of the agency who created this advertisement says, "We handle Nordette 28 for our client SMC. Our Client's brief clearly tells us that the consumer of this brand of contraceptive pill is mostly working women with one child. She has to juggle her time between work and her child and she wants to give her child all the love, time and attention she can give and for this she wants to delay the arrival of her second child. " (Geeteara Safiya Chowdhury, Managing Director, ADCOMM, in a seminar in 1999). With this evaluation of the target audience, the agency comes out with the following advertising message

/Soto bEstota hajar kajer majhe Sukhe
hundreds busyness thousands work midst happiness
bhore jay nibiR mOmotay SOPner dingulo Dak die jay
full close affection dreamy days calls
In extreme busy schedule and abundance of work the close affection brings a lot of joy. The dreamy days keep calling. The source of this joy and dream is Nordette 28. The low-dose pill Nordette 28 is appreciated worldwide.

Here, the encoder and the decoder come under an unseen communication pact. It is a tailor-made advertising copy for working women. First, through hyperbolic statements like 'amidst hundreds of busyness' and 'in thousands of work' the copywriter highlights the amount of workload a working lady needs to undergo. But her heart is filled with 'joy' with the 'close affection' she has for her child. By using the phrase 'dreamy days', the copywriter emphasizes how happy the lady is with the only child (as she is a working lady). By calling Nordette 28 'source of this happiness' the copywriter makes the real implicit persuasion. At the end of the message the copywriters says 'low-dose pill', to indicate another hidden persuasion in
the form of informing the users the absence of side effects due to low doze. Even the last phrase is an implicit persuasion when it says; /biSSojuRe Sikrito/ 'appreciated worldwide'. It indirectly assures the potential users that using Nordette 28 is complete safe as it is used worldwide, again providing an element of hidden persuasion.

During the advertisement, the copywriter never asks the consumer to buy the product. But over and again he uses linguistic stimuli full of hidden persuasion and a workingwoman with similar family environment in Bangladesh gives a thought after being exposed to the advertisement. So, there seems to be an un-written communication between the copywriter and the consumer.

In an advertisement of Robbialac Paint, the following conversation takes place between a romantic couple who are planning how to paint the different rooms of their newly constructed apartment. The dialogue goes on like this:

-/Sudhu tumi ar ami, ei Sonona bOSar ghOrTana
only you and me hey listen drawing room

golapi hobe tomar Sei SaRiTar mOton/
pink will be your that sari like
'only you and me, hey, listen, the drawing room will be pink, like that sari of yours'

-/ar choTTo Sobuj Ekta stadi/

and small green a study

- 'And a small green study'

-/DainiN spesTa?/

dining space

- 'What about the dining space?'

-/tumi bOlo?/

you tell me

- 'you tell me!'

-/biskiT rONer/

biscuit color

- 'of biscuit color'

-/ei tumina------/
heyy you ------

'you------!

-ar Sobar ghorTa nil hok - akaser mOto/

and bedroom blue let sky like

- 'And let bedroom be blue - like the sky'

/robialak plastik imalSON - moner madhuri

Robbialac Plastic Emulsion heart's fulfillment

mesano rON/

mixed color

'Robbialac Plastic Emulsion - colors filling the heart.'

Here, romantic expressions like/tomar Sei SaRiTAR mOto/

'Like that sari of yours’ carry hidden persuasion. This rhetorical expression implicitly attracts a young couple in a similar situation. Likewise, by saying

/Sobar ghOrTa nil hok - akaSer mOto/ "Let the bedroom be blue - like the sky’, the copywriter further ties the potential customers to start unmindfully thinking in the same manner.

The discussion on communication pact will end with the
example of an advertisement of *Meril Baby Shampoo*. Here, a 3/4 – year – old baby girl says:

/jano ma notun EkTa SEmpu eneche Sudhu

do you know mum new one shampoo bring only

choToder jonno chokhe lagle cokh jOlena kannao payna/

children for eyes touch eyes don’t hurt cry don’t feel

/ki mOjar meril bebi SEmpu ami bEbohar kori/

how nice Meril Baby shampoo I use

‘Do you know that mum has brought a new shampoo only for children? if it falls on the eyes, it neither hurts, nor makes you cry. Meril Baby shampoo is very nice and I use it.’

The indirect communication pact here is not only between the advertiser and the mother, but also the baby gets involved by finding someone of the same age saying like this. The copywriter cleverly exploits a typical attitude of a child using shampoo during bath by writing /cokhe lagle cokh jOlena kannao payna/ ‘ If it falls on the eyes, it neither hurts, nor makes you cry.’ This sentence actually carries the main hidden persuasion in this advertisement. It makes the child also involved, because a child
would definitely opt for a shampoo, which has these characteristics.

The examples in the present section clearly show that an advertising copywriter, in order to communicate with his/her target audience in such a way that his hidden persuasion is decoded properly, first makes an evaluation of the target consumers before framing the message. Thus they endeavor to write a copy that best suits the consumers' taste and situation and accordingly manipulate with the language to come out with the best possible message.

In the next section, some salient features of hidden persuasion in the language of Bangladeshi advertisements are discussed:

2.5 Salient Features of Hidden Persuaders in Bangladeshi Advertising

Under salient features, discussion on the language of some advertisements in Bangladesh with or without linguistic manipulation will be made.

The main focal point in this part is some salient ways in which
advertising copywriters exploit the subconscious minds of the consumers and persuade them to buy the product with embedded messages. The following points are discussed under salient features with examples from Bangla advertisements of Bangladesh.

2.5.A. Aesthetic Value and Hidden Persuaders

It is a universal human nature to adore beauty and art. The inner self of a human being spontaneously reacts whenever it is exposed to something beautiful. In the art of persuasion role of aesthetics is becoming more and more popular among the copywriters. The following advertisement of a jewelry shop named *New Jarwa House* is a perfect example of persuasion by using aesthetic tools:

/tumi SundOr, Surjer tibrotay jole oTho durtimQy tumi/
you beautiful sun's strong glitter wonderful you
khOrotap muche die bOrSar proSanti namao haSite tomar
heat wash away rainy day's peace bring smile yours
‘You are beautiful. You glitter wonderfully in the strong light of the sun in summer. You wash away the heat in the rainy season by bringing peace through your smiles. Your unsaid message, full of depth passes through the early autumn wind. Your praise is found in the falling trees of late autumn. You seem to be an unknown beauty in winter. Oh my beauty, you are the youth of spring. New Jarwa House- beautiful forever.’

The copywriter, in order to create an association between the
beauty of gold and the beauty of nature, personifies the jewelry shop by addressing it in second person and metaphorically comparing its beauty to that of the six seasons of Bangladesh. The language of the message is full of ornamentation and creates aesthetic pleasure in the minds of the consumer. Through this aestheticism, the consumer also gets implicitly persuaded to visit the shop.

Aesthetic appeal is also observed in the advertisement of Camellia Soap, where the following song is sung:

/Sada Snigdho beli fuler miSTi SubaS bhora/

White fresh jasmine flower’s sweet fragrance full

kEmelia Sada Saban kEmelia aha/

Camellia white soap Camellia wow

beli fuler komol pOroS ridoy pagol kora

jasmine flower’s soft touch heart crazy does

kEmelia Sada Saba kEmelia aha/

Camellia white soap Camellia wow

'Full of sweet fragrance of fresh white 'jasmine' flower, wow, it
is camellia white soap. With the soft touch of jasmine flower which makes the heart crazy, wow, it is camellia White Soap'.

Here, the setting, the model, the music, the song, and the language everything together make a resounding effect on the consumer’s subconscious mind. The aesthetic beauty is found mostly in the language with phrases like /miSTi SubaS/ 'sweet fragrance', /Sada snigdho/ 'fresh white', /komol pOroS/ 'soft touch' /ridOy pagol kOra/ 'makes the heart crazy' all together make an atmosphere with beauty and fragrance around. The soothing effect the consumer has after watching this advertisement on television also acts as a hidden persuader. Even the naming of the soap as /Sada Saban/ 'White Soap' is intentionally done to show an association between the color and fragrance of the soap and the color and fragrance of the flower 'jasmine'.

A different type of aesthetic effect is found in two print advertisements of 'Crescent Trading Agency', a company that sells light fittings. In the first advertisement, the copywriter writers:

/e ghOr o ghOr/

this room that room
This room, that room with close people around all enjoying fruits and other things and....’

The second one shows other comparisons:

rain bath

CD songs

and.....
'Having rain bath then listening to songs on CD and .........'

In both the advertisements, an association between the environment and the product has been wonderfully created. The copywriter establishes this association without even mentioning the name of the product. In the first advertisement, the aestheticism is found in the association between a family with deep bondage and the product, while in the second, the association takes place between a romantic environment and the product. Even these associations are created in a very abstract manner, which ultimately creates aesthetic feelings in the readers’ minds.

2.5.B. Literary Flavor and Hidden Persuaders

This subsection discusses the rhetorical figures used as hidden persuaders in Bangladeshi advertising. The literary devices cited here as examples show that they have not only been used as ornamentation in the language of the message, but also been used as indirect persuaders in order to attract the customers. The discussion begins with simile.
2.5.B.i. Simile

Simile is an explicit comparison between two things. It generally compares two unrelated things by using the words 'as' or 'like'. For example, while describing the beauty of a lady, a poet says:

/ｃｏｋ़ह तार हरिने मोटो/

eyes her deer like

'Her eyes are like that of a deer'.

To give an example of simile from advertisements, the advertisement of Robbialac Paint has to be mentioned again, where the copywriter writes:

/बोसर घौर्ताना गोलाप होबे तोमর सेय सापितर मोटो/

drawing room pink will be your that sari like

'The drawing room will be pink, like that sari of yours'.

Here, the comparison between the sari and the color of the room has been made. In the same advertisement, the following line is used at the end:
and bedroom blue let be sky like

'Let the color of the bedroom be blue – like the sky'.

Here, the comparison is made between the color of the room and the color of the sky. It may be relevant to mention here that the Bangla counterpart for simile that indicate terms 'like' and 'as' is '/moto/ 'like'.

While advertising /haSmarka narikel tel /'Duck-marked coconut Oil', the copywriter at one stage writes:

tar megher mOto ghOno kalo cul/

her cloud like dense black hair

'her dense black hair like cloud'

Here, the implication is that the girl has hair as black and as dense as Duck marked Coconut Oil and anyone using this product should also have similarly dense black hair.

2.5.B.ii. Metaphor

Metaphor is another literary device used for hidden persuasion
as well as linguistic manipulation by Bangladeshi advertising copywriters. Metaphor is an extreme type of simile where the two unlike things are no longer compared by 'like' or 'as' as in simile, but the attribution is directly made. For example, while campaigning for Keya coconut Oil, the expression /culer oi megh kajole/ ‘in the dark black cloud of the hair’ is used. Here, the blackness of the hair has been compared to the blackness of the cloud directly.

The same metaphor is used in the campaign for Jasmine Coconut Oil with a different style. It says:

/alol jhOlmoI reSOm komol ghOn kalo cul
light bright silky soft thick black hair
megh bhebe hOy bhul/
cloud think occurs mistake

'The silky, bright, soft, thick, black hair looks so beautiful that I mistakenly thought it to be cloud'

For RZ Tyre, the advertisement says:
'RZ Tyre - Symbol of strength and speed, RZ Tyre - a tiger's child'

'/bagher bacca/ 'a tiger's child' is a metaphor that is commonly used in conversational Bangla. But here, the copywriter improvises with the term to use it for a 'tyre', in order to compare the strength and speed of the tyre to that of a tiger and thus, making an impression on the consumer's mind.

2.5.B.iii. Personification

Personification in hidden persuasion is not as common as in linguistic manipulation discussed in chapter 3. But still there are some examples where implicit persuasion is made through personifications.

In one campaign of *Keya Coconut Oil* the following expressions are used.
/amar culer bhalobaSa/

my hair's love

/culer protidiner OloNkar/

Hair's every day's ornament

'everyday ornament of the hair'

Both the phrases here contain personification. First, the inanimate object 'hair' has been personified by using /culer bhalobaSa/ 'hair's love'. Secondly, ornament, which is generally worn by women, has been used together with /culer/ 'hair's' to personify it. Both the phrases contribute in making hidden persuasion.

Advertising *Jasmine Talcom Powder*, the product is personified by being addressed in second person. The message is:

/nissaSe biSSaSe tumi, SOurObhe gOrobini jesmin/

breath belief you fragrance proud Jasmine

'Jasmine - you are in the breath, in the belief and you pride in your fragrance'

In this message apart from personifying the product by using
second person the expression /Sourobhe gOrobini/ 'proud of the fragrance' is another example of personification where the product has been given a human attribute /gOrobini/ 'proud'.

2.5.B.iv. Hyperbole

Hyperbole is the last of the literary features that are discussed in the present section. As hyperbole is used in literature for emphasis or for rhetorical effect, it is used in advertisement for both direct and indirect persuasion. While advertising for 'Meridian chips', at one stage, the copywriter writes:

/tin rOkom sad hajar rokom mOja/

three type flavor thousands type taste

'three flavors bring thousand types of taste'

This exaggeration by terming the taste of the chips as 'thousand' types actually communicates that the chips may have only three flavors, but its taste are of innumerable variety. Through this comparison, an indirect request of buying the product is made.

The literary devices discussed in this sub-section are not
restricted to literature only. Simile, metaphor, personification and hyperbole are rhetorical elements that are used in conversational Bangla also. The copywriters' attempt to use these devices came out of this conversational repertoire of Bangla speakers, not from the notion of literature. These elements provide extra 'food' in the language of advertisement and make the persuasions more attractive and catchy.

2.5.C. Religious Factor

Religion is a strong factor in every society. It dominates every aspect of human life - social, cultural, personal, educational, economic and many more. The religious people abide by the rules of the religion and strictly follow it in their day-to-day life. Bangladesh is a country with 85% Muslim population. In Islam there are some restrictions in using some items. For example, Muslims don't prefer using a soap made by the fat of a pig. Some religious clerics in Bangladesh decried that no soap imported from non-Muslim countries containing animal fat should be used because the animals are not slaughtered properly by non-Muslims.

Understanding the religious sentiment of the people, some multinational companies started to claim that they import or manufacture soaps with vegetable fat, and thus, their soap is completely /halal/
'permissible'. halal is an Arabic word, which refers to something permissible in Islam. Due to its religious weight, the word is borrowed in most of the languages in the world including Bangla.

This phenomenon ultimately affected the language of advertising in Bangladesh as through advertisements only it is possible to inform about the halal factor. For example, the slogan of Aromatic Beauty Soap says:

/EromETik biuTi Saban - EkSo parsent halal Saban/

Aromatic Beauty Soap hundred Percent halal soap

'Aromatic Beauty Soap - 100% halal soap'.

For Keya Super Beauty Soap, the copywriter at one stage writes:

/maleSia theke amdanikrito vejiTebol fETe toiri

Malaysia from imported vegetable fat manufactured

Tai Sobar kache SOMadOre grohonjoggo/

so everyone to gracefully acceptable

'Imported from Malaysia and manufactured through vegetable oil, this soap is gracefully acceptable to all'.
Here, the copywriter not only mentions that the product has been made of vegetable oil and imported from a Muslim country, it goes on to say that it is, /Sobar kache somadore grohonjoggo/ 'gracefully acceptable to all". The whole message contains indirect persuasion for those who would hesitate to buy it if it was made of animal fat.

In a similar message for Aromatic Rain Laundry soap, the copywriter writes.

/EromETik rein IOnDri Saban - kapoR kacar

Aromatic Rain Laundry Soap clothe's wash

Sabane Ek notun SONjojOn/

soap one new addition

ete kono PoSur corbi nei/

in this any animal fat no

‘Aromatic Rain Laundry Soap' is a new addition in detergent soaps. In this, there is no animal fat".

Here again, the same religiosity has been exploited with a different expression.
During the Muslim holy month of 'Ramadan', the advertisers also tend so show religiosity and express solidarity with the sentiment of the majority people. Many print advertisements during this month begin with.

/mahe romzaner pobitota rokkha korun/

month Ramadan sanctity maintain do

'Please maintain the sanctity of the holy month of Ramadan'.

By showing solidarity with the people’s sentiment, the copywriters here actually mean that they belong to the same community as most of the people which implicitly makes many consumers sympathetic towards the product.

Thus, religion, a very important phenomenon, plays its part in the advertising copywriting of Bangladesh. It is proved through the analysis of the collected data that exploitation of the religious sentiment of the people for the purpose of persuasion is implicitly done in these advertising campaigns.
2.5.D. Scientific Reasoning

In modern world with the development of science and technology, every educated person prefers scientific explanation and rationality before taking any decision. Particularly, when the health issue comes into question, people become extremely sensitive. Thus, customizing themselves to this modern trend of educated consumers, the copywriters incorporate scientific reasoning to justify the worth of the product. Manufacturers also come out with newer products that go along with the advancement of medical science. For example, to cater the needs of diabetic patients, *Ahmed Food Products Ltd.* in Bangladesh marketed a jelly named, *Ahmed Diabetic Jelly*. This advertisement has a specific target audience and for them, the copywriter writes the following message.

/barDem  Onumodito  TaTka  fOl er  Sad
Birdem approved fresh fruit’s taste
sini O sEkarin  mukto,  karbohaidred nei
sugar and saccharine free carbohydrate no
tai ojon baRar Sombhabona nei
so weight increase possibility no
ahmed DaiabeTik jeli Daet KOnTrole Ononno/
Ahmed diabetic jelly diet control unique

'BIRDEM approved with taste of fresh fruit, free from sugar and saccharine, no carbohydrate, so there is no possibility of weight increase. Ahmed Diabetic Jelly is unique for diabetic control.'

Saying that the product is approved by BIRDEM, the premier diabetic hospital in Bangladesh, makes the first scientific reasoning here. Then by mentioning the absence of carbohydrate, further exploitation of this is made.

For Mirzapur Tea, the following message is written by the copywriter:

/mirzapur baNladeSe prothom nie elo SasthoSommoto
Mirzapur in Bangladesh first brought healthy
meTalaizd pi i Ti Sommilito tin stOr biSiSTo pEk/
metalized PET included three layer containing pack
'In Bangladesh, Mirzapur is the first to introduce healthy three-layer pack containing metalized P.E.T., the copywriter tries to scientifically prove that this product is more health friendly than its competitors.

While advertising Robbialac Paint, the copywriter scientifically justified its worth by writing:

/...ete Ekhon jog hoeche karjokOr fOTO Di ar
in it now added effective photo DR
fORMula...... jar biSES koTiN kaTh, loha,
formula whose special coating wood steel
betke dEy SurOkkha ar baRti ujjolota/
cane gives protection and added brightness

'.... It is now added by effective Photo D.R. Formula the special coating of which gives added protection and brightness to wood, steel, cane etc.'

The justification made here by scientific reasoning appeals implicitly to the consumers to use this product because of its superiority.
Through the examples given above, the maneuvering of linguistic usage by advertising copywriters to the extent of scientific reasoning is observed. What is interesting here is, the scientific explanations that are given in these examples are so technical in terminology that a normal person will find it difficult to understand. Still this type of usage is made so that whether they understand or not, the consumers will be convinced that the product is superior to other similar products.

**2.5.E. Contemporary Issue**

It is a common characteristic among the copywriters around the world to make use of contemporary local or international issues in their message in order to appeal in the subconscious mind of the target audience. In Bangladeshi advertising, a number of advertisements show this phenomenon. It is worth mentioning here that most of the advertisements containing contemporary issues are either in television or in print media. It is because of the fact that the radio listeners, who are mostly rural based and illiterate, are not aware of the contemporary national or international happenings. On the other hand, most of the TV audience and all of the print audience are educated and are aware of what
is happening around them. So, knowing well who their audience is, they come out with their message.

The first example in this category can be given from newspaper advertisement of Dutch-Bangla Bank. It says:

/Ekhon biSSer dOSom TesT mOrjadar deS
now world's 10th test status country
SabaS baNladeS/
well done Bangladesh

/amra chilam, amra achi amra thakbo/
we were we are we will be

'Now, Bangladesh is the tenth among the countries with test status, 'we were, we are and we will be'

This advertisement was published after Bangladesh got test status in cricket. So, first of all the copywriter felicitates Bangladesh for achieving this honor. Then by saying, 'we were, we are and we will be', Dutch Bangla Bank indirectly reminds the people its affiliation with
Bangladesh cricket and the future plans to continue this relationship. The bank has been sponsor to a number of cricket matches played in Bangladesh, and by saying this; the advertiser actually attracts its customers.

In a print advertisement of a motion picture /jamin nai/ 'no bail', the message is:

/ jOno nirapOtta aine masud Sekh, bomber

public safety act Masud Sheikh Bombay's

Sokti kapur o Sabnurer jamin nai/

Shakti Kapur and Shabnur's bail no

'Under the Public Safety Act, Masud Sheikh, Shakti Kapur of Bombay and Shabnur won't get bail'

The time this advertisement came out, a law enacted by the then government called /jOno nirapotta ain/ 'Public Safety Act', in which the offender gets no bail, was a hot topic and the opposition called a number of strikes and processions against this bill. The copywriter of this advertisement, by associating the name of the film /jamin nai/ with the message, exploits this contemporary issue. By saying that the actors
actresses of this film will not get any 'bail', the copywriter actually makes an indirect appeal to the audience to watch this film.

In a television commercial of *Bashundhara L.P. Gas*, the problem of environmental pollution has been made the topic of hidden persuasion. It says:

/jalanir OnnotOmo upadan kaTh bEbohare

gasoline important material wood using

Oporikolpito bhabe brikkho nidhOn colche

unplanned manner tree cutting going on

gachpala dhONser maddhome bayumOnDoler

trees destroying through air

uttap baRche ozon stOr bhari hocche

heat increasing Ozone layer heavy happening

hocche poribeS bipOrjoy tai nirapOd

happening environmental hazards so safe
Trees, a very important material for the production of gasoline, are being cut without plan. The heat in the air is increasing because of the destruction of trees. The Ozone layer is getting thicker and thicker. Environmental hazard is taking its toll. So, for safe gasoline, Bashundhora L.P. Gas has arrived.

The environmental issue, the cutting of trees, the ozone layer and the use of gas all are hot contemporary topics in the educated arena in Bangladesh. This situation is exploited by the message. In the message the copywriter does not ask the consumers to use this gas, but informs that this gas is an alternative solution to environmental pollution.

The above examples show how the modern advertising copywriters make use of contemporary issues to indirectly persuade the target audience to buy or use the product that is advertised. The point worth noting here is that the advertisements with contemporary issues do not have much linguistic manipulation. But the persuasion of none of the advertisements is direct. So, it proves that the use of contemporary issue is in a way a hidden persuasion.
2.5.F. Foreign Value

In the socio-economic scenario of Bangladesh, foreign goods have always been a major attraction for people who can afford them. Though some good quality products are manufactured in Bangladesh, people still have the tendency to show their affinity towards foreign goods. They are thought to have more longevity than local products. Knowing this characteristics of Bangladeshi people very well, the advertising copywriters, wherever possible, insert the foreign relevance of the product and thus implicitly persuade the consumers to buy them.

In the advertisement of *keya Talcom Powder*, the foreign value has been exploited in the following way:

/biSSobikkhato foraSi karigori SOhojogitay

world famous French technical support

eboN japan theke amdanikrito unnOto

and Japan from imported developed

kacamal ar amerikar Sugondhi/
raw material and American Fragrance

'Made with the world famous French technical support, and with imported developed raw material from Japan and containing American fragrance...'

The involvement of France, Japan and America in the production of this product is the hidden persuasion in this advertisement. The foreign value automatically creates an impression on the consumer's mind.

While advertising *Pak Fan*, the advertisement ends with the following sentence:

/arob deSSomuher ghOre ghOre SOrmadrito

Arab countries every house appreciated

Pakistaner bajare SOrbadhik bikrito fEn/

Pakistan's market maximum sold fan

'The fan is appreciated in every house in Arab countries and is the best seller in Pakistan market'.
Interestingly, even a Pakistani fan known as 'Pak Fan' is used here as a persuading factor. By informing the product's popularity in Arab countries and Pakistan, the copywriter exploits the foreign flavor in his/her attempt to attract the customers.

For *Dentonic Tooth Powder*, the justification of its worth is made by saying:

/amerikan eboN yoropian man niontron puroSkar prapto/

American and European quality control award winner

'Winner of American and European quality control award'.

Here again, the copywriter exploits the foreign value by claiming that the quality of the product is so good that it won the quality control award of America and Europe. This type of claim definitely arouses the consumers' attraction.

Thus, the examples above show that the attitude of the people towards products with foreign exposure has been an exploiting point to the advertising copywriters and they leave no stone unturned to use them in their effort to increase the sale of the product they advertise.
2.5.G. Vagueness

Vague expressions refer to expressions that do not make things clear. In other words, something that is not 100% accurate or empirical may be termed as vague. For example, the common Bangla dialogue:

/kemon achen?/
how are you
/eito, achi/
just like this

' - How are you?'
'-just like this'

Here, the answer /eito, achi/ does not have any particular meaning. There is an element of vagueness in the answer and the listener has to guess from the situation what the speaker actually means by giving an expression like this.

In Bangladeshi advertising, there are some advertisements that do not concretely say what product they are advertising for. The
hidden persuader here is the vagueness. By seeing the visuals only, the audience has to understand what actually the copywriter means. This type of abstractness is found in the advertisement of 'Starship Milk Powder. It says:

/sneho bhalobaSa cai, cai ador mOmotamakha

affection love want want affection tenderly

roNin jibon ah Sukher jibon/

colorful life ah! Happy life

/Sukher jibon ah Sukher jibon/

happy life oh happy life

'We want love and affection; want a colorful life full of tenderly love. Happy life oh happy life!'

Nowhere in this advertisement does the copywriter mention the association between the message and the product. This abstract and vague idea has made the advertisement even more attractive to the audience.
In another advertisement of *Starship*, there is a slight hint, but still the element of vagueness is there. In this advertising, everyone dances and says:

/Sudhu Sad Sudhu gan Sudhu noy gun/

only taste only songs only not quality

/starSip mane labhe dui gun/

starship means profit two times

/beSi Sad beSi labh beSi kap ca/

more taste more profit more cup tea

/starSipe beSi kap ca/

in Starship more cups tea

'The song is not only about taste and quality, starship means two times profit. It gives more taste, more profit, more tea, so starship means more cups of tea'.

Here, though it is clear that the product is something to do with tea, but whether it is tealeaf or milk powder or condensed milk is not clear.
This part is intentionally kept vague in this advertisement. Again, only by the visuals do the audience come to know the actual product.

The slogan of *Red and White* cigarette does not give any clue what the product is. It says:

/red End wait je Sad dEy Safolier prerona/

Red and White the taste gives success encouragement

'Red and White, the taste that gives the encouragement for success'.

There is no clue whatsoever what taste it is referred to. This vagueness has made the message more attractive and acts as a motivating factor to the consumers.

In the advertising of *Singer Refrigerator*, though the advertiser gives some hint, still it is not possible to conclude which category of *singer* product the advertisement refers to unless the visuals are seen. The advertisement says:

/proyojonTa jOkhon khadder, amar ache Sombhar SiNarer/

importance when food I have collection Singer
mustard Hilsha's smell fresh milk no more

'When food is important, I have in my collection Singer, No more smell of mustard oil-cooked Hilsha in fresh milk'.

There are two sets of vague expressions in this advertisement. Firstly, by saying, /amar ache SOmbhar siNarer / 'I have in my collection singer' does not clarify which product of singer fulfills the requirement of food, because microwaves also deal with food. On the other hand, the audience might take a little while to realize that /SorSe iliSer gOndho TaTka dudhe ar na/ 'No more smell of mustard oil-cooked Hilsha in milk' refers to the ability of a refrigerator to maintain the smell of each item separately. These elements of abstractness ultimately carries hidden persuasion as by pondering what product it is while the advertising is on, the audience remembers the name of the product which ultimately may result in sales increase.

The advertisement for the motion picture /bOrsa badol/ 'Rainy Season' begins like this:

/bOrSa badol eSeche khete laNol colbe,
rainy season has come land plough will be done
The rainy season has come. The lands will be ploughed, the leaves of paddy will grow, the boats will ply in the river, and the whole country will glitter with happiness.'

In the whole message, a very natural scenario of the rainy season is given. Nowhere there is any indication that the name /bOrSa badol/ here actually is the name of a Bangla movie. Here, the copywriter makes an effort to attract the audience by vaguely relating the name of the movie with the real season.

Thus, it is observed through the above examples that copywriters in Bangladesh deliberately keeps some elements of vagueness in their advertising message so as to create a special effect on the consumer's mind. Because of the abstractness or vagueness, the audience has to give some time in thinking which product is advertised, and this little bit of extra concentration is actually exploited by the copywriters. They do it because, extra concentration in most cases lead to
more possibility of remembrance and recall. It is a success of a copywriter if the consumer is able to recall fully or partially the message he/she used in an advertisement.

This brings to the end of this section where seven salient features of hidden persuasion were discussed. It is observed that through aestheticism, using literary devices, exploiting religious sentiment of majority population, by scientific reasoning, taking up contemporary issues, highlighting foreign value and keeping some elements of vagueness, the advertisers deliberately make hidden persuasions. This effort is made in order to create a subconscious appeal in the minds of the target audience so that they are motivated to purchase the product. Though the effectiveness of these salient features is yet to be proved, there is no doubt that they do attract the consumers to a great extent.

2.6. Hidden Persuaders as Communicative Strategy

By communicative strategy we mean the strategy adopted for specific purpose of communication where the encoder and decoder will understand each other. In many cases, others fail to understand what type of communication the speaker and the audience are making. This type of strategy is adopted for the purpose of keeping some people unaware of
the message being communicated. For example, most of the urban houses in Bangladesh have male or maidservants. They are mostly illiterate and know Bangla only. While speaking in front of them, if the conversants feel that the servants should not understand the topic of discussion, the speakers switch over to English. This type of strategy is called communicative strategy.

In Bangladeshi advertising, communicative strategy is adopted on issues that are generally taken as taboos. Products like birth control pills and condoms, sanitary napkins etc. and public awareness issues like AIDS and other sexual diseases are generally taken as taboo topics. People generally don't like to talk on these issues in public, particularly in front of young adolescents. Knowing this social attitude, the advertisers adopt different communicative strategies so that the message goes to the target audience in one hand, and does not break the conservative approach of the society on the other.

Bangladeshi social context is much more conservative than its Indian counterpart. Even a sophisticated urban family also would feel uneasy when these taboo issues are on air. The advertisers seem to be well aware of this fact and they also know very well the way each media works. To be more precise, newspaper and magazine reading is an individual activity. So, the taboo factor does not work there that much. In
radio, though it is not entirely individualistic, but listening to radio programs with all the family members sitting together is not a very common sight. As far as television is concerned, it is completely a family medium and generally all the family members sit together to watch TV programs.

Taking into account the social scenario as mentioned above, it is observed that advertisements relating to taboo issue are most commonly found in newspapers and magazines where the social problem is least. It is the only medium where sanitary napkins are advertised. Unlike India, sanitary napkins are not advertised in Bangladeshi radio and television. Even the advertisements relating to family planning issues are more common in radio than in television because of the family environment factor.

Wherever the advertisement is put, the copywriters do adopt communicative strategies for advertising these products. For example, in the advertisement of Panther Condom, the copywriter tries to create an aesthetic environment to make up the taboo aspect of the product. The full advertisement is given below:

/ei haSikhuSi anonder din roNe roNe holoje
these happiness enjoyable days color color has become
'These happy enjoyable days are becoming more and more colorful. The happy family is entirely yours and mine. The dream for future brings so much happiness as the happy family is entirely yours and mine in the binding of love - Panther Condom'.

Here, the romantic expressions are overwhelmingly presented so that the name 'condom' does not sound that odd. The aesthetic environment created in this message acts as the communicative strategy and the target audience receives the message quite effectively. By repeating the sentence /Sukher SONSar Ekantoi tomar ar amar/ ‘the
happy family is entirely yours and mine' twice, the copywriter builds an indirect association between a happy family and the condom.

Interestingly, in a radio advertisement of /raja/ Condom the advertisement is not that implicit. This is because the product is cheap and is used by relatively lower class people where the taboo factor is not as prominent as in an urban middle class or upper class family. The advertisement here is quite explicit as the advertiser says:

/kOro bhai raja bEbohar, hObe Sukher SoNSar/
do brother Raja use will have happy family
thakle raja kOnDom thakena cinta bhabna ar/

if you have Raja condom doesn't remain worry any more

'Use Raja, you will have a happy family. If you have Raja Condom, you will have no more worry'.

The amount of explicitness in this advertisement clearly indicates the difference in social norms among higher and lower class of people. The media difference is also evident, as this advertisement is never showed in television, as it would be extremely embarrassing for an urban family to watch this advertisement.
The advertisement of *Nordette 28* discussed in 2.4 also is an advertisement where communicative strategy is employed. The advertisement of *Ovostat* birth control pill ends with:

/...SONSar haSikhuSi - OvosTET poribar/

`family happy Ovostat family`

'...happy family, Ovostat family'.

This is a TV advertisement where a family with one child is shown enjoying their lives. Nowhere in the advertisement, the copywriter tells what type of product 'Ovostat' is, but the target audience knows very well what it is. By calling the family /OvosTaT poribar/ 'Ovostat family', the actual hidden persuasion is made.

In contrast, in a radio advertisement of /maya/ pill, no such communicative strategy is applied. It says:

/\textit{Jonmonintrorer} jonno maya boRi/\textit{birth control for Maya pill}

\textit{aha maya nirbhOye khete pari/}

\textit{oh Maya without fear eat I can}
'Maya pill is for birth control and I can take it without fear'.

Advertisements for sanitary napkins are very rare even in print advertising. In one example of 'Softex', the copywriter writes:

/amar oiSOb dingulite SurOkkhOn dEy.../

my those days safety gives....

'.....gives safety in those days of mine'

The use of the phrase /oiSOb dinguli/ 'those days' carries the element of communicative strategy. By this, the copywriter avoids using the actual term, which refers to /oiSob dinguli/ because it is taken as a taboo to use those terms. This element of euphemism makes the advertising socially acceptable though the target audience understands exactly what is meant by /oiSob dinguli/.

In a TV advertising of rural setting, a girl is shown avoiding the society as she is suffering from a womanly disease. Her sister-in-law tells her:

/eiSOb rog kono OSabhabik bEparna/

these diseases unnatural issue no
In this public awareness program, the message is to inform basically the rural illiterate people that womanly diseases are not unnatural and can be cured easily by the help of a doctor. Here, the copywriter does not mention what type of disease the lady is suffering from, as that would sound socially unacceptable. So, the expression /eiSOb rog/ 'these diseases' is used as a communicative strategy.

Thus, it is shown how the advertising copywriters in Bangladesh handle very sensitive issues and strategize their campaigns. It is noticed that some advertisements like /raja kOnDom/ 'Raja condom' and /maya boRi/ 'Maya pill' are very explicitly advertised. Though the issue of taboo is not that common in rural society, still this type of explicitness may well be avoided and new strategies can be adopted to attract rural and illiterate audience.

2.7. Advertising Claims and Hidden Persuaders:

Advertisers, in the process of persuasion make some claims to justify the worth of their products. How believable are those claims? Jeffrey Schrank says, "A few of these claims are downright lies, some are
honest statements about a truly superior product, but most fit into the category of neither bold lies nor helpful consumer information. They balance on the narrow line between truth and falsehood by a careful choice of words.”

Schrank finds this ‘pseudo-information’ applied to parity products where there is hard to choose between similar competitive products. So the copywriters try to create illusions of superiority by applying some linguistic techniques. He calls these techniques ‘advertising claims’. This is a universal attitude of copywriters and they are observed in Bangladeshi advertising also. These claims surely come under the category of hidden persuaders as the claims are supposed to be hanging between truth and falsehood and thus, they are expressed in an implicit manner. A number of advertisements in Bangladesh can be analyzed based on the classification of ‘claims’ given by Schrank.

2.7.A. The Weasel Claim

The term ‘weasel’ has been given after the egg-eating habits of weasels. Weasels generally suck out the inside of an egg, making it
appear intact by the casual observer. Similarly, claims that appear to be true at the outset but proved to be hollow or meaningless on analysis are ‘weasel claims’. In Bangladeshi advertising, several advertisements with hidden persuaders are of this type. For example an advertisement of *Colgate toothpaste* says:

/kolgeT TuthpesTe roeche floraiD eboN kElSiam

Colgate toothpaste has fluoride and calcium

Ja dat Surokkhito rakhte *Sahajjo* kore/

that teeth protection keep help does

‘Colgate toothpaste has fluoride and calcium that help to keep the teeth protected.’

Here, /Sahajjo/ ‘help’ is a weasel, because the claim ‘helps’ does not mean that it definitely keeps it safe. Similarly, for a beauty-enhancing product called *Bridge*, the copywriter says:

/golaper mOto SundOr tOker jonno brij/

rose like beautiful skin for Bridge
'Bridge is for skin as beautiful as rose.'

This type of comparison also has no real sense. By comparing the beauty with that of rose, the copywriter actually does not say anything concrete.

2.7.B. The Unfinished Claim

In this type of claim, the copywriter claims that the product is better, or has more of something, but does not finish the comparison. For example, to say what contribution Pristine Aluminum Profile makes on life, the advertisement claims:

/aro unnOto ei jibon jOkhon/

more developed this life when

‘when life becomes more developed’

To what extent this /aro/ ‘more’ refers to is not clear. The copywriter here does not finish the claim, for which this hidden persuasion stands in the balance of truth and falsehood.
Similarly, for /goru marka Dheu Tin/ ‘Cow-marked roof tin’, there is a phrase:

/mape SOThik puruo beSi/

weigh correct thick more

‘It weighs perfect and its thickness is also more’

What does this ‘more’ mean? To what extent? Nothing is clearly mentioned.

In the advertisement of Pepsodent toothpaste, the copywriter uses the phrase:

/dirghosthayi Surokkha/

longtime protection

‘Longtime protection’

Here, what duration this ‘longtime’ refers to is intentionally not clarified, making it another unfinished claim.
2.7.C. The “Water is Wet” Claim

This type of claim says about a product that may be true for any such product. For example, in a television commercial of Bashundhara L.P Gas, after talking about the demerits of fuel oil, the copywriter claims:

/tae nirapOd jalani hisabeSeche boSundhOra elpi gEs
so safe gasoline come Bashundhara L.P. Gas

“So Bashundhara L.P. Gas has come as a safe gasoline.”

This is a ‘water is wet’ claim because, gas of any company would be safer than fuel oil, and this claim does not say anything unique about the gas.

For Sunlight battery, the claim made by the copywriter is:

/TOrc jOle khElina cOle baje redio/
torch functions toys play functions radio

‘torch, toys, radio everything functions’

This is true for any battery. It does not show the specialty of the product. There is no mention how well the battery serves.
2.7.D. The “So What” Claim

By going through this type of claim, the audience will ask, ‘so what?’ Here, the claim is true but proves no real advantage to the product.

For example, for Tibbet Beauty Care Soap, the claim is:

/Tibbet beauty care soap get thirteen taka/

‘You’ll get Tibbet beauty care soap for thirteen taka’

Obviously, the question will be ‘so what?’ It does not prove the product to be superior. For a chips product called Corntos Snacks, the advertiser says:

/Rini takes Mini take it and see, dad also enjoys eat.’

Here again, there is no indication of the product to be better than others just because these people take it.
2.7.E. The Endorsement or Testimonial Claim

In this type of claim, generally a celebrity in the form of a film star, a super model or a sports personality appears in the ad to lend his or her stellar qualities to the product. Sometimes, they claim to use the product, but very often they don’t. For example, the film actress Moushumi says in an advertisement of Green Lux:

/amar tOk toilakto Sobuj laks dur kOre toilaktota/

my skin oily green lux removes oiliness

‘My skin is oily and Green Lux removes this oiliness.’

In another such ad, super model Mou says about Keya Super beauty Soap:

/amar kache Ekhon theke kea supar biuTi sop Sobce bhalo lage/

to me from now Keya SuperBeauty Soap most nice feel

‘From now on I like Keya Super Beauty Soap most.’

In both these advertisements the typical testimonial claim has been used. Do these stars really use them? There is every doubt about it, because these stars would prefer to use a foreign product rather than a local product.
2.7.F. The Rhetorical Question

In this technique, a response is demanded from the consumers. A question is asked and the audience is supposed to answer in such a way as to affirm the product's superiority. For example, an advertisement of ‘Surf Excel’ ends with the sentence:

/sarf eksel achena?/

Surf Excel isn't there

‘Isn’t there Surf Excel?’

In this situation, the audience is supposed to agree that Surf Excel is the product, which can solve this problem.

2.7.G. The Scientific Claim

Here, some sort of scientific formula, proof or experiment tries to claim the superiority of the product. For example, in the ad of 'Meril Freshjel Toothpaste', the copywriter claims:

/Tripol EkSon fOrmulay meril freSjel tuthpest/
This type of claim also does not prove anything and though the copywriter makes a hidden persuasion through the scientific claim, the superiority of the product is still not clarified.

Through the ‘claims’ mentioned above as given by Jeffrey Schrank, it shows how through careful choice of words, the advertising copywriters hang in the balance between truth and falsehood, but still succeeds in making implicit persuasions and urging the consumers to buy the product. These claims work below the conscious awareness of the consumers and they, after pondering and being convinced, sometimes decide to buy it.

2.8. Conclusion

This ends the chapter on hidden persuaders in the language of advertisement of Bangladesh. The chapter tried to make a descriptive study on the different aspects of hidden persuasion in Bangladeshi advertisements. It observed that the use of hidden persuasion is comparatively less in Bangladesh comparing to the neighboring India. The
reason for more explicitness in the language of advertising owes to the fact that proper infrastructure is absent in Bangladeshi advertising industry. There is no facility for formal training of advertising copywriters, nor is there any market research on the effectiveness of the advertising messages. If that would be done the number of implicit advertisements would definitely be much higher. It is a pleasant observation that in spite of all the limitations of this industry, the copywriters have come up with some really attractive campaigns with hidden persuasion.