

# CHAPTER ONE

## INTRODUCTION

### 1.0 Background

This study is an attempt to analyze some advertisements in one Sudanese newspaper, so as to reveal how the advertisers use the language to persuade the consumers to buy their products. The study concentrates on three areas of evaluation; first, it evaluates the relationship between the image and the text in the advertisements. Second, the linguistic setting within the advertisements is analyzed in an attempt to establish a relationship between the perceived status of the audience and type of texts. Finally, the study evaluates how the media uses the language and the sphere where is introduced to the public.

This study is unique for many reasons; firstly, it tightly focuses on the representation of just one product category, that of the written media only. The advantage to confining this study to many products is that the study can then be compared to other studies and different product categories in the future. However, it is very broad in the cross analysis of text, the media's own representation in advertising and the media's perceived position in society. Secondly, the study will help determine if the advertising industry is responsive to the changes in society and if so, how they represent these changes, through the analysis of the advertisements.

Discourse analysis is a branch of linguistics which is concerned with language in use. Therefore, language is used whenever there are people. In normal life people used to sell and buy among others. These operations lit them invent rules of economics. As normal situations, many items produce every day. So, merchants want to increase their sells and profits; they invented the advertisement which goes with new productions and has many ways, one of those ways is the written advertisements.

This study deals with the analysis of discourse in written advertisements. The researcher takes samples of written advertisements in Sudanese

newspapers and analyzes how the advertisements agencies use the language to show the advantages of their products and hide their disadvantages.

### **1.1 The Statement of the Study**

Advertising is an operation used to make consumers buy goods almost they do not need them. The agencies use many kinds of sources and materials to persuade consumers. One of them is written text and therefore, here is observed that written advertisements lack audio devices, so the text depends on the shapes and colors of letters. The basic thing in written advertisement is the culture and the society where the product sells. Understanding advertising therefore, requires an understanding of the consumer culture.

The advertisements are under the discourse and sociolinguistics analysis, dealing primarily with the impact of the text on its readers and language beyond the text.

### **1.2 Objectives of the Study**

This study investigates the following objectives:

- a. Advertisements are both influenced and influence the social context where they occur.
- b. The function of advertisements is to convey information to persuade people to buy their products, so, it needs specific language.
- c. It reveals the complex relationship between textual and visual components of advertisements "coherence".
- d. To know the meaning of advertisements is arise from the combination of multiple factors; language, picture, paralanguage, participants, co-text, and inter-text.
- e. It is to analyze the language of advertisements from a linguistic point of view.

### **1.3 The Questions of the Study**

The study tries to answer these questions:

- a. What are the structural differences between the advertisements texts and other texts?
- b. What is the role(s) of culture on advertisements?
- c. What is the impact of the economic and social contexts on advertisements?
- d. What are the general features of advertisements text that differentiate it from other texts?
- e. What are the influences of background knowledge on advertisements understanding?
- f. What are the levels of language that affect the analysis of advertisements?

### **1.4 Hypotheses of the Study**

The study hypothesizes that:

- 1- There are certain differences in structure and content between advertisements texts and other texts.
- 2- Culture has a great role in advertisements formula.
- 3- The social and economic contexts reflected in advertisements.
- 4- The text in advertisement discourse refers to linguistic forms and it is separated from context for the purposes of analysis.
- 5- Interference and background knowledge contribute to coherence.
- 6- Many linguistic levels affect the analysis of advertisements text; graphological level, grammatical level, lexical level, and semantic level.

### **1.5 Significance of the Study**

This study gives details about written advertisement; its structure, its parts, its components, etc.

This study is significant because it sheds light on advertisements and how the use of language reveals hidden advantages of the goods in advertisements. By providing a visual context, ads make it easier for learners to understand the language Advertising often exploits linguistic and visual codes in a variety of highly appealing ways, and the present article sets out to show how this creative play could also be of value to EFL teachers. In particular it was suggested that conventional EFL activities can work well with ads, and a number of examples were given. These activities were mentioned as a starting point; hopefully they will inspire teachers to experiment with other conventional (and unconventional) ways of exploiting the genre.

One can only hope that the major EFL publishers will also be inspired to start producing more advertising-related materials. Access to a range of resource books and collections of appealing print and broadcast ads (with worksheets, please) would benefit us all.

The study is significant too because it focuses on written advertisements and the influence of culture on receiving the messages and goals of advertisements.

## **1.6 Scope of the Study**

This study is limited to sociolinguistics as a whole and discourse analysis in particular, with specific concentration on analysis of written advertisements in a Sudanese newspaper "SUDAN VISION" during the year 2009.

## **CHAPTER TWO LITERATURE REVIEW**

### **2.0 Introduction**

Language is a part of every aspects of human existence. Interpersonal communication depends on some form of symbolic language whether oral, written or signed. Religions, laws and governments find their foundation in words. Entertainment; by reading, in television, in movies, or radio, is based on language. Businesses are founded on branding, name recognition, marketing campaigns and persuasive sales. Language and humanity are interdependent, where one is the other is found and conversely, where one is not the other is not be found. In light of this point it is easier to see the benefits of language study in all fields – as a rule, the process of language discovery and analysis is accompanied by a better understanding of humanity.

“According to the philosophy expressed in myths and religions of many peoples, language is the source of life and power”. Fromkin et al (2003:3).

Language is defined by Geeraerts et al (2006:29) as:

*Language is self-contained system amenable algorithmic characterization, with sufficient autonomy to be studied in essential isolation from broader cognitive concerns*

The study of a language always reveals something about individual and collective opinions of the universe. It also revels the relationships between individuals and groups within a society and about the culture, customs, and artistic achievements, social and political movements of a given era or across a period of time. Language is an essential part in human being’s life. Through language, people can communicate with one another.

Language as defined by Crystal (2010:253) "language is different from every other subject you’ll ever study, because language is a part of everything

you'll ever study". Language has a great impact on people and their behavior. This is mainly true in the fields of marketing and advertising. In advertising, language as a tool of communication is used to deliver specific messages with the intention of influencing, convincing, and informing people. These specific messages mostly aim to persuade people to buy certain products or services.

That, it is important to be aware not just of the content, as Dyer (1982: 187) argued, but also of the structure of signs in advertisements; the way meanings are exchanged, the way signifier and signified work, the way advertisements incorporate other reference systems and ideologies (even advertising itself), and the way they structure the advertisement and call upon the audiences to create meaning. Only in this way can understand the way ideology works and ties advertising to the existing conditions of society.

Advertising is a form of communication. People find themselves participating in many acts of communication every day. It is important to remember, that the almost unconscious act of getting the basic meaning of an advertisement is quite different from further issues of interpreting regarding whether one find an advertisement convincing or not, whether one think that it might influence the behavior or not, or whether one approve of the kind of scene and social values that are apparent in the advertisement.

Advertisements can be studied in terms of appearance, the language used in them, their structure, their meaning, and the reactions they cause. By studying them in these terms one is able to investigate, and analyze the advertisements in order to discover how they work, and what makes us buy those products. By answering questions like why do slogans appeal to people, and why do different adverts all use a similar structure, people are able to discover much about what attracts to people as consumers, and investigate how advertising companies manipulate this to their benefit. It would be interesting to discover if all advertisements mean the same things to the same people, if they are truly universal, or if this is just an impression that they want people to believe, and can

everyone react to advertisements in the same way, or are people as individuals far more independent than advertisers would have us believe.

## **2.1 Discourse Analysis**

According to Verdonk (2002: 18) discourse is “process of activation of a text by relating it to a context of use”. It follows that a successful analysis has to consider not only the text but its context as well. To simplify all the definitions, it is possible to label discourse as a language hidden in the text or language beyond the text.

The term discourse as stated by Widdowson (2007: 7) refers to “both to what a text producer meant by a text and what a text means to the receiver” that is to say, “people produce texts to get a message across, to express ideas and beliefs, to explain something, to get other people to do certain things or to think in a certain way”.

There are two levels in discourse analysis to gain its aims as Halliday (1985: xv) stated; understanding of the text. It is an attempt to answer the questions: why and how the text means what it does, to revealed meanings, substitutes, vagueness, figures of speech and others. This level called the lower level, the other called higher level which is evaluation of the text. Also is an attempt to find out why the text succeeds or fails in its own purpose. The evaluation is depending on the environment of the text: “context of situation” and “context of culture”.

Grammatical analysis tends to be limited to the sentence according to Todd and Hancock (1986: 161). Yet it is clear to any sensitive user of language that there are many links between sentences in a continuous stretch of coherent speech or written language, so, discourse analysis is the study of such links. Discourse is any connected piece of speech or writing. A discourse may be produced by a single speaker or writer, or by two or more people engaging in a conversation or in a written exchange, though there is considerable variation in practice.

Gee (2001: 80) Discourse analysis often begins by trying to identify minimal units of discourse and then by looking for rules governing how these minimal units can be connected together in sequence to produce well-formed discourses, much as smaller syntactic units are combined into sentences according to the rules of syntax, any connected piece of speech or writing. While usage varies, most commonly apply the label discourse analysis to an approach which is based heavily upon traditional grammatical concepts, conversation analysis to an empirical approach which rejects traditional concepts and seeks to extract patterns from data, and text linguistically to the study of large units of language each of which has a definable communicative function.

Malmkjær (2002: 544) mentioned, there are two fundamental terms in the study of discourse are 'cohesion and coherence' are to be known. Cohesion refers to the degree to which sentences (or even different parts of one sentence) are connected so that the flow of ideas is easy to follow. To achieve good cohesion, you need to know how to use "cohesive\_devices", which are certain words or phrases that serve the purpose of connecting two statements. Usually by referring back to what you have previously written or said. Good cohesion leads to good coherence, which is the ultimate aim a text is cohesive if its elements are linked together. A text is coherent if it makes sense. It should be clear that these are not the same thing. That is, a text may be cohesive (i.e. linked together), but incoherent (is the presence of explicit linguistic links which provide recognizable structure, such as she, this, but, therefore and after). "Coherence" in an essay (or when you are speaking about interconnected idea in the speaking test) means the overall "understandability" of what you write or say. Coherence is based more on the logic of the ideas and how they are presented rather than on the language that is used to express these ideas.

### **2.1.1 Critical Discourse Analysis**

Critical discourse analysis as it stated by Blommaert (2005: 23) is the analysis of texts within their social context. It is possible, of course, to examine



a text from a purely structural point of view: the vocabulary and constructions it employs, the linguistic devices it uses to relate one part to another. But the approach called critical discourse analysis is rather different. In this approach, primarily interested in the social context in which a text is written.

Critical trends in discourse analysis emphasize the connection between discourse and social structure, Blommaert (2005:39). The critical dimension of analysis is in the interplay between discourse and society, and it suggests ways in which features of social structure need to be treated as context in discourse analysis. For instance, in analyzing doctor—patient interaction, the facts that one participant is a doctor and another is a patient, and that this interaction consequently develops in an institutional environment, are crucial elements in understanding the power balance in that interaction. There will be a particular power dynamic because one is a doctor and another is a patient, and because this turns the particular interaction into an instance of an institutionalized genre. Critical analysis is thus always and necessarily the analysis of situated, contextualized, language, and context itself becomes a crucial methodological and theoretical issue in the development of a critical study of language.

### **2.1.2 Textual Analysis**

Textual analysis is a methodology: Alan (2001: 138-149) a way of gathering and analyzing information in academic research. Some academic disciplines (particularly in the physical and social sciences) are extremely rigorous about their methodologies; there are certain, long-established and accepted ways in which it is acceptable to gather and process information. Media studies and cultural studies do not police their methodologies in this way. When we apply textual analysis to a television program, or a magazine, or a song, we are not trying to find the ‘correct’ interpretation of it – because: There is no such thing as a single, ‘correct’ interpretation of any text.

There are large numbers of possible interpretations, some of which are more likely than others in particular circumstances. We know from audience

research that every television program, or film, or magazine article, can be interpreted in many different ways by viewers.

The products of media culture require multidimensional close textual readings to analyze their various forms of discourses, ideological positions, narrative strategies, image construction, and effects. There have been a wide range of types of textual criticism of media culture, ranging from quantitative content analysis that dissects the number of, say, episodes of violence in a text, to qualitative study that examines images of women, blacks, or other groups, or that applies various critical theories to unpack the meanings of the texts or to explicate how texts function to produce meaning.

Textual analysis has been enhanced by methods derived from semiotics, a system for investigating the creation of meaning not only in written languages but also in other, nonverbal codes, such as the visual and auditory languages of film and TV.

Malmkjær (2002: 466) analyzes how linguistic and nonlinguistic cultural signs form systems of meanings, as when giving someone a rose is interpreted as a sign of love, or getting an A on a college paper is a sign of mastery of the rules of the specific assignment. Semiotic analysis can be connected with genre criticism (the study of conventions governing established types of cultural forms, such as soap operas) to reveal how the codes and forms of particular genres follow certain meanings. Situation comedies, for instance, classically follow a conflict/resolution model that demonstrates how to solve certain social problems by correct actions and values, and thus provide morality tales of proper and improper behavior. And advertising shows how commodity solutions solve problems of popularity, acceptance, success, and the like.

### **2.1.3 Rhetoric of Discourse**

Malmkjær (2002:449) stated in ancient Greece, a rhetor was a speaker skilled in addressing the law courts and large gatherings of people in order to persuade, and rhetoric originates from the theory or study of how, by means of

what linguistic devices, a speaker or writer (since speeches are typically written) might best achieve this aim. 'rhetoric' remained a technical term in literary critical theory in the twentieth century, with Richards (1936: 23) defining it as the 'study of verbal understanding and misunderstanding' and Booth (1961: preface) calling it the study of 'the author's means of controlling his readers'.

### **2.1.3.1 Types of Rhetorical**

Narrative texts are of two types: personal experiences of the informant or her/his acquaintances; and traditional myths and legends. The latter are the most popular form of texts with linguistic fieldworkers and are unquestionably a goldmine of information, but they are, in fact, more difficult to work with than the former, for their very status as myths sanctioned by tradition means that their form may be rather conventionalized and hence less indicative of the actual productive use of the language in everyday life.

Narrative discourse tells a type of story which involves contingent temporal succession and agent orientation. But the story may present its event as having already taken place, as in story and history, or as projected, as in prophecy.

#### **A. Description**

Bussmann (1998:282) argued that this term used in formal logic that goes back to Frege (1892) and Russell (1905) and denotes expressions that describe certain objects with the aid of the definite article the and a predicate that applies to exactly one entity. For example, the property designated by the propositional form father (x, W.A.Mozart) applies exactly to only one person, namely to Leopold Mozart, who is designated by the definite description of the father of W.A.Mozart. Such definite descriptions, which are used to identify particular entities, are introduced in formal logic by means of the so-called iota operator argumentation complexly structured linguistic act to explain a state of affairs or to justify an act.

## **B. Argumentation**

The foundation of argumentation is the Aristotelian syllogism, in which the truth of the conclusion necessarily arises from the linguistic form and the choice of arguments (premise). The so-called 'rhetorical argument' of everyday language (entymon), is much more complicated than such 'analytic conclusions, which form the topics of formal logic. The persuasive power of 'rhetorical arguments' depends as much on their linguistic construction as on the credible substantiation of their claims.

Arguments can take the form of dialogues, can be embedded in scientific discourse, and are found in all kinds of commercial advertising (advertising language). Argument theory, developed by S.A.Toulmin, C.Perelman, and others, is central to modern rhetoric and modern text linguistics. It is an inherently interdisciplinary field of study.

## **C. Exposition**

Exposition explains. How things work—an internal combustion engine. Ideas a theory of economics. Facts of everyday life how many people get divorced. Controversial issues laden with feelings abortion, politics, religion. But whatever its subject, exposition reveals what a particular mind thinks or knows or believes. Exposition is constructed logically. It organizes around cause/effect, true/false, less/more, positive/ negative, general/particular, assertion/denial. Its movement is signaled by connectives like therefore, however, and so, besides, but, not only, more important, in fact, for example.

## **D. Persuasive**

Cathcart et al (2003:42) argued the main goal of persuasive writing is to convince. The writer skillfully defends a position about a topic and supports it with relevant evidence to provide the reader with a convincing argument about the topic. Support is given to each claim to persuade the reader of the validity of the writer's position on the topic. Persuasive writing moves the reader to take an action or to form or change an opinion. It requires thinking skills such

as analysis, synthesis and evaluation. Persuasive writing's functions are to state and support a position, opinion or issue; or to defend, refute or argue.

The most successful persuasive compositions provide the reader with convincing evidence. Clear and persuasive support is shared through a confident and authoritative voice, giving the reader the impression that the writer is truly knowledgeable about the topic. The writer knows the topic, creates a convincing thesis, and appeals to the reader's interest in the introduction. A position is clarified and defended with precise and relevant evidence.

Support goes beyond the obvious and details are relevant and convincing. The reader's concerns, counterclaims, biases, and expectations are addressed. The ideas in the composition are structured in a logical fashion.

## **2.2 Stylistics**

Stylistics as defined by Malmkjær (2002:510) "is the study of style in spoken and written text". By style is meant a consistent occurrence in the text of certain items and structures, or types of items and structures, offered by the language as a whole. In stylistic analysis, items and structures are isolated and described using terminology and descriptive frameworks drawn from whatever school of descriptive linguistics the stylistician subscribes to or finds most useful for a given purpose. The overall purpose, of course, will also vary according to the linguistic affiliations of the stylistician.

Stylistics is the study of variation of language which properties of language in context. In advertising language style is determined by the relationship between the producer and the consumer in certain context or situation.

Stylistics as described by Todd and Hancock (1986:440) is a branch of linguistics that studies the use of language in specific contexts and attempts to account for the regularities that mark language use by individuals and groups. Stylistics analysis reveals the characteristic features of popular journalism and

explains the lexical and syntactic choices in terms of relationship and conventions.

### 2.2.1 Terms in Stylistics Analyses

There are terms used in stylistics analyses, Malmkjær (2002: 519) mentioned that:

- a. **Alliteration**: repetitions of some consonants in words; *mellow, moments*
- b. **Anadiplosis**: repeat of the last part of one unit; the children were playing on the beach. The beach was a silvery white.
- c. **Appeal**: to attract, made to emotion.
- d. **Assonance**: repeating of vowels in words come together; *fame late*
- e. **Consonance**: repeating of syllables; *first and last*
- f. **Hyperbaton**: (inverted word order) arranging syntactic elements in unusual order; *pillows soft instead of soft pillows.*
- g. **Litotes**: understatement using a negation of a term with negative connotations to highlight the positive connotations of the opposite; *unused term- not bad.*
- h. **Onomatopoeia**: the use of words which sound like 'natural' sounds; *buzzing bees.*
- i. **Synecdoche**: a figure of speech in which a part is made to represent the whole or vice versa, as in *Cleveland won by six runs.*
- j. **Metonymy**: the use of a features closely associated with referent to stand for it; *the crown for the monarch.*

### 2.2.2 Ideology

Ideology as defined by Eagleton (1991: 9) is a matter of 'discourse' rather than 'language'. It concerns the actual uses of language between particular human subjects for the production of specific effects. Eagleton believed that you cannot decide whether a statement is ideological or not by inspecting it in isolation from its discursive context. According to him the term 'ideology' is

just a convenient way of categorizing under a single heading a whole lot of different things we do with signs.

According to Hodge and Kress (1993: 212) ideological forms are structures of meaning (versions of social relationships) that are inseparable from a set of practices that are themselves kinds of meaning. Ideological analysis of discourse must take full account of the ideologies inscribed in discursive (involving discussion) practice. Hence, in order to gain a deep insight of the role that advertising plays in our society, it seems to be necessary to ask how advertising organizes and constructs reality, how ideology and meanings are produced within the advertisement's discourse, and why images are the way they are.

### **2.3 History of Advertising**

The Greece and Roman Empires were the first to come out with some kind of announcements Dyer (1982: 12) argued that, it was regarded as the first ever recorded advertisement ever known in this modern world's history. Years after, it came during the time of newspapers, before the upcoming era of television as the first main media of moving pictures, before advertisements finally became an effective way to persuade and convince people to buy products offered. Up to now, there are major interests from numerous experts on how advertisements can bring a new world or way of lifestyle to every person in this world. Advertising has become a popular subject of study, approached from a wide range of disciplines, such as anthropology, sociology, linguistics, literary criticism, and media studies.

Advertising traces its history back to ancient times. The first forms of advertising messages were transferred by word of mouth, however, in the ruins of Pompeii (Roman town in Italy) commercial messages and election campaign displays have been found. Egyptians used Papyrus to create sales messages and wall posters, while in Greece and Rome lost-and-found advertising on papyrus

was common. Wall or rock painting for commercial advertising is another manifestation of an ancient media advertising form, which is present to this day in many parts of Asia, Africa and South America. With the form of advertising, we could meet in the marketplaces, where the sellers used to shout and extol (praise) their products. In the course of time, people more and more tried to differentiate their products and began to find out new ways of presenting. They started to accentuate the visual aspect of the advertisement. With the expansion of color printing and colorful posters the streets began to revel in colors. These posters were ancestors to the modern billboards.

Advertisement comes from the Latin verb "*advertere*", Berger (2001: 43) mentioned that, meaning "to turn towards" and it is undoubtedly true that adverts are texts that do their best to get our attention, to make us turn towards the product being sold. In its simplest sense the word "advertising" means "drawing attention to something", or in other words it may be interpreted as "notifying or informing somebody of something". Russell (2001: 107) mentioned that,

*The origins of advertising are found deep in history. The Babylonians used clay tablets with inscriptions for businesses such as shoemakers, scribes and ointment dealers. The Greeks used town criers to promote the arrival of ships with spices and wines, and street hawkers also were common in Indian cities. The ruins of Thebes have yielded papyrus advertisements seeking the return of runaway slaves. In Pompeii, meanwhile, among the ruins are walls decorated with sales promotion messages and store signs. In Medieval Europe, barkers or criers were common, selling foods and inviting people to taverns.*

<http://www.wikipedia.org> Formal advertising is rooted in the 16th Century, with the first printed advertising in a German news pamphlet. The 1600s saw advertisement in English newspapers, and the first paid advertising in an American was in 1704 for a real-estate opportunity. In 1740, England saw the first printed outdoor poster. Throughout the century, early examples of newspaper and magazine advertising are found throughout the world, from the



Americas to India, Europe to Asia. The first advertising agency was founded in 1841 in Philadelphia, followed a few years later by branches in Boston and New York City. Advertising quickly expanded to other consumer-oriented nations. Advertising experienced a growth spurt in the late 19th and early 20th Centuries, with new printing methods, higher literacy rates, and new publications.

In 1873, the first convention of advertising specialists was held in New York City. For the first 20 years of radio, few people didn't see any commercial use. In 1917 the American Association of Advertising Agencies was founded with 111 charter members. Then, with the building of a commercial radio station in 1920, advertising rapidly became a staple and emerged as a venue for national advertising. In 1942, the War Advertising Council was formed in the United States to encourage women to join the workforce during the Second World War, promote conservation of fuel, purchase war bonds, and promote rationing. In the 1950s, television emerged as a new venue for national advertising. In the 1990s, digital media and the internet provided a new means of advertising, including international approaches previously unavailable to advertisers. As the economy and the trades were expanding during the 19th century, the need for advertising grew. Gradually, advertising transformed into a modern, more scientific and sophisticated conception. New visual techniques have been launched. Not only the content of the message is important, but also the form. The creativity of copywriters, who are finding new ways, leads to the richness of various forms of advertising.

## **2.4 Definition of Advertisement**

There are many definitions of the term advertisement one of them is in (*Encyclopedia Britannica* 2000) defined the term advertisement as:

*The techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what*

*is advertised. Most advertising involves promoting a good that is for sale, but similar methods are used to encourage people to drive safely, to support various charities, or to vote for political candidates, among many other examples. In many countries advertising is the most important source of income for the media (e.g., newspapers, magazines, or television stations) through which it is conducted. In the noncommunist world advertising has become a large and important service industry.*

<http://www.wikipedia.org/>(2013) mentioned that, “Advertising, generally speaking, is the promotion of goods, services, companies and ideas, usually performed by an identified sponsor. Marketers see advertising as part of an overall promotional strategy.”

This definition is according to the free encyclopedia Wikipedia, but there are also other definitions of advertising, for example,

The American Heritage Dictionary (2014) defines the advertising as:

- A. The act of advertising.
- B. A notice, such as a poster or paid announcement in the print, broadcast, or electronic media, designed to attract public attention or patronage.
- C. "Is the activity of attracting public attention to a product or business, as by paid announcements in the print, broadcast, or electronic media".
- D. The business of designing and writing advertisements.

<http://www.motto.com/glossary.html> mentioned that, advertisement is a concrete manifestation of advertising; “a paid public announcement appearing in the media.” Rodgers (1982: 124) argued that, advertising is acknowledged as the engine that drives consumer purchase and, therefore, advertising “keeps the wheels of the economy turning”. The primary function of advertising is to introduce a wide range of consumer goods to the public and thus to support the free market economy. On a global scale, the conduct of and relations between nations, organizations and individuals have been revised according to market models of promotion and competition, in which on further implication will likely lead into the modern society inside the world of advertisements. Cook (1996: 182) argued that,

*...advertising is not some external curiosity which we examine, from which we are separate and superior, but something of which we are part, and which is part of us...*

### **2.4.1 Slogan**

Advertising slogan has many definitions, Oxford Advanced Learner's Dictionary (2006: 1439) defines slogan as "a word or phrase that is easy to remember, used for example by a political party or in advertising to attract people's attention or to suggest an idea quickly". It is the business of trying to persuade people to buy products or services. Advertising layout is divided into several parts: headline, body copy (the main part of the advertising message, often divided into subheads), signature line (a mention of a brand-name, often accompanied by a price-tag, slogan or trade-mark) and standing details a word or phrase that is easy to remember. Slogan is not identified with headline and vice versa and the term is used in narrow sense.

Myers (1997: 34) used the term 'slogan' in a larger sense - for any catchy phrase, what a headline definitely is. In many cases, the boundaries between slogan and headline disappear.

### **2.5 Advertisements Grouping**

Advertisements are grouping according to purpose. Goddard (1998: 5) explained that, texts are hardly ever simply 'informative' or 'persuasive' it makes them turn towards them, so not everything we pay attention is advertisement, e.g. road signs, try to get attention as an essential part of their function.

### **2.6 Language in Advertisements**

Lutcavage (1992: 34) explained that the language of advertisement is authentic and up-to-date. Advertisement, like literature, Cook (1990: 129) argued, tends to 'focus on the code, upon the language itself' they can provide a valuable introduction to literature and its language. The analysis of the

language of advertising from linguistic point of view especially phonological, lexical and morphological, syntactic and semantic aspect is very important because it helps people to identify the product and remember it. The language of advertising, according to Crystal (2010: 212)

*Every bit of the language in an advertisement is very carefully chosen so that it has the right rhetorical effect on the listener or reader. The people who write advertisements can take months before they get the words exactly right.*

Language is generally laudatory, positive, unreserved and emphasizing the uniqueness of a product as Crystal (1987: 22) argued. As a tool of communication the language is used to deliver specific messages with the intention of influencing, convincing and inferring people. Myers (1994: VII) stated that

*...I am focusing on advertisements here because of their complexity, their ubiquity, and their importance in any model of how we communicate and of what we take for granted about society.*

By studying advertisements themselves, it is possible to investigate and judge the language and structure of advertisements. In order to study advertisements for these reasons, one would have to approach them with either a similar frame of mind in order to fully appreciate them. Or, if one dislike adverts, to look at the way in which the audience is manipulated and how the 'hard sell' is conducted. Studying adverts as an isolated text, we are able to discover not only how they work, and which particular features belong only to advertisements, but also why we appreciate them so much.

The second group of reasons for studying advertisements are all based around investigating advertisements in the context of society, how they are constructed by society, and how they then work towards constructing that society, influencing our ideas and opinions. Advertisements are a construct of

society, made in order to promote products and sales, boosting economies and lifestyles.

By studying advertisements it is possible to investigate how people live their lives an example of where this is practiced on a regular basis is in schools. Adverts are made to appeal to society's needs, both social and material, in the hunt for warmth, food, friendship and love. Through investigation of advertisements it is possible to discover other 'needs' of society, and what is seen as important, a comparison of adverts would show the difference in society from commercialism, and a 'bigger is better' attitude, to a more tearing and sharing', environmentally friendly perspective.

### **2.6.1 The Text**

Advertisements make it easier for learners to understand the language. Davis (1997: 14) mentioned that, by providing a visual context, in television commercials, words are often repeated in the audio and visual channels, thus providing further support. Copywriters love to play with the material form of language, with the shape, typeface, and layout of letters, words, and sentences.

Advertisements have complex sets of addressers and addressees; there may be one voice in the advertisement sending a message to a single group of people, or several different voices, more than one message and a number of different audience groups.

Text cannot exist without context and vice versa. The main assumption is that, in persuasive advertisements, the text (language) is subject and sensitive to the context. Context includes knowledge of elements existing outside the text (knowledge of the world) as well as how these elements contribute to create a certain frame of reference and/or a cultural identity.

To refer to this play Cook (1992: 65) used the term 'paralanguage'. Paralanguage – is meaningful behavior accompanying language, such as voice quality, gestures, facial expressions and touch (in speech) and choice of typeface and letter sizes (in writing).

It can range from using an inverted **R** to suggest Russianness, to replacing words with icons (as in the slogan 'I love NY', in which 'love' is represented by a red heart), to laying a text out in such a way that it resembles a text of another genre. So-called advertorials, for example, are advertisement disguised to look like real newspaper or magazine articles.

In order to capture attention, convey the message and persuade the consumer, advertising texts use a range of manipulative language devices. Moreover, different cultures may have different expectations with regard to stylistic choices, language use and other preferences in the same genre. The text was carefully crafted to create a consistent message about the advertisement. If there is a headline, how does it grab our attention? What does the main text tell us about the product or service? Does it directly reference the product or service's benefits and factual attributes? Or does the advertisement prefer to sell the reader on the product's lifestyle benefits instead. How does the text relate to the images? This is what it called coherence.

Advertising texts are of great value for the analyses from linguistic, sociologist, sociolinguistic, psychological, ethnologic, and last but not least marketing point of view. Linguists are interested in language of advertising because they want to know how particular language works in this type of discourse, which linguistic means are used here and how advertising language is changing in the course of time.

Sociologists are interested in the fact, how advertising influences the values, attitudes and behavior of the society. On the other hand, sociolinguists study the effects of any aspect of society on the way language is used in advertising in the course of time.

Psychologists try to examine the effect of the advertising on human mind and motivation to fulfill material and social needs.

Ethnology finds in this field a good evidence of how the culture of the nation has been developing.

Marketing experts and advertising agencies are interested in the language of advertising to find the tricks how to make advertising more effective.

Co-text is a text which precedes or follows that under analysis, and which participants judge to belong to the same discourse.

Intertext is a text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation;

English advertising exploits from the high adaptability of the English language. English enables the creators of advertisements to use word puns, figurative language, and to mix individual styles and types of texts.

Advertising unifies language, pictures, music; it contains information, invokes emotions and imaginations, it can capture all five senses and, besides it has social and practical issues.

Text is a structured unit consisting of smaller units; Quirk et al (1985: 434) mentioned that, it is “a stretch of language which makes coherent sense in the context of its units. It may be spoken or written; it may be as long as a book or as short as a cry for help.”

Advertising, if we mean the verbal one, is a type of text. One can find advertising texts in printed materials or, in spoken form, broadcasted by radio or TV. In printed advertising, the text serves only for catching the reader’s attention, provides information about the product or serve (the link between the image and its context; some guidance to the reader) for the image. Goddard (1998: 3) argued that, although advertisements are ephemeral in that each one is short-lived, their effects are longstanding and cumulative, they leave traces of themselves, behind, which combine to form a body of messages about the culture that produced them.

### **2.6.1.1 Graphological Devices**

Graphological devices are features associated with visual aspects of text; space is as important a consideration as verbal and non-verbal language. Empty

spaces are as meaningful as fill ones, as explained by Goddard (1998: 22). Where one expects language to occur, its non-occurrence is in itself an attention-seeking device.

In addition to the effects that can be created by the choice of particular typographical features, writing can also be used to create larger textual shapes by means of different layouts. In this respect, adverts sometimes come very close to the way concrete poetry works- as verbal language making pictures of its own subject matter.

### **2.6.1.2 Space**

According to Goddard (1998: 23), space was used in the advert you have just been reading in order to foreground the idea of taboo and avoidance. The space is drawing attention to what should be present. But space can refer to 'what should be present' in other ways, too. Because one knows that advertising costs a lot of money, we expect adverts to use their allotted space in order to value get of money. If they do not take this opportunity, we can perceive them to be self-effecting not wishing to introduce upon our time and attention. In this case, text can be get attention by appearing to deny their own impact, and spaces can be read as polite refused to bully the reader.

### **2.6.2 Cohesion**

Cohesion is a term from the work on textual structure by given to the logical linkage between textual units, as indicated by overt formal markers of the relations between texts, Halliday and Hasan (1976: 34). In English, cohesion is most simply marked by connectives such as: *and*, *but*, or *so*. Each piece of text must be cohesive with the adjacent ones for a successful communication. However, readers are very creative interpreters, and formal properties of cohesion are typically not marked overtly.

To achieve the unity, continuity and fluency of the text, “English sentences can be linked in various ways, among which repetition of an element and back reference by means of pronouns are among the more important.”



Vestergaard and Schroder (1985: 18) mentioned that other techniques are also used to join sentences together, for example, the using of synonymy, place and time relaters, determiners, pro-forms (pronouns, pro-verbs, other pro-forms), ellipsis, enumeration, parallelism (repetition of sentence structure), conjunctions and various transitions. All these 'sentence signals' refer back or forward to neighboring sentences. This principle is called cohesion. Widdowson (2000: 125-38) defined cohesion as "are the ties that connect up units of language to form text". The repeated pattern provides a kind of texture to the text, sets up a kind of connection or cohesion across the sentences."

Here we give an example of cohesion in advertising text: "The starting point of a great soup, casserole, or risotto is simple, well-made stock. Knorr Simply Stock is just that. Made from natural ingredients, with no artificial colors, flavors or preservatives, it's a great way of enhancing the flavor of your dishes."

### **2.6.3 Coherence**

The notion of coherence as a way of talking about the relations between texts as mentioned by Vestergaard and Schroder (1985: 86), which may or may not be indicated by formal markers of cohesion. Advertising language tends not to use clear markers of cohesion, but is interpreted as being coherent. As with all the other linguistic concepts we are using here, the notion of coherence extends to the relation between text and image.

In print advertising, the use of tropes (metaphor) provides viewers with incomplete information or vague and implied messages that do not mean exactly what they say or say exactly what they mean. To effectively comprehend these messages, viewers are required to resolve the inconsistencies within the message and assign the appropriate subjective meaning. With figurative language and especially in relation to the context of advertising, if an advertisement does not make literal sense, a figurative one will be assumed.

To arrive at a particular meaning of an advertisement, a reader will then make interpretations based on what is mutually known or the cultural conventions that exist to assign meaning to it. All figurative language is conveyed by comparisons between similar entities, although it is not presented in precisely the same way and it is this diversity that adds to their appeal in advertising. Metaphors and puns are the most frequently used figures of speech in advertisement and through this usage advertisers are able to control the manner in which a message is communicated.

In addition the possible meanings that are conveyed to a given audience through such usage will be explored. Nonetheless, the use of figurative language is not always clear or precise and as Verschueren (1995: 128) pointed out, “in no case is it possible for a language to say everything that the speaker wishes to say.” In terms of the communication process, there are many linguistic choices available to communicate with ranging from the explicit to the implicit. McQuarrie and Mick (1992: 181) argued that, every communication encounter sets up expectations as it proceeds, and more general expectations that hold across encounters function as conventions or constraints. It can then be said that the gap between the linguistically encoded meaning of a sentence and what is actually communicated by uttering the sentence on a given occasion is filled by inference and subsequently, a reader will make their own deductions from a text in order to assign meaning to it.

In terms of figurative meaning, the general assumption is that people understand figurative language by first analyzing the literal meaning of a sentence before they infer the intended figurative meaning by deriving an interpretation that makes the utterance adhere to the principle of cooperative communication.

Advertisements can usually be divided into sections which are either explicitly defined by the borders of graphic elements or implied in the elements' positioning. These sections, or frames, give an advertisement a level

of unity and progression. The framing of an element suggests its differentiation and individuality, and the lack of framing suggests unity and presents the picture as a whole.

Framing can be realized through:

- physical frame lines
- discontinuities in color or shape
- white or empty space between elements
- elements positioned to create a division of other elements

#### **2.6.4 Metaphor**

Due to Goddard (1998: 83) defined the metaphorical as: "level of meaning where one thing is represented as another.

Metaphor was traditionally viewed as a figure of speech characteristic of language alone. It has defined as a cognitive system that structures our thoughts and behavior rather than merely a language phenomenon. Thompson (1996: 165) mentioned that, metaphor is more than just a literary device –it plays a fundamental part in the way people represent social reality. The use of metaphor is central in the way it positions what is described and the reader's relationship to this. It is also important to realize that the metaphor and its alternative congruent or literal form do not express exactly the same meaning – indeed the purpose of metaphor is functional in that it serves to construe a differently foregrounded meaning than its alternatives. Metaphors are neither better nor worse than their congruent counterparts; they are simply performing different functions. Halliday (1985: 319-345) mentioned that, it is significant to note that metaphors need not only be lexical but can be grammatical as well, whereby the meaning is expressed "through a lexico-grammatical form which originally evolved to express a different kind of meaning".

Conceptual metaphor plays an important role in advertising, part of selling power of an advertisement depends on how selected well-chosen the conceptual metaphor is that the picture and/or the words used in advertisement

attempt to evoke in people. An appropriately selected metaphor work wonders in promoting the sale of an item.

### **2.6.5 Puns in Advertising**

As Langholz- Leymore (1987: 324) explained that the use of rhetorical figures has been a strategy employed within advertising and as this usage has become more and more pervasive, advertisers are under increasing pressure to make their products stand out from the clutter of other advertisements. To this end, advertisers quite deliberately and cleverly exploit and manipulate language as they try to construct advertisement that will grab the attention of potential consumers. However, unless a consumer has a particular interest in a given product, advertising invades the consciousness only furtively. Leigh (1994: 17) explained that the primary function of rhetorical figures in advertising is to “get across key selling points to desired prospects in a manner that attracts attention and stimulates them to give serious consideration to the product”. It can therefore be said that the pervasiveness (spread) of rhetorical figures in advertising has persuasion at its root and as such, this usage strives not only to attract the attention of potential consumers; or even inform them; but fundamentally to persuade them that theirs (the advertisers) is a product worth having.

Compared with explicit language, the use of puns has a significant effect on the cognitive processing, attitude and memory and as such will be processed more deeply. This extra processing helps to sustain the audience’s attention for longer and makes the advertisements more memorable.

### **2.7 Parts of Advertisement**

Any advertisement has a part classified according to its function <http://www.sandhills.edu> mentioned that:

- A. Purpose of advertisement: It is to convince the audience to purchase a particular product or service.

- B. Picture: nothing is there by accident "advertisements are primarily illogical"
- C. Language: none of the words in an advertisement come by accident, they are all very carefully chosen "high performance" powerful.
- D. Audience: advertisers direct their advertisement toward specific audience according to; gender, age, race, economic class, region of the country.
- E. Techniques: the ultimate goal is to uncover the specific persuasive techniques employed by the advertisers to sell their product:
  - a. Name- calling: when a company puts down another company or product in order to make itself or its product look superior.
  - b. Bandwagon: if someone want to be popular or successful, one need to be using this product like the popular successful people in advertisement.
  - c. Glittering Generalities: advertisement associating the product with positive language, either in the wording of advertisement, the slang or the image,
  - d. Transfer: associating positive symbols/ images with the product.
  - e. Testimonial: to make people believe in the product.
  - f. Plain folks: real; if it works with them it will work with me.
  - g. Professional: trying to connect their products with the average of consumer.
  - h. Emotional appeal: advertisers associate their product with emotional elements like family country, children and animals.
  - i. Stereotypes: be aware of stereotype in advertisement "gender".
  - j. Domestic and cleaning products are usually pictures with women, while tools and others outdoor equipment are associated with men.

There are drawbacks to thinking too hard about the interpretation of an advertisement, or too hard about what kind of sense the advertisement makes.

We refer to them as drawbacks, for they may obscure the simplest features of the advertisement, the very features that we are trying to uncover here: simply, how is the advertisement put together? And why is each element the way it is. It is often said that advertising is irrational, and, again, that may well be true. But this is where the crossover between information and persuasion becomes important; an advertisement does not have to be factually informative (but it cannot be factually misleading). There appears to be very little information present, but it is nevertheless possible that the advertisement is quite effective in promoting the fragrance.

### **2.7.1 Stereotyping**

Linguistics has a large body of research on the social variation of language: that is how factors such as age, gender, social class, ethnicity and region might affect the language use. Goddard (1998:62) argued that, since advertisement tends to target particular groups of people, one way of getting an audience to recognize who an advert might be aimed at is to provide some language in the text that will be connected with a particular group. This connection doesn't have to be real in being language that is actually used by that group; it is enough that readers think there is some connection- a loose association is all that is required for advertising purposes. It is at this point that the process of stereotyping is clearly at work. The process of stereotyping as one of the strategies human beings have for filtering all the information that is around us. Put simply, there is too much data to deal with it in any detailed way. To process this data by singling out some of the details that we consider salient (prominent), or noteworthy, and using these to form categories that will help us to fit our experiences into patterns that we can understand. Stereotyping is a positive coping strategy. But its negative side is that categories are crude structures that can lead to us closing our minds to the subtle complexities that really exist. Language often has an important role within the stereotyping process, as it is a quick way for us to generate a whole set of ideas about who

people are and what they are like. Written language can still suggest the nature of speakers and therefore constructed being represented in the fact and the people being addressed by it.

### **2.7.2 Reality in Advertisement**

According to Goddard (1998: 58), in a piece of written discourse which was set out specifically in a dialogue format, giving narrator and narratee 'parts' within 'script'. The rules and conventions of the speech situation enable the texts to draw the reader in and make him or her closely engaged in the action as it unfolds, in very much the same way we participate in real face-to-face interactions. But there is a further reason for texts to appear to open in mid-action, for them to jump right into the middle of things: this is to give them a sense of added reality and to lessen our awareness of their constructed nature.

In opening in the middle of action the text makes it appear as though we are chance observers of something that was going on before we came along. So, the text acquires an independent existence and the status of reality.

### **2.7.3 Appeal of Advertisement**

The techniques of advertisements are to attract readers' attentions and convince them that the product is the best one Verde (2008: 23) argued that. The appeals (attractiveness) here are divided into:

- a. The logical appeal: reaches the audiences' intellect and prior knowledge.
- b. The emotional appeal: through emotions like showing babies in baby product advertisement.
- c. The ethical (moral) appeal: through trust and security: banks and insurance companies.

### **2.7.4 Planning Prewriting**

Before advertisers begin to create advertisements they should focus on:

- a. Locate a magazine advertisement that it will be analyzed.
- b. Colorful, using of suitable color in suitable place.

- c. Full- page advertisements will be easier to analyze.
- d. Types of advertisement.
  - 1. Jot: to make quick short note that describe the advertisement.
  - 2. Think about how the advertiser has used visuals:
    - a. People or places in advertisement.
    - b. Colors.
    - c. Choice of font.
    - d. Movements of consumer's eyes.
  - 3. Examine the brand name, the product slogan, and other print information. And analyze why this slogan was chosen.
  - 4. Consider the types of emotional appeals that are meant to entice the customer.
  - 5. Consider the upon a thesis sentences for your upcoming paper.

### **2.7.5 Drafting**

After prewriting, decide which types of information one will use to support the claim.

- a. Mention to date and name of magazine.
- b. Describe the advertisement itself.
- c. Back up comments with specific details.

### **2.8 Types of Advertising**

According to Leech (1972: 145) most frequent and important type of the advertising is “‘commercial consumer advertising’: advertising directed towards a mass audience with the aim of promoting sales of a commercial product or service. It is the kind which uses most money, professional skill, and advertising space in this country.” Another type of commercial advertising is ‘prestige advertising’. Here the name and the positive image of the company are advertised rather than a product or a service. Example: “The America’s Cup: the oldest and most coveted trophy in the world of sailing. Its organizers



have entrusted once again the vital timing of the races to Omega, a company whose experience in watch making and sports timekeeping dates back over 150 years...to the very origins of the America's Cup itself.”

By mention ‘industrial or trade advertising’, where a company advertises its products or services to other firms, so the communication is between equals. They both (copywriter and the reader) have as an interest as a particular knowledge about the product advertised. Therefore, “industrial advertising typically lays greater emphasis on factual information than prestige and consumer advertising and less emphasis on the persuasive elements.”

As an example of non-commercial advertising, we may mention appeals from associations and societies whether their purposes are charity or political propaganda:

“Thanks to the World Food Program, this little girl in Mozambique knows she won't go hungry today.”

classifying the types of advertising also according to the type of medium: TV, radio, brochures, leaflets, magazines, newspapers and other printed material advertising, the Internet and Direct Mail advertising, outdoor advertising, etc.

### **2.8.1 Advertisement Design**

Manufacturers take many actions designed to enhance the demand for their products. Schmalensee (1982: 11) mentioned that, they generally deal with product design and packaging, price structures at wholesale and retail levels, training and deployment of sales personnel, and economic and contractual dimensions of the distribution channels they employ. They may also engage in media advertising.

Retailers generally engage in most of these same activities. Consumer purchase decisions are affected by many external stimuli. Consumers may take into account their own experience, the experiences of friends and relatives, conversations with salespeople and other experts, data on relevant prices, and

information about product attributes obtained from a variety of public sources. Purchase decisions may also be affected by media advertising.

Print advertisements are everywhere around. Whenever one reads advertisement on a newspaper or a magazine, or goes outside and see a billboard, print advertisements are obvious and unavoidable. Analyzing the advertisement to discover its true meaning is important to understand its intended impact and intention.

### **2.8.2 Image in Advertisement**

The work of images alongside the verbal text to create a whole reading, and that one should pay close attention to who is in the picture, Goddard (1998: 113) explained. Images like verbal text do not arrive on the page by accident. Images do not have to feature people in order to say something about people. Pictures are worth a thousand words, and this is very true for print advertisements. How does the photograph grab our attention? Is the picture depicting the product by itself, or being used by someone? Does the photograph show us a lifestyle associated with the product.

#### **2.8.2.1 Visual Images**

Significant work in these visual and multi-modal areas has been conducted by historically, Barthes (1973: 88); the association of the camera recording a set image and as such being associated with truth and objectivity has impacted on the way visual images are read. Despite the potential for the manipulation of images, and the potential for displaying an image with a constructed impression of its contextual setting, visual images do play a powerful role in the construction of truth and reality. In this respect there are clear relationships with notions of hegemony in presenting a picture of this is how it is. As Fairclough (1995: 7) noted that, images have primacy over words.

#### **2.8.2.2 The Role of Image in Advertisements**

The role of image in advertisements is; adverts can sometimes want to shock the readers for very good reasons, charities and other fund-raising groups

have used some of the traditional methods of commercial product advertising to get their campaign noticed, and one of these methods has been disturbing image, as a way of presenting the case for need for support Goddard (1998: 11). Although all of the advertisements do not physically represent the product, they all provide an important iconic representation of both the product and what the product should stand for. Thus, analysis of all of the adverts will strongly focus upon the advertisements' photographic imagery, and the ways in which this imagery generates the appropriate signified concepts (or emotional overtones) which promote the image of the product.

### **2.8.3 Colors in Advertisement**

Color theory is a central and often overlooked area of design. On a simple level, the colors on the warm side of the spectrum - such as red and yellow - are bold, uplifting and energetic, while their cooler counterparts, blue and green, exude calmness and feel more reserved. This is particularly relevant when it comes to branding: on an emotional level, in terms of how consumers feel when they look at it; but also on a practical level, in terms of market standout. Both advertisements are using warm color saturation; grey, yellow, orange, and red. According to Selby and Coedery (1995: 78) are signifies optimism, hope, desire, and agitation. In this context, warm color saturation; grey, yellow, orange, and red; signifies young people as being hopeful.

According to Wilfred (1962:66) green color signifies natural, affection, emphatic, young, peace, envious, poison, fresh, wickedness. He also states that light blue color signifies peace, spiritually calm, young, sportive, depression, introvert, delicacy and firm.

[http://www. gliddenpaint.com/Ideas Inspiration/psychology\\_of\\_color.html](http://www.gliddenpaint.com/Ideas_Inspiration/psychology_of_color.html)

mentioned that, the color choices advertisers make are more than aesthetic decisions; colors have been known to affect (and reflect) a person's mood or emotions, current style trends and cultural beliefs and symbols. Colors can be provided an enormous competitive advantage 'achieve instant recognition'.

Colors can be divided into:

- A. Warm: side of the spectrum: red, yellow are bold, uplifting and energetic.
- B. Counterparts: blue, green: Is exuded calmness and fed more reserved.

### **1. Red**

The single most dynamic and passionate color, symbolizes love, rage and courage. Demanding attention, red has great emotional impact. Those who select red are aggressive, impulsive and strive for success. The desire to experience the fullness of living leads to constant activity. It is the color of anger and hunger, but also warmth and passion, scientifically proven to increase the heart rate and raise the blood pressure, stimulate the hunger.

#### **Red Color Features**

- a. Associated with all things intense and passionate danger, fire, energy and excitement.
- b. Highly for erotic and sensual.
- c. Symbol for violence, blood and war.
- d. High visibility used for road signs.
- e. Indicates courage use in many countries flags.

### **2. Orange**

It is the color of autumn, spice, form and design. In bright tones, orange is jovial, cheerful and playful. Deepened, it becomes exotic and exciting. If orange is your choice, you have abundant energy with an eye for structure and organization. Your social nature finds you surrounded by family and friends. Bright, fun and friendly, has a playful childlike appeal.

#### **Orange Color Features**

- a. Associated with enthusiasm, attractiveness, stimulation, creativity and warmth.
- b. Increases oxygen supply to the brain an invigorating and activating effect.

- c. Symbol of fall and harvest.

### **3. Yellow**

It is truly joyous and virtuous in its purest form. Yellow exudes warmth, inspiration and vitality, and is the happiest of all colors. Yellow signifies communication, enlightenment, sunlight and spirituality. If your favorite color is yellow, this indicates that you look forward to the future, and that you are intellectual, highly imaginative and idealistic. You tend to have a cheerful spirit and have an expectation of greater happiness. Positive, sunny and optimistic, it is energetic and eye –catching and particularly effective for print of sale messaging- it is proven to catch the eye quicker than any color.

#### **Yellow Color Features**

- a. Color of sunshine.
- b. Indicates energy, optimism, joy, hope and warmth.
- c. Seen before other colors when placed against black.
- d. Symbol of spontaneity, impulsiveness and rush.
- e. Dull yellow is associated with decay, sickness, jealousy and deceit.

### **4. Green**

It is associated with wealth and prestige. It is the color of life, and represents freshness, security, and tranquility. Green creates an atmosphere that is calm and restful, and characterizes the intense power of nature. If you selected green, you seek stability, balance and persistence. You are a moral and affectionate individual.

#### **Green Color Features**

- a. Associated with nature, youth, fortune and vigor.
- b. Also associated with feelings of envy and jealousy.
- c. Sharp and acute not a relaxing color.
- d. Connotes inexperience (green horn).
- e. Darker green associated with money.
- f. Improves vision.

g. Color of Islam.

## **5. Blue**

Blue has a trusted worthy, dependable feel, is often the color of choice for financial institution as a result. It is cool, soothing and orderly. The color of royalty, blue brings comfort and serenity to our lives. If you choose blue, you have a basic need for a calm, harmonious, and tension-free existence. Capable, conservative and sensitive to others, you make a loyal and trustworthy friend.

### **Blue Color Features**

- a. Depth and stability, color of sky and sea.
- b. Symbol of freedom.
- c. Associated with tranquility, wisdom and loyalty.
- d. Symbol of cleanliness, technology and security.
- e. Slows human metabolism, calms and soothes.
- f. Masculine color.

## **6. Purple**

Pale lavender has a nostalgic, sentimental feel, whereas richer, dark purple has sophisticated tone linked with royalty.

### **Purple Color Features**

- a. Connotes royalty, nobility, wealth and extravagance.
- b. Symbolic of wisdom, magic and arrogance.
- c. Associated with mourning.
- d. Children prefer purple to all other colors.

## **7. Brown**

Sensuous in nature, represents an importance of hearth and home. It symbolizes physical comfort, ease and contentment. Should you seek brown, you are conscientious, steady and dependable. Your inner security, honesty and high virtue show that you take life seriously. Earthy, simple and evocative of honesty and simplicity, it is used by organic companies to emphasize the links to the soil- although outside of this sector it's largely avoided in a branding

context due to potential negative connotations with "dirt". The fact that brown hides dirt can be twisted to a company's advantage: the color was perceived as the "epitome of luxury" at the time.

### **Brown Color Features**

- a. Associated with security and solid.
- b. Connotes maturity, old age and dignity.
- c. Symbolic of conservativeness and bareness.

### **8. Pink**

Emotional in character, connotes a sensitive heart. Universally representing caring and sharing, pink indicates a strong personality. Pink is preferred by the affectionate and concerned individual. Gently, you offer love, attention and nurturing to those in distress and needing guidance. Paler shades are often have 'girly' association while dusty pinks have a sentimental tone-both use are relatively clichéd and absolutely everywhere, so stand out with that goal in mind is next to impossible.

Vibrant, hot pinks have a youthful energy and sense of fun that itself well to trendy, inexpensive products for young women or girls.

### **9. Black**

It has a bold, powerful, classic effect that feels confident and sophisticated for more expressive products.

When the color of the product is one of its most distinctive characteristics it makes sense to shout about it in the branding.

### **Black Color Features**

- a. Gothic representations –death and evil.
- b. Symbol of grief.
- c. Associated with power, mystery and fear.
- d. Positive connotations –elegance and class.
- e. Aggressive and strong color.

## **10.White**

Simplicity and purity, its brightness immediately catches the eye when used in signage. It suggests goodness, purity and innocence. Its elusive nature provides serenity and the essence of perfection. The individual who chooses white as a favorite color seeks excellence and enlightenment in all philosophies. Simplicity, purity and recognition are a constant endeavor. Standout is tricky "needs careful attention".

### **White Color Features**

- a. Connotes purity, simplicity and faith.
- b. Associated with clinical elements –hospitals.
- c. Represents peace or virginity.

### **2.8.4 Graphic Aspect of the Text**

One will not devote ourselves to the graphic aspect of the advertising text into details Myers (1994: 32-44), but we will draw attention to the most important ways in which the letters can be presented. It does not have anything with sounds. It deals only with graphic elaboration of the text. Almost all printed advertisements exploit from the fact of being printed. Copywriters have to decide how to make the layout. The selection of script, its color, type and size is the inevitable part of making a good advertisement.

However, not only this may contribute to the final effect. The other possibilities are:

O Unpredictable spelling of words (“Beanz Meanz Heinz”, “4ever”, “Bar B Q”, “süper”, etc.) O Higher frequency of low-frequent letters that produce outstanding sounds (‘X’ is very popular: “Xerox”, “Botox” and use of palato-alveolar consonants /tʃ/, /ʃ/, /dʒ/).

## **2.9 Printed Advertisement**



Print advertisements are found in many places and many forms Bignell (2002: 21). One of those forms is known as print advertising, which includes those advertisements that are printed on some types of paper handled by the potential audience. A print advertisement can only be effective if people see it. When people are looking through publications, they are a tendency to be.

## **2. 9.1Parts of Print Advertisement**

Any type of advertisement that is in written format such as: newspapers advertisements, magazines advertisements, billboards (outdoor advertisements) and transit advertisements (bus, bus station...) has main parts; headline, tag-line, illustration, body copy and company details About.com (2014).

### **2. 9.1.1 Headline of the Advertisement**

Headline is a strong statement which includes the major selling point. It must be; grab the readers' attention, shorter (not more than seven words).

### **2.9.1.2 Illustration of the Advertisement**

It must reinforce the headline, show how the product works or what it looks like, must grab the readers' attention.

### **2. 9.1.3 Body Copy of the Advertisement**

It is the text that persuades the reader to buy the product must be interesting and must tell the reader something that s/he wants to know.

### **2.9.1.4 Tag-line of the Advertisement**

It is summarizes the product or the philosophy of the company, it should encourage the reader to act, i.e. to go and find out more and buy the product.

### **2.9.1.5 Company Details**

It contains the name of the company, addresses, telephones number, faxes, E. mails and logo.

## **2.10 Linguistic Features**

The language of advertising belongs to so called 'loaded language' Leech (1972: 25) wrote that. Wikipedia defines it as "the writing or speech,

which implies an accusation of demagoguery or of pandering to the audience.” Leech says that loaded language has the aim to change the will, opinions, or attitudes of its audience. He claims that advertising differs from other types of loaded language (such as political journalism and religious oratory) in having a very precise material goal – changing the mental disposition to reach the desired kind of behavior – buying a particular kind of product.

To persuade people to buy the product is the main purpose of the advertising. Among such great competition, the producer wants to demonstrate the uniqueness of his product. He wants to differentiate it from the rest. He is trying to find new techniques of advertisement. Also, the advertisement texts must be more attractive and more unexpected. They must catch the attention of the audience and then identify the product. Copywriters create uncommon, surprising, interesting texts with catchy slogans or phrases. The reader or listener must give it some thought and the result is manipulation with him in order to buy the product. Leech sets following principles of advertising texts: Attention value, Readability (by means of simple, personal, and colloquial style). Memorability (most important in the process of advertising is to remember the name of the product) and Selling power Leech (1972: 27) in his book says: “I do not regard advertising as entertainment or an art form, but as a medium of information. When I write an advertisement, I don’t want you to tell me that you find it ‘creative’. I want you to find it so interesting that you buy the product.” We may identify the advertising as a type of discourse, because “it can tell us a good deal about our own society and our own psychology (...) Discourse is text and context together.” Cook (1996: 2) explained that. One could analyze the whole discourse of advertising, it means “the interaction of all elements that participate in advertising discourse: participants, function, substance, pictures, music, a society, paralanguage, language, and a situation, other advertising and other discourse.” Although such analysis would be complete, it would be very difficult to elaborate it in such limited space. For

that reason, in this work we will analyze the language of advertising from the linguistic, especially phonological, lexical and morphological, syntactic and semantic point of view. We will provide examples and describe the most commonly used linguistic devices and figures of speech in advertising printed text.

### **2.10.1 Phonological Aspects**

Phonology is sound system of language also plays its part in the creation of meaning, sound symbolism where one associate sounds with particular ideas Goddard (1998: 83) argued that. Advertising language often uses the techniques similar to those in poetic texts.

The advantage of so-called mnemonic devices (rhyme, rhythm, alliteration and assonance) is the technical effect. It guarantees that the receiver of the advertisement better remembers the text and recalls it at the right moment.

#### **2.10.1.1 Rhyme**

Concise Oxford English Dictionary 2004 defined rhyme as a pattern of “identity of sound between words or verse-lines extending from the end to the last fully accented vowel and not further.” Rhyme refers to sounds, not spelling. It is commonly found in jingles, slogans and headlines, like in this one: “Eukanuba gives their teeth the strength they need.”

#### **2.10.1.2 Rhythm**

One of the devices how copywriters can reach it is to use prosodic features – intonation, rhythm and lexical stress - because they have a great emotional and mnemonic effect. Even the scientists cannot explain why has rhythm and repetition so powerful attraction on human mind. Cook (1996: 120) mentioned that, the aim of advertising is to be catchy and easy to remember. Some suggest that it recalls the regular sound of the mother’s heartbeat in the womb or other compare to the dances of ritual magic, that they have an enhancing effect on neuronal circuits in the brain.

Copywriters often use language with rhythmical arrangement. The listener or reader need not notice it and he perceives it only subconsciously. The result is that the text is memorable and linguistically neat. If the rhythm has some regularity, it is called metre. “Metre is a pattern composed of rhythm groups (feet) consisting of similar or identical patterns of stressed and unstressed syllables. (...) Metrical scheme may easily pass unnoticed.)”.

### **2.10.1.3 Alliteration**

Alliteration can be defined as <http://www.wikipedia.org> mentioned “literary technique, in which successive words (more strictly, stressed syllables) begin with the same consonant sound or letter.” It is widely used in advertising slogans. There are 20 consonant sounds in English, but those that are made by stopping the air-stream completely (p, b, m, n, t, d, k and g) are according to Myers (Myers 1997:34) most used, because stand out more than others.

**“Performance Prestige Passion for Innovation”**

### **2.10.1.4 Assonance**

Assonance is a linguistic device, in which the same vowel in successive stressed syllables creates a vowel harmony. It is not so obvious type of scheme as alliteration. “How much **reality can you handle?**”

## **2.10.2 Homophones**

In English, there are many words that sound the same but are spelled differently. Linguists call them homophones. Copywriters use homophony to create puns in advertising language. This kind of play works best in print. As the fantastic example we show following example:

“Sainsbury’s have discovered that the finest whisky is kept under loch and quay.” Myers (1997: 43) “The spelling and pictures make us think of the relevant Scottish meanings first, but we must also recall the idiomatic phrase

that fits in the sentence, lock and key. Each of two interpretations – as spelling or as sound – has some support.”

## **2.11 Grammatical Aspects**

### **2.11.1 Pronouns**

This aspect of the critical literacy frame considers the way in which pronouns are used in the text, whether they are inclusive (our, us, we, etc.) or exclusive (they, their, them, he, she, it, you, your, etc.) Pennycook (1994: 77). It also considers how the reader and other participants are positioned as allies or in-group members with the author, thus assuming shared knowledge, beliefs and values, or how readers and other participants are marginalized as outsiders with different beliefs and agendas. Pronouns are central to the way individuals and groups are named and so are always political in the way they inscribe power relations. Further detailed analysis of the use of pronouns (including I, we, they, it and one) to evoke certain constructions can be found. It is important to note that I am not suggesting that the use of such pronouns is inevitably sinister in intention but can in certain contexts serve as part of a construction that reinforces particular agendas and positions.

#### **2.11.1.1 Use of "we"**

Goddard (1998: 30) argued that, liberal use of this pronoun to address the reader may have the effect of making the charity sound like a commercial organization. It will certainly sound authoritarian. 'We are the authors of this text- we have opinions and we are telling you what they are'. 'We' can have connotation- corporate ownership. This is not an image that charity would want to project. 'We' can connects more with 'many specific people' or the idea of 'society in general'

#### **2.11.1.2 Use of "I"**

This may sound overly personal; too individualize to represent a charitable group. If you use "I" as a voice of "character" this could sound manipulative.

### **2.11.2 Activisation Versus Passivisation**

As usual in advertising, Adams and Garcia (2007: 140) stated that, more active than passive verb constructions were found, attributing an active role to both the potential customer and the advertiser/product. In this case, this may be a deliberate technique in order to overcome customer passivity, the reluctance on the part of potential customers to buy a possibly unfamiliar, complex type of product, which, in some cases, may bring with it a set of inescapable financial commitments for the buyer. We have already stated that advertisers are at pains to emphasize that their products can be adapted to the individual needs of each consumer, that they are flexible, and easy to apply for or manage. It is therefore logical that the ads are worded in such a way as to portray the transaction between consumer and financial entity in an active way.

Transformations of active constructions into passive forms can be motivated by the desire to elide agency and therefore systematically background responsibility for actions in some instances or to foreground responsibility in others. The manipulation of agency transparency serves to construct a world of various responsibilities, and power, e.g. the present perfect is used to... By removing the agent, the use of a particular grammatical form is given an unquestionable, universal function, in spite of its context of use and the political dimensions. Such an analysis is almost always absent from textbooks and grammar reference books using such definitions. However, that it is important to note that to assume that such a basic transitivity shift as passivisation or activation would lead to a complete shift in the understanding of the reader would be an over-simplification and patronizing to the reader. However, as noted earlier, the construction is effected through a layering of strata of representations and the claim for relevance of this aspect of the Critical Literacy Frame is as one of these myriad strata.

### **2.11.3 Time, Tense and Aspect**

This relates to the way in which tense and aspect are used to construct understanding about events. For example, the use of the present simple tense constructs an event as reality or fact; the use of the present perfect simple

constructs a past event as being of relevance at the moment; the past simple tense can represent a past event as no longer being important or relevant. The effect of tense choices can be demonstrated by converting the past simple tenses to present perfect and vice versa and noting the different semantic effects.

It is therefore important to understand that choices made in terms of tense and aspect are not merely concerned with the time frame of an action or process but also impact clearly on the representation of that action or process as true, relevant or significant.

#### **2.11.4 Verb Phrase**

Leech (1972: 121) mentioned that, there are existing two types of structure of verb phrase: finite verb phrase and nonfinite verb phrase. The first one is “a verb phrase in which the first or only word is a finite verb (it has the tense contrast, person and number concord with the subject), the rest of the phrase (if any) consisting of nonfinite verbs. The infinitive, the {ing} participle and the {ed} participle are the non-finite forms of the verb.”

Quirk et al (1990: 41) argued that, in advertising, “verbal groups are mostly of maximum simplicity, consisting of only one word.” It is obvious by a quick look through our advertising material in research part that the majority of finite verb phrases are either simple present forms (to satisfy the customer’s desire for the present state of the product and its implication of universality and timelessness) or else simple imperatives. Phrasal verbs are also used.

According to Leech (1972: 125) passive voice occurs very sporadically and so does the application of auxiliary verbs. Two auxiliary verbs often used in advertising are the future auxiliary ‘will’, because it evokes the impression of ‘promise’ and the modal auxiliary ‘can’. If an animate subject precedes the verb ‘can’, (in most cases ‘you’ = ‘customer’ ‘you can...’), the consumer is told that the product gives him or her, the ‘ability’ to do this or that. If an inanimate subject (in most cases the brand-name e.g. ‘Nivea peeling can...’) precedes ‘can’, the consumer is told what ‘possibilities’ the product offers.

The most commonly-used verb form was the simple present, followed by the imperative. Thus the predominant tone of the ads is one of certainty, of the presentation of facts, complemented by the appellative function of the imperative. The simple future, normally associated with the categorical claims advertisers make about the irrefutable benefits stemming from the enjoyment of their products, is used sparingly in our corpus, as befits the more tentative claims made for this type of product.

### **2.11.5 Noun Phrase**

Davis and Gillon (2004: 139) argued that, advertising discourse tends to have a disproportionately high concentration of nouns and noun structures and a low density of verbs. The frequent use of noun clusters and nouns in apposition gives rise to an “inventory” style. In general, noun phrases in advertisements are far more complex than verb phrases. In advertising language, the interesting part of the noun phrase is usually very complex and is characterized by certain unusual structural features. Here the only verb is the verb ‘make’ in passive voice.

In many cases, whole advertising text does not contain any verb; it consists only of noun phrases. Inside the noun phrase, clusters of two, three or more adjectives are possible:

“Gingery Fudgy Nutty Creamy Mischievous Mouthfuls.” A word ‘fudgy’ is a neologism created by copywriters. Normally it is a noun and it does not exist in form of an adjective.

High number of genitives occurs in names of manufacturer, names of time and names of towns.

“Bigham’s gourmet canapés” “Britain’s No.1”

### **2.11.6 Adjectives, Adverbs and Verbal Processes**

The use of loaded, dramatic, and stereotyping adjectives, adverbs and nouns are central to the construction of an event or a person, whether or not that construction is evaluating its object positively or negatively. Also the use of non-



hedged adverbs, such as surely, obviously, clearly and so on, position a contention as being incontrovertible fact. Hunston & Thompson (2000: 5) defined the concept of evaluation as “the broad cover term for the expression of the speaker or writer’s attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about”. Evaluation can further be divided into two main categories; in the inscribed category the evaluation is carried by a specific lexical item, overtly displaying the attitudinal judgment of the text producer e.g. excellent, terrible, etc.

In addition to inscribed evaluation, it is also important to consider what Martin terms evoked evaluation. This type of evaluation uses superficially neutral ideational choices but which have the potential to evoke judgmental responses, in those who share a particular set of ideological values. These evoked evaluations, in themselves do not denote the text producer’s attitude to the content overtly, but leave the value judgment to the reader/listener. However, they are mechanisms through which evaluation is covertly constructed. For example, in food promotional text terms such as natural and organic operate in a similar way. Negative evaluation can also be constructed by terms such as suspected asylum seeker. Such mechanisms can be seen as powerful devices in a hegemonic view of language construction in the role they play in projecting a notion of common sense.

While reading the advertisement, the reader may notice the hyperbolic character of the language. This exaggeration causes increased number of comparative and superlative adjectives. The product is better, nicer, newer, and tighter and the customer is happier and more satisfied. The product offers more information, more entertainment, more comfort, more than any other product. We may observe in our list of advertisements that gradable adjectives (they describe qualities that can be measured in degrees; they can be used in comparative or superlative forms) outnumber non-gradable adjectives (“they describe qualities that are completely present or completely absent; they do not occur in comparative and superlative forms, and cannot be used with adverbs

such as very or extremely, because we don't usually imagine degrees of more or less of the quality being described.”

[http://www.onestopenglish.com/teacher\\_support/ask/Grammar/grammar15.htm](http://www.onestopenglish.com/teacher_support/ask/Grammar/grammar15.htm)

Epithet is a descriptive word or phrase, which “emphasizes particular characteristic of described object or event and concretizes its idea, eventually expresses author's evaluative and emotional attitude.”

### **2.11.7 Numerals**

In many advertisements, we can see the use of numerals. It is necessary if the copywriters want to define the characteristics of the product exactly. Numerals are used to define quantity of various aspects, for example percentage of some substance in a product, number of years in connection to the length of the tradition of the product, the number of satisfied customers, etc.

### **2.11.8 Comparisons**

Goddard (1998: 103) wrote about comparison in advertisement, advertisers tend not to make specific comparison between their products and by meaning and referring to their rivals (competition). In linguistic terms this construction is called comparative reference. It tells the reader that they need to locate particular items in the text, and draw them together for comparison on specific basis. As well as constructing claims to comparative superiority, comparative reference can also feature in expressions of superlative excellence. The strategy works in the same way: 'simply the best' still requires us to supply the answer to 'best from which group of items'.

Comparatives are more likely to features in the advert slogan, while the adjectives in their base form often occur in the body of the text.

## **2.12 Lexical Features**

The dominant lexical trait of advertising discourse is the repetition of all types of words, but mainly of nouns and adjectives. Davis and Gillon (2004: 133) explained that, Adjectives abound and typically appear in comparative and

superlative forms, and with the prefixes extra-, multi-, super-, ultra-, etc. Provides us with a list of the most commonly-occurring adjectives in advertising discourse, according to which “new” is by far the most frequently-used adjective, followed by “good”, “better”, “best”, “free”, “fresh”, “delicious”, “full”, “sure”, “clean”, “wonderful”, “special”, “fine”, “big”, “great”, “real”, “easy”, “bright”, “extra”, “rich”, and “golden”, the importance given by advertisers to the emotive meanings of adjectives, at the expense of their denotative meanings.

However, the analysis of our corpus has shown that in this case the product sector in question conditions the lexical and semantic characteristics of these texts.

Moreno (1994: 180) stated that a language can be described as "Language for Specific Purpose LSP or Language for General Purpose LGP" the difference between them is that LSP is that language which people use in every day talking about normal things in variety of common situations. However, advertisement English is a variety of ESP. If one makes a comparison between EBE "English for Business and Economics and ESP, there is more especially of EBE than ESP.

Advertisement English is different from EBE in that it has very particular features that seem to show that advertisement English is closer to general English. Castellve' (1993: 151) argued that a text contains regular linguistic features at each level of grammar. These features include borrowed words, complex nouns, adjectives, acronyms, abbreviations, nouns derived from verbs, verbs derived from nouns. The important part here is morpho-syntactic and lexico-semantic features.

### **2.12.1 Vocabulary in Advertisement**

Cardona and Besararte (1972: 61) In addition, the vocabulary used in advertising English is one of its most distinguishing features. In addition to the informative function that specific vocabulary has, advertising terms usually

have an additional social function in that it is thanks to advertising that some specific terms, such as aspirin, get to the general public, They therefore fulfill a social function, called “banalisation” that is most useful to introduce specific vocabulary in our everyday life. Hence, some technical vocabulary is usually “banalised” in the copy of an ad and the product brand name. In this sense, ‘aspirin,’ ‘Togal’ in pharmacology, ‘Kodak’ or ‘Hoover’ in commerce are very good cases of this banalisation function.

### **2.12.2 Lexical and Morphological Aspect**

This part of the work will be concerned with typical characteristics of the vocabulary of advertising and most commonly used figures of speech.

### **2.12.3 Foreign Words**

Foreign words are used in advertisements to emphasize the origin of the product or exclusiveness of the product in relation to particular country:

“La crème de la crème of lip color.”

French word ‘crème’ evokes the impression of good-class French cosmetics. Even more, the phrase ‘crème de la crème’ is taken from French and it means ‘the best people or things of their kind’ (Oxford Advanced Learner’s Dictionary 2001).

### **2.12.4 Transliteration** (to write a word or letter in a different alphabet)

Systematic transliteration is a mapping from one system of writing into another, typically grapheme to grapheme. Most transliteration systems are one-to-one, so a reader who knows the system can reconstruct the original spelling. Transliteration is opposed to transcription which maps the sounds of one language into a writing system. Still, most systems of transliteration map the letters of the source script to letters pronounced similarly in the target script, for some specific pair of source and target language. If the relations between letters and sounds are similar in both languages, a transliteration may be very close to a transcription. In practice, there are some mixed

transliteration/transcription systems that transliterate a part of the original script and transcribe the rest

Sing of transliteration in advertisement is not so frequent, but when occurred, it makes a positive result. It definitely attracts reader's attention. Transliteration means the transformation of foreign words into English. Usually the spelling of the foreign word is different but the pronunciation in these special cases is the same as

English: "BE COINTREAUVERSIAL." (Here: COINTREAU is the name of French alcoholic drink)

### **2.12.5 Translation**

Goddard (1988: 80) mentioned that, the brand name of the product has unfortunate associations when translated into other languages. Because of the way we make connections between words and particular ideas, feelings and experiences. Where advertisers get it right readers will do the work to generate all the intended connotations.

Given that connotations within a single language can involve some complex aspects of meaning, it's not surprising that marketing departments are prepared to pay up; and the advertising industry has its fair share of translation disasters.

### **2.12.6 Copy Adaptation**

Goddard (1998: 80) mentioned that, text or in advertisement terms 'copy' is said to be adapted, rather than translated, when it cannot simply be translated in a word- for –word way but rather some considerations has to be given to the overall approach or message of the text, to see if that is likely to work with the target culture.

### **2.12.7 Intertextuality**

Goddard (1998: 124) explored, intertextuality is "the way in which one text echoes or refers to another text. It means that, for example an advertisement: "To be in Florida in winter or not to be in Florida in winter"

would contain an intertextual reference to a key speech in Shakespeare's Hamlet.

Intertextuality can operate at many different levels of language, from phonological and lexical references in titles and slogans to visual aspects such as layouts and images. Intertextuality can be an important component of and adverts' meaning, in that the original text being referred to establish a message, which the second text can then use and elaborate on. For intertextuality to work completely, readers have to be able to remember the original advert and place the reference being established. But if they don't, it doesn't matter too much, for the contemporary advert will simply be enigmatic..."

In advertising, the intertextuality is used in such conditions, where there is justifiable supposition that the original text is well-known among people. Intertextuality does not have to involve a particular slogan that will be 'short, easily remember phrase' for specific product. It can move between advertising and many other forms of discourses. Also occur between texts from same era, with one product or service using another's established name or slogan to enhance its own publicity.

Saussure (1915:45).The theory of intertextuality came into being in the thought of structuralism and post-structuralism. The advocates of this theory pointed out since language is the basis of existence, the world appears as endless texts. Everything in the world is textualized. All the contexts are intertexts including political, economical, social, psychological, historical and even theological contexts. It challenges and subverts the traditional views about authority and originality. Intertextuality can be said to have its origin in the twentieth-century linguistics, particularly in the seminal work of the Swiss linguist Ferdinand de Saussure (1915). The influence of Saussure's sign system on intertextuality can be seen from two points. One is that the linguistic signs are non-referential, e.g. a sign is not a word's reference to some object in the world but the combination of a signifier (sound image) and a signified

(concept). The other is that they are referential, e.g. the sentence “The tree is green” involves the selection of the word “tree” out of related sounds—“see” or “bee”, and related words—“bush” or “trunk”.

### **2.12.8 Formation of New Words and Phrases**

Kvetko (2001: 43) mentioned that, in English, there exist many different ways of adding new words to the vocabulary. Advertising texts take advantage of using made-up or adapted words and expressions in order to support the creative aspect of advertisement and its attraction.

In the text, of course, occur words formed by affixation, compounding, conversion, shortening, blending, and back-formation and by other ways of creating new words.

The readers even needn't notice such words, because they sound familiar and ordinary to them. However, if a new word is 'deviated' (it is accommodated somehow to the context of the advertising text), it becomes striking and interesting for the reader.

Kvetko (2001: 40) argued that, one can find new words and phrases formed by compounding. Very striking feature of advertising language is a variety of “lexical units, where each unit is consisting of two or more bases (roots)”. They are called compound words. A compound word may be characterized by its inseparability (it cannot be interrupted by another word), semantic unity, morphological and syntactic functioning and certain phonetic and graphic features.

Examples of compounds are: breakfast, hard-working, double-click, within, fine-tune, airship, world-wide, etc. Compounds may be of two types: coordinative (south-west) and subordinative. Subordinative compounds are divided into:

1. Germanic type = determinant + determinatum (e.g. highway).
2. French type = determinatum + determinant (e.g. snow-white).

The creativity of copywriters goes beyond the normal frequency of compounds used in other types of discourse. Because of the intentions to render in best possible way the product, various compounds are used and created (e.g. good-as-homemade, Jus-Rol, pain-relieving, state-of-the-art, hand-crafted, head-to-toe, one-of-a-kind, platinum-inlayed, all-new, front-facing, touch-sensitive, built-in).

Cook (1996: 140), the following examples show the creativity of advertising language: “provodkative, cook *ability*” anti-aging, jewel-like, Casiology.

Shortening in general is “a process in which part of the original word is taken away. It expresses the trend of Modern English towards monosyllabism.” Shortening contains clipping, acronyms and initialisms. Clipping is “a reduction of a word to a shorter form. It is a cutting off one or more syllables of a word.” e.g. fan (fanatic), gym (gymnastics), bus (omnibus), exam (examination), taxi (taxicab), phone (telephone), mobile (mobile phone), fridge (refrigerator), lab (laboratory), photo (photography). Acronyms are words formed from the initials of expressions consisting one or more word and read as ordinary words, e.g. NATO, UNESCO, and AIDS. Initialisms are abbreviations with alphabetical reading, e.g. VIP, XXL, TV, and PC.

Blending is similar process to shortening, combined with fusing the elements of two different words, e.g. smog (smoke + fog), vegeburger (vegetarian + hamburger), motel (motorway + hotel), brunch (breakfast + lunch), tellyphone (television + telephone).

The two words differ in meaning and syntactic function within the sentence. The major types of conversion are:

- d. The formation of verbs from nouns: a call to call.
- e. Nouns from verbs: to walk a walk.
- f. Adjectives from nouns: an orange
- g. Nouns from phrasal verbs: to make up a make-up.



Conversion is more productive in some languages than in others; in English, it is a fairly productive process.

In advertising, application of puns created by conversion is often very resourceful. The most frequent strategy is to replace a word (of any word class) with a brand name (N), so the brand name acquires syntactic features of original fictive word. This tendency is still used after a hundred years:

Myers (1997: 65): “Get that Pepsi feeling.” ‘Pepsi’ is the adjective “TDK it.” ‘TDK’ is the verb “Let’s go Krogering.” ‘Krogering’ is the verb (to ‘Kroger’) Conversion may be used not only with the association with brand names. Here is an example of advertisement for Penguin books situated on railway platforms.

“Book at any station.”

Book is both the verb (‘reserve a ticket’) and the noun (‘a written work published and dedicated to reading.’). The picture of the trademark Penguin at a station links the two.

### **2.12.9 Given and New**

Each sentence has an opportunity to present new information, or at least highlighted information.

Leech (1966: 126) stated that, it is commonplace in the analysis of the meaning contribution of a linguistic unit such as a sentence to split the information into given information and new information (e.g. "Today for my breakfast I had ... waffles", in which only "waffles" is new information). It is possible for a sentence to be all-new, but all-given sentences are (by definition) uninformative, and therefore have only specialized or restricted usages.

A common strategy in advertising language is to use very short potential utterances as sentences, to maximize the amount of highlighted information that is being presented.

A: Look out!

B: Where?

A: Behind you!

A: How do they fit?

B: Beautifully, thank you.

The given-new organization can also be found in the Image layout of advertisements.

## **2.13 Semantic Features**

Analysis of the semantic content of the language used in advertisements for financial products shows that they include both denotative and connotative language Davis and Gillon (2004: 640) stated that. However, the connotative language is limited entirely to the main body of the advertisements; the small print consists wholly of denotative, objective information. The fact that the small print section contains more words than the main body of the advertisement, and that all the language within the small print section is denotative, leads us to the inevitable conclusion that the use of language is mainly objective and factual. However, it is important not to lose sight of the fact that, despite this large amount of denotation, readers are likely to be more affected initially by the connotations presented, as both the image and the connotative language occupy more space and are accompanied by many more eye-catching techniques in order to attract their attention.

Ullmann (1970: 54) explained that,

*I propose to split up meaning or function into a series of component functions. Each function will be defined as the use of some language form or element in relation to same context.*

Meaning, that it to say, is to be regard as a complex of contextual relations, and phonetics, grammar, lexicography and sometimes each handles its own components of the complex in its appropriate context.

### **2.13.1 Semantic Prosody**

Hunston and Francis (2000: 137)

*“a word may be said to have a particular semantic prosody if it can be shown to co-occur typically with other words that belong to a particular semantic set”.*

Stubbs (1995: 66) illustrated that more than 90% of the words collocating with the word *cause* were negative, e.g. *accident, cancer, commotion, crisis* and *delay*. Stubbs also gives an example of positive semantic prosody, *provide*, which has amongst its typical words such as *care, food, help, jobs, relief* and *support*. A powerful illustrative example of these differences comes if one collocates both *provide* and *cause* with the word *work*, and the outcome is clearly one of positive associations with the former and negative associations with the latter. These semantic sets are often positive or negative. One might suggest that the very size of the small print is, in itself, connotative. The advertiser is trying to focus the reader's attention on the information in the main body of the ad, whereas the real terms and conditions pertaining to the products are contained in the small print. We will see, below, how this attempt to camouflage the reality of the products is mirrored by some of the values that the advertisers portray as associated with this type of product. However, at the same time, this small print information is fulfilling a real need, as the reader wants to know all the details of this type of product. The small print is present because of the advertiser's legal obligation to provide detailed information, but also to inform the potential customer about details he/she wishes to know. Thus, by virtue of its very informativeness, the small print clearly fulfils a persuasive function.

### **2.13.2 Semiotics and Advertising Analysis**

Lagopoulos and Boklund (2003: 34) argued that, semiotic analysis offers a powerful tool to explore these different layers. It bases on the works of Ferdinand de Saussure and Charles S. Peirce who independently at the beginning of the 20<sup>th</sup> century investigated the relationship of signs and their meanings. Since then the method of semiotics has been widely applied in

numerous research fields. As this study is based within the field of advertising research shall further only discuss the literature relevant to this extent.

Williamson (1978: 98) explained that, in general, one can distinguish two major streams of semiotic advertising discourse. On the one hand we find myth-constructing approaches. Most commonly the author tended to approach advertisement from a social perspective. Williamson tried to shed light on the underpinning constructs used by marketers to persuade potential consumers.

The more marketing-oriented literature in this myth-driven stream also attempts to discover these underlying or hidden messages; however, the intendance is rather to identify ways of enhancing advertising effectiveness.

These approaches have been widely criticized for their reliance on the interpreter's skills and the fact that the meaning of advertisements strongly depends on the recipient's context and cannot be fully generalized. Moreover, difficulties arise from the fact that this approach more often than not draws on archaic impulses employing. But even more so it seems instead to be crucial to concentrate on the social constructs that are transferred by advertisement reflecting, anticipating and constructing consumption habits and experiences.

Wernick (1991: 56) mentioned that, On the other hand, there is a second stream of semiotic advertising discourse employing more systematic approaches. These approaches also draw on the basic semiotic constructs describing the relationships between object, sign and interpreting Peirce; sign composed of signifier plus signified and the process of signification creating an external reality of meaning on three layers:

*(1) A verbal message, usually the text. The picture divides into (2) an iconic part showing the product itself (denotation) as well as (3) a connotative part implying the image connected to the product. To summarize this as follows: In advertising, the creators of messages try to turn signifiers (goods), with which audiences may have little or no familiarity into meaningful signs that, they hope, will prompt consumers to respond with appropriate behavior.*

Thus, while these approaches are based on the same theories as the first stream, they overcome most of its shortcomings. This stream's studies employ traceable techniques like content analysis in the research. Moreover, also refrain from enforcing archaically imprinted messages in most advertisements. Instead, the aim is to understand the advertisements, impact on consumption.

### **2.13.3 Pragmatic Features**

Forceville (1996: 81) stated that, from a pragmatic point of view advertising English shows very particular features determined by its participants, the communicative circumstances and its purpose. Regarding advertising participants, argues that they are the addresser and addressee of advertising texts is therefore key elements of the advertising communication. In advertising a specialized or semi-specialized agent, that is the advertiser, communicates persuasive information by means of a typical example of covert communication that characterizes persuasion.

Tanaka (1994: 36) mentioned that, as far as the communicative discourse modality is concerned, considers advertising in terms of “covert” rather than “ostensive” communication arguing that “covert communication is a response to the interrelated problems which advertisers face in their task of persuading or influencing”. Advertising is, indeed, typical of a situation in which there is a low level of trust and social cooperation between advertisers and their audience. The advertiser’s task is to make the audience believe something about a product without her (addressee), namely the addressee, distrusting him, namely the addresser.

Tanaka (1994: 43). This leads advertisement to a variety of strategies on the part of the advertiser. Covert communication is one of these.

From a pragmatic point of view, in advertising a specialized or semi-specialized agent, that is the advertiser, conveys persuasive information by means of a typical example of covert communication that characterizes

persuasion. The discursive modality of persuasion has largely been ignored in ESP varieties but, as argued by recent studies.

Tanaka (1994: 44) argued that, advertising covert communication can be seen by examples of metaphors and the extended use of words in the projection of the image of women in advertising to make indirect claims for which the advertiser can later avoid responsibility. In the view, covert communication strategies are, on the one hand, the result of an elaborated process of communication between a more or less specialized addresser, that is expert or semi-expert, and a more or less specialized addressee who is often a lay person. On the other hand, these strategies play a social function as they are attention-grabbing and interest-raising devices and also social enhancers that aim at strengthening the social bond between the advertiser and the consumer, enhancing the credibility of the advertiser. The advertiser wishes to use problematic areas of particular sensitivity, for example sex or snobbery, as a means of cultivating intimacy, escaping any responsibility for doing so and avoiding negative social reactions emanating from the public. In addition, the use of advertising topics shows also a clear overlap between ESP and GE as there is a combination of specific topics along with everyday ones.

Black (1979: 123) mentioned that, there is a gap between the meaning encoded by an expression and the meaning communicated by use of that expression on a particular occasion. The gap between the meaning encoded and the meaning communicated by use of an expression provides the basic data for pragmatics, and the goal of pragmatics is to explain how hearers bridge the gap.

## **2.14 Functional Features**

### **2.14.1 Advertisements English**

Sager et al (1980: 185) state that advertising language is normally expressed in simple, short sentences; the subordinate clauses found tend to be conditional, although there are examples of comparative and result clauses.

Imperative clauses are frequent, even disproportionate, and are used, together with interrogatives, to establish a direct link with the addressee, while exclamations are redolent of personal, face-to-face communication. Asyndeton is frequent and juxtaposed sentences are common. Ellipsis is very common in advertising discourse, as it creates an atmosphere of proximity and intimacy, in which information not explicitly mentioned, has to be supplied by the reader.

This creates a link between the addresser, the addressee and the product. Ellipsis also helps to save space, and, therefore, money. Regarding the syntax of advertising discourse, “within the entire range of technical literature – including advertising, popular science and trade journals– almost any of the syntactic devices available in general English might be expected to occur.”

Sager et al (1980: 103) explained that, with regard to the use of different codes, in specific texts there are usually verbal and non-verbal codes, for example images, etc. This combination of codes is rare in general texts.

Castellvi (1993: 153). In addition, as stated by Sager et al. (1980: 45), “it can be said that linguistic communication which relies essentially on the social and emotive use of language is difficult if not impossible to represent in a non-linguistic code.” However, advertising English incorporates, as we will see, this social and emotive use of language in many of the images it uses.

As far as the use of different codes is concerned, the use of non-verbal codes is one of the most remarkable features of advertising English. Although these codes are usually found in specialized texts, the non-verbal codes used in the discourse of advertising are more similar to general English texts than to specific ones, since in them there is social and emotive content, as it is in the verbal content of advertisements. In addition, advertising images are semiotic devices that show a seeming analogy and objectivity, which is or can be distorted by digital programs; example in which an icon of an envelope is used with very clear emotive and social meaning:

#### **2.14.1.1 English in Sudanese Written Advertisements**

Wollenberg (2012: 6) mentioned that, the press in Sudan was first introduced as a colonialist means of a “quiet crusade” under the British dominated Anglo-Egyptian Condominium. It launched the official Arabic-English periodical The Sudan Gazette a few months after the defeat of the indigenous Mahdist rule (from 1881 to 1898) to publish legal statutes. In 1903 the biweekly newspaper Al Sudan/The Sudan Times was established by a Lebanese-Syrian expatriate company, published in English and Arabic, yet widely viewed as a non- Sudanese vehicle for government news. It was followed in 1912 by the Sudan Herald and its Arabic supplements Ra'id Al Sudan (Sudan Pioneer). Since it was owned by Greek merchants, it was under strong government influence and considered foreign as well but still served for a few years as the first forum for Sudanese views. The first Press Ordinance of 1930 contained many provisions of compulsion, including censorship, suspension and withdrawal of licenses. Hence, liberal and anti-sectarian magazines like the short-lived but lively Al Nahda Al Sudaniyya (The Sudanese Awakening) turned their attention from news to intellectual views on cultural, social and economic reform issues

As advertising texts fluctuate between ‘informing’ and ‘manipulating’ in order to highlight a particular function of language, linguistic prominence should be given to the corresponding pragmatic elements.

All in all, in functional terms advertisements show fluctuation between information and persuasion giving rise to the use of both referential-cognitive functions with a predominant orientation towards cognitive features.

Foreign languages used in the global media, and in consumer commercial advertising in particular, has attracted considerable linguistic attention recently. In functional terms, advertising texts fluctuate between ‘informing’ and ‘manipulating’ showing two main orientations: first, towards the product or service advertised; and second, towards the addressee, namely the consumer. On the one hand, there are referential devices, such as deictic



determiners, numerals, classifying and defining adjectives, noun groups used in pre-modifications, etc. On the other hand, there are cognitive linguistic features like metaphors, disjunctive syntax, incomplete 2<sup>nd</sup> person singular pronouns, vocative and colloquial terms. Unlike ESP texts, in advertising texts there is a predominant cognitive function rather than the referential one, hence showing that advertising texts are functionally closer to GE.

### **2.14.2 Advertising Literature**

Nixon (2004: 70) mentioned that, It is not a ‘how to do advertising’, yet it seeks to provide a bridge between the growing literature from sociology and cultural studies about the rise of the creative industries and the everyday routines and practices of work in the advertising industry. At the same time, it also provides a cautionary tale to sociologists and cultural theorists about the dangers of over-generalizing about the advertising industry, and making bold proclamations about its socio-economic significance that are not grounded in empirical work.

### **2.14.3 Advertising Culture**

Davis (1997: 134) argued that, advertisement are valuable sources of information about a culture, both for what they show (paralanguage; slices of everyday life), and for the cultural values that they reflect. The subject matter of advertisement also ties in well with many common topics in language teaching, such as sports, transport, food, clothing, and environmental issues.

Advertisers assume that people can make connections between advertisements and others texts that are well known in their culture.

Such connections fall under the heading of ‘intertextuality’, a concept that Cook has refined by distinguishing between the intro-discoursal relationship of advertisement ‘containing the voices of another example of the same discourse type’ and the inter-discoursal.

Even when advertisements are not exploiting other texts, they may well be exploiting a culture in other ways, especially the values that are shared by members of a community. In some cases the advertisement will simply reflect a

community's values, but Fairclough (1989: 207) has argued that it goes further than this, and that advertising has actually provided 'models for consumer needs, values, tastes and behavior'.

Advertising is part of the changing social, economic, and cultural environment, and its visuals might have been created in a way that could reflect those changes that people would want to adjust themselves to. Another way of linking advertising and its visuals to society and culture is the cultural approach to advertising. Cultural historians argue that advertising is an important window through which different aspects of society and culture can be explained. But also, the advertising itself can be explained to determine how it might have been shaped by society. This approach recognizes advertising not only as a window to culture but also a mirror that reflects the culture, or the cultures.

Nixon (2004: 68) in order to understand advertising in particular, and commercial applications of creativity in what are increasingly termed the 'creative industries', there is a need to understand the workplace cultures of people engaged in creative advertising.

Goddard (1998: 79) mentioned that, for readers to understand the references that are being made, they have to have some knowledge of the textual systems in their culture which called cultural knowledge. In that different cultures have different categories texts and different rules about how they operate. As well as having different structural rules about how the text works different cultures bring different attitudes and values to the reading of any text. If advertisers do not take account of these differences, they need to expect difficulty.

The good example for cultural varieties was the Volvo Trucks Company, when they used same advertisement to all of European countries, they failed have consumers. But when they check back the methods depended on European's culture they have response. That it is to say, according to Swiss

culture, they prefer the safety in cars and trucks, French audience look for status, Swedish prefer economy and German like its performance.

#### **2.14.3.1 Advertising and Commercial Culture**

It is a recent academic work on advertising to task for being overly prone to insert the industry into meta-commentaries on contemporary social and cultural change.

#### **2.14.4 Targeted Audience**

Galbraith (1976: 203) argued that, consumer behavior is affected by personal characteristics that depend on individual perception and reaction to stimuli and are determined by cultural, social, personal and psychological factors and by the decision-making process per se. There are social factors and institutions that significantly contribute to the creation of attitudes, interests and behavior models. Among these, reference group, family and groups with which an individual is more or less in regular contact can be mentioned. A certain group implies a social status with which a certain need is associated. By purchasing luxury or position goods, an individual demonstrates his belonging to a higher social class (demonstrative effect). This tendency may be reinforced by advertising and leads to conspicuous consumption. Advertising effect and then consumption are also dependent on consumer age, profession (and so by income), lifestyle (value hierarchy), and so on. The last group includes psychological factors: motivation, perception, learning and attitudes.

Magazines and other publications cater to different interests. The content of a magazine is greatly influenced by its readership; therefore, the audience of a certain publication will determine the advertisement the magazine contains. An ad's appeal is closely related to the audience it is trying to capture.

Example: An advertisement for a motorcycle or car will not use the same content as an ad for Gucci bags because they are trying to attract different people. Advertisements for motorcycles or cars are trying to appeal to men, so it might contain an attractive woman or images of speed and action. On the

other hand, the ad for the purse would appeal to a woman's sense of style and would depict the bag in a glamorous way.

Writers should determine what kind of audience the advertisement is targeted to in order to narrow down what details of the ad are important and how they work to engage its audience.

Brierley (1995: 157) argued that, central to the notion of language as a social semiotic is the idea that language is utilized for some form of communication, and therefore a party or parties at whom communication is aimed, in other words, the audience.

Any analysis would therefore be inadequate if it did not focus some attention on who is perceived as being the audience, and how they are projected in terms of social distance –relationship to and familiarity with the text producer– and status. In light of the fact that there is no way that the author can know exactly who the audience is, the notion of audience can be read as an idealized, projected construction. In this idealization and projection, clues can be found as to the ideological presuppositions of the text producers.

#### **2.14.5 Advertisement Influenced by Readers or Audiences**

Advertiser's appeal is closely related to the audience, it is trying to capture. Writers should determine what kind of audiences the advertisement is targeted to in order to narrow down what details of advertisement are imported and how they work to engage the audience. Writers should thoroughly describe the visual aspects of the advertisement such as color, text, postures of models and of the product being advertised in order to provide a thorough analysis of the advertisement and determine how these elements make the end advertisement effective or ineffective.

#### **2.14.6 Advertisement and Society**

Vestergaard and Schroder (1985: 22) mentioned that, advertising is constructed by society to meet its needs, to ensure that people have the products they require in order to make their lives as easy as possible, and that

their every need is met. It is made by people for people, to help prop up the economy and maintain the standard of living. In addition to being a construct of society, advertising also plays its part in constructing the society that creates it. This manipulation is done in many ways, the use of stereotypes, and the reliance by the media on the sponsorship that comes from advertising, and the way that advertising campaigns tell us who or what we are, or rather should be. Vestergaard and Schroder explain this as

*'...advertising does not simply reflect the real world as we experience it: the world portrayed in advertisements moves on a day-dream level, which implies a dissatisfaction with the real world expressed through imaginary representations of the future as it might be: a Utopia'*

By studying advertisement it should be possible to see what effect these representations have upon society, to see how many people believe what they are shown on television and in newspapers and magazines. Admittedly it is not only advertisements that use and create stereotypes, but being the most common culture in today's society, the influence of advertisements is strongest than that of television programs, etc. It is interesting when thinking about the use of stereotypes in advertisements to realize how much they are personally accepted.

There is much value to be found in the study of advertisements. They portray a cross-section of society, playing on people's hopes and fears, and can later be used by our successors to discover what society was like at the end of the Twentieth Century. Advertisements can also be investigated in order to discover what influence they have over us, and how they play a large role in constructing society and our values. The arguments for studying virtually any text apply also to advertisements, which also show skill, and style in presentation, choice of photograph or text, and the structure in which these are combined in order to sell products to an audience. Because advertisements are common culture to all societies, in a way that no other program, or medium can be, they are worthy of study and investigation. As one of the most powerful

forces in existence, they need to be carefully studied, or else we risk falling too much under their influence and find our lives controlled by large advertising campaigns and companies.

### **2.14.7 Presupposition**

Geis (1982: 45) a presupposition is an implicit assumption about the world or background belief relating to an utterance whose truth is taken for granted in discourse. presuppositions are a crucial part of advertising as they can cause the reader to consider the existence of objects, propositions, and culturally defined behavioral properties: for example, "Have you had your daily vitamins?" presupposes that you take or need "daily vitamins", thereby creating and perpetuating the idea that the behavior of taking vitamins daily is part of our culture. Similarly, "What's great about Chuck Wagon dog food?" presupposes that there is something great about the dog food---though exactly what is left open.

A presupposition of a part of an utterance is sometimes also a presupposition of the whole utterance, and sometimes not. For instance, the phrase my wife triggers the presupposition that I have a wife. The first sentence below carries that presupposition, even though the phrase occurs inside an embedded clause.

Presuppositions help to represent constructions as convincing realities and there are a number of lexico-grammatical means by which this can be achieved:

- 1) The use of negative questions and tags which presuppose a certain answer – *isn't it the case that...? Wouldn't it be fair to say that...?;*
- 2) The use of factive (talking about something as a true fact) verbs, adjectives and adverbs, verbs that presuppose their grammatical complements, adjectives and adverbs that describe entities and processes they presuppose, and therefore, represent them as facts –we now *know...*, we *realize...*, as you will be *aware...*, *odd...*, *obvious...*, *previously...* and so on.

- 3) The use of change of state verbs which presuppose the factuality of a previous state their policy on school-meals has *changed...*, this school has *improved...*; *transform, turn into, become*, and so on;
- 4) the use of invalid causal links presupposing that if one fact is true then the next is also true: *90% of my class passed this year, 80% of my class passed last year, therefore my teaching is getting better...*;
- 5) Rhetorical questions, which pre-suppose the answer implied by the questioner e.g. *isn't this obvious?* Or provide the questioner with the opportunity to answer their own question, the question they have framed and therefore presuppose the self-response as *true: –Isn't this obvious? Of course it is.*

Goddard (1998: 55) mentioned that, in an area of linguistics which developed theoretical frameworks for how one 'make sense' of interactions 'called Speech Act Theory' 'given' information is termed presupposition 'ideas taken for granted' and its often suggested that many of our meanings are encoded at this level. Presuppositions are ideas that are taken for granted in language, without which utterance would be uneconomic. Since presuppositions are 'reading between lines' this is, as it suggests a hidden process, it is very interesting to advertisers as we can be taking in all sorts of assumptions without consciously paying attention to them.

#### **2.14.8 Advertisement as Functional Dialect**

Smith (1982: 123) later called the "functional dialect" of language. Perhaps not too different than the lawyer seeking a useful disposition the adman's vocabulary as deriving from "the functional point of view and making a selection from the whole repertory of linguistic means for specific technical ends".

The ends, in this case, are pursued through linguistic means, utilizing the same device employed by the successful trial attorney: persuasion.

Salespeople and advertisers know the importance of language in shaping the thinking of an audience. Reported on early research among network broadcasters in such areas as name-brand retention and purchasing behavior. A key finding was how advertising language was oriented towards both "cognitive reorganization" or towards retaining the memory of the product itself rather than the jingle.

Kelley (1967: 24) stated that, advertisers and psychologists also know that people are different, across age, culture, gender, etc. Accordingly, language is often tailored to a given target audience. "Market segmentation" is one way of targeting consumers of a given product, although it is still rather broad-banded, techniques such as "psychographics" or "lifestyle analysis" are rely on an understanding of more "personal constructs" among audiences within a given market.

The ability to use the correct vocabulary and evoke the most motivating imagery for each potential consumer is what brings wealth and success to the copywriter, or selling the image of a political candidate who shares the vision and symbolic language of the voter. A new version of linguistic salesmanship has become very much in evidence lately, referred to in the vernacular as "spin control".

Not only does the advertising world synthesize language in order to persuade the consumer, but a language has also evolved to categorize consumers, all the better to target for advertisements using language to which they will likely respond.

How does one learn to be an effective copywriter? First, one must be a bit of a psychologist, combining the ability to be persuasive with a working knowledge of modern "types" of people, akin to the conceptualizations of Eric Fromm. And then, one must employ the language, the lingo of the group, to be attended to and persuasive. It may help also, of course, to have visual and



social associations which accompany memorable products, or to offer special incentives, and so forth, but this too will be conveyed largely through language. In advertising, as with Law, language is used meticulously and with a particular goal in mind. Some psychological intuition and ability is also clearly important. Perhaps the adperson must be a bit like a social psychologist, the lawyer a bit of a group therapist. The copywriter may also be more creative and facile in the use of imagery, while the lawyer is better prepared to be directive and to use language as a blunt instrument rather than a sublime intoxicant.

## **2.15 Particular Features Belong Only to Advertisements**

### **2.15.1 Lies in Advertisements**

On an intellectual level, we know that adverts lie to us. No one seriously thinks that wearing special sort of clothes will get you laid or that changing toothpaste will make your smile more radiant. Yet there are certain basic assumptions we've become so used to making that we take them for granted—allowing canny advertisers to screw us over when we least expect it.

### **2.15.2 Word in Advertisement Means Something**

But what about words with clear definitions, like “light” or “low fat”? Well, last year a consumer group ran a study that concluded the health difference between “light” and regular options was almost nonexistent. The trouble is that advertisers play on the vast gap between a term's legal meaning and its regular one. So while “lighter” cheddar may have the required thirty percent less fat, it's still a guaranteed future coronary.

### **2.15.3 Number in Advertisement Means Something**

Most of us are familiar with the concept of “cherry picking;” that's why we automatically tune out wild claims like “97% of women prefer Dove deodorant”. But numerical fudging affects entire industries.

### **2.15.4 Experts Know What They're Talking About**

Most of us are big enough to admit that we don't know everything. That's why we look to experts: so that they can bring us up to speed on topics about which our knowledge may be lacking.

### **2.15.5 Advertisement Really Looks Like That**

If you're anything like me, you've probably lost count of the number of times you've drunkenly staggered into McDonalds, seduced by the warm smell and mouth-watering pictures—only to wind up eating something that looks like it just came unstuck from the bottom of a hobo's foot. It has become so endemic that one guy even started a photo blog just to compare the adverts with reality—and the results are as depressing as they are expected.

Although companies are legally obliged to use real food in their promotional pictures, there's no law saying they can't airbrush it. Pots of glue, motor oil, and brown shoe polish; if it can make that crappy burger look appetizing, food photographers will use it. So the moment we enter the store, we're already suffering from unrealistic expectations.

### **2.15.6 Advertisement Really Does What They Say It Does**

In the wake of SARS and other scares, the market for hand sanitizer was booming. People evidently thought it helped—but what caused this misconception?

That would be companies like Lysol and Kleenex. Around this time, they went out of their way to insinuate that their products would save us from infection—and many people lapped it up, despite the lack of evidence. You see examples of this all the time; one of them is the entire homeopath industry, which is based on a set of unverified statements. Yet we keep on buying those herbal remedies, even when confronted with empirical proof of their ineffectiveness.

### **2.15.7 Quality is Objective in Advertisement**

It sounds like a no-brainer: if one product fulfills its function (for example “being tasty” or “smelling good”) better than another, then its quality is better by all standards.

But that’s not exactly true. Our concept of “quality” can be pretty easily manipulated by advertising lies.

### **2.15.8 Branded Goods Are Better**

Even people who are clued-up enough to understand that price doesn’t mean quality will often still be brand loyal.

### **2.15.9 That is Your Choice**

All of those statements come from a heavily biased survey with no scientific merit. Yet some people will have read that and thought, “sounds about right”. That’s our old friend confirmation bias rearing its ugly head.

### **2.15.10 Choice is a Good Thing**

The central tenet of advertising is that choice is a good thing. Not only is it common sense, it’s backed up by several studies. But it turns out that our consumer paradise isn’t exactly doing us many favors either. Our brains, it seems, are the mental equivalent of the jerk you always get stuck behind at checkouts. Faced with an abundance of options, we stress out about choosing the wrong one, become convinced we’ve made the wrong decision, and spend our time in perpetual anxiety.

One study offering participants a choice of two chocolates from either a box of six or a box of thirty found that people who were faced with the smaller box were generally satisfied, while those picking from the larger box reported more frustration and less satisfaction.

## **2.16 Advertisements in the Context of Society**

Vestergaard and Schroder (1985: 120-22) mentioned that, advertisements are constructed by society, and they then work towards constructing that society,

influencing our ideas and opinions. Advertisements are a construct of society, made in order to promote products and sales, boosting economies and lifestyles. Adverts are made to appeal to society's needs, both social and material, in the hunt for warmth, food, friendship and love. Through investigation of advertisements it is possible to discover other 'needs' of society

In order to sell products, advertising has to appeal to people's needs, and prove how it can play a role in their lives.

All mass media are dependent on the co-operation of their readers for their success ... why should people bother if they get nothing out of it, if somehow the meaning communicated didn't respond to the attitudes, hopes and dreams of those reading media messages? The content of the mass media can therefore be seen as a celebration of common experiences, of socially shared dreams and hopes, which are validated for their readers by this celebration.

Advertising is constructed by society to meet its needs, to ensure that people have the products they require in order to make their lives as easy as possible, and that their every need is met. It is made by people for people, to help prop up the economy and maintain the standard of living. In addition to being a construct of society, advertising also plays its part in constructing the society that creates it. This manipulation is done in many ways, the use of stereotypes, the reliance by the media on the sponsorship that comes from advertising, and the way that advertising campaigns tell us who or what we are, or rather should be.

## **2.17 Discursive Levels**

Sager (1980: 153) explained, as far as the degree of specialization of discourses is concerned; it must be argued that there are different discursive levels or styles which are in turn determined by the degree of specialization of its users. There can be five different styles:

### **2.17.1 Academic Formal and Personal Style**

It is from expert to expert. It is characterized by a formal register and a high degree of shared knowledge between participants.

### **2.17.2 Professional Formal and Impersonal Style**

It is from expert to semi-expert. There is a high degree of shared knowledge although not as specialized as in the academic style.

### **2.17.3 Professional Formal and Personal Style**

It is from expert to lay people, this is the style that is on the borderline between specialized and social language, with a low degree of shared knowledge.

### **2.17.4 Professional Formal, Impersonal Style**

It is from semi-expert to semi-expert, intermediate degree of shared knowledge and specialization. A talk from an expert in foreign trade and semi-expert in advertising for students doing Advertising in a Business Graduate school is a good illustration of this type of style.

### **2.17.5 Popularizing Formal and Personal Style**

It is from semi-experts to lay people; the lowest degree of specialization, with a high degree of social language and an intermediate degree of shared knowledge. Print advertisements are a case in point.

Advertising magazines and newspapers, like Sudan Vision, fall within this fifth degree of specialization. Texts with a low degree of specialization usually have distinguishing features that normally characterize impersonal and objective texts, such as scientific or technical ones. On the one hand, they present features like implicit dialogue between the addresser and the addressee, implicit personal viewpoints and implicit purpose, meta-linguistic elements, such as explanations, definitions, synonyms, and so on and so forth, along with linguistic elegance as shown by a somehow poetic function of language. On the other hand, they contain other linguistic features that show an impersonal and objective style; for instance, present tenses, short clauses, impersonal formulas, noun groups and other representation systems in texts. Advertising English texts have, as we will see, both types of characteristics: impersonal and objective ones. In addition to these styles, attention has to be paid to different

geographical, historical and social dialects, and the personal style of the ad addressers and, occasionally, that of addressees.

## **2.18 Previous Studies**

Title: **The Stylistic Analysis of the Magazine Advertisement**

Atkins Chocolate Chip Granola Bar

By: **Min Li**

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Date: **September 2009**

### **Abstract**

This paper gives an overall analysis of the advertisement of “Atkins Chocolate Chip Granola Bar” from the aspects of linguistic description (graphological style markers, lexical style markers, syntactic style markers, grammatical style markers, and semantic style markers), textual analysis (the layout and the paragraph development, cohesive devices) and contextual analysis (medium of communication and role-relationship) by the application of modern linguistic theory and stylistic analysis pattern in order to find out the general stylistic characteristics of commercial advertisements. This paper can help readers better understand and appreciate the language of English advertisements.

### **Conclusion**

This advertisement “Atkins Chocolate Chip Granola Bar” adopts many devices in linguistic, textual and contextual aspects. It uses well-organized language, exact figures, eye-catching and bright pictures and affirmative adjectives to describe the good quality of the product. By the use of these devices, the producer can better communicate with the consumers and make the product more popular among the consumers in order to achieve the goal of ever-lasting purchase and popularity among the consumers.

## **2-Advertising English and ESP**

**Title: The British Cosmopolitan Advertisement as an Example of ‘Specialized’ Text**

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**Date: December 2006**

### **Abstract**

Advertising English is characterized by several linguistic, pragmatic and functional features that distinguish it from other varieties of English that are not specialized. In this paper we have analyzed the linguistic (i.e. graphic-phonologic, morpho-syntactic and lexico-semantic), pragmatic and functional features of advertising English, using a sample of 1142 advertisements run in British Cosmopolitan in 1999 and 2000, and have considered their closeness or distance from general English texts. In short, this analysis has proved that advertising

English is a variety of ESP (English for Specific Purposes) with a low degree of specialization and of a social type, which is on the borderline between GE (General English) and ESP. It has also proved that although related to EBE (English for Business and Economics), because of its economic content and purpose, advertising English seems to be closer to GE than EBE.

### **Conclusion**

Advertising English shows regular features at each level of grammar. In this sense, advertising English shows certain features frequently found in ESP texts. These characteristics are mostly morphological, lexical and syntactic, such as the use of foreign names that are transformed into English words, complex noun groups with heavy pre-modification, adjectives in noun pre-modifying patterns and in the comparative and superlative forms, verbs in the indicative mode and/or in the present tense, neologisms or borrowings. The

syntax of advertising English also presents, on the one hand, particular patterns and units that are frequently used in specialized texts, such as morphological structures composed of learned terms, group units, abbreviations, acronyms, specialized borrowings, nouns derived from verbs and short sentences. On the other hand, and also in line with the usual trend in specific languages, there are a few examples of subordinated clauses which are mainly introduced by “when,” “if” and “because.”



## **CHAPTER THREE METHODOLOGY**

### **3.0 Introduction**

This study applies content analysis to chart functions of visuals in newspaper advertisements. The goal of developing sampling frames was to select newspaper that will represent a wide range of readership and demographic categories. Content analysis is focusing on either quantitative or qualitative aspects of communication messages. Especially for the study of advertising, a quantitative content analysis can move beyond counting to deal with the meanings that advertising attaches to. In this regard, quantitative content analysis may be one of the appropriate approaches to assessment of the cultural impact of the societal changes on advertising.

Fairclough (1992) three-dimensional frameworks are three aspects of discourse which present some closely-related layers called:

- a. Description of textual analysis.
- b. Interpretation of production and reception and
- c. Explanation of social conditions which affect production and reception.

To describe the text as a whole, the type of the text, the sequence of the materials and the overall layout and even visual aspects of the text are considered. To interpret the text, the relationship perceived within different processes of the text at the level of production and reception is analyzed. The study scrutinized the discourse of advertisements with more details which include items such as perspectives, presence and absence, then for manipulation of meaning, presupposition, personalization, personification, elatives, and topicalization were detected. At the level of explanation, discursive processes will be analyzed to reveal the reason for choosing the particular linguistic forms and functions regarding the cultural, social and even historical realities; in the

analyzed texts the sequences are sometimes slightly mixed or alternated to match the natural flow of ideas in the texts.

The analytic perspective that present here takes the view that advertising is treated as ordinary communication, and that advertising language is treated as ordinary language. As going through some of the basic concepts from linguistics that it will use, and see that advertising language is not qualitatively different from ordinary language and that the ideas from linguistics and semiotics that have been applied in many domains of language and cultural behavior carry over directly to the analysis of advertising.

### **3.1 Methodology of the Study**

To answer the study questions, content analysis is used, both quantitative and qualitative of the one year (2009) of the "SUDAN VISION" a Sudanese newspaper. Advertisements were chosen as the tool for analysis for many reasons; Advertisements particularly print advertisements are important because they are visual records of behaviors, values, lifestyles and roles of objects of culture at time.

Dawson (2002: 20) mentioned that, combining both qualitative and quantitative research, which is called triangulation. Many researchers believe this is a good way of approaching research as it enables you to counteract the weaknesses in both qualitative and quantitative research.

#### **3.1.1 Content Analysis**

The suitable method of this study is content analysis. Analyzing the content of an advertisement is to study the message itself and not the communicator or audience.

Berelson (1952: 55) defined content analysis as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication".

To be objective, the study needs to follow formulated rules, paying special attention to the coding system of this study. The research must also be

systematic, in that only the relevant data will be recorded. And finally, the study must be quantitative; the extent, emphasis or omission of any given analytic category is critical to its success.

Kolbe (1991: 244) listed the benefits of using content analysis;

*first, it allows for an “unobtrusive appraisal of communications”. Secondly, content analysis can assess “the effects of environmental variables and source characteristics on message content, in addition to the effects of different kinds of message content on receiver responses”. Finally, content analysis provides an “empirical starting point for generating new research evidence about the nature and effect of specific communications”.*

Despite the effectiveness of content analysis, there are some limitations connected to this method of analysis. Kolbe (1991: 244) warned that this method of analysis is susceptible to the bias of the researcher, content analysis studies are constrained in their potential and usually yields categorical data. To mitigate these problems, qualitative analysis was also will use. The combination of the quantitative and qualitative analysis provided both statistical and descriptive information.

Denzin et al. (2000) recognized the importance of combining different forms of analysis.

Flick (2006: 36) stated that the combination of multiple methods of analysis adds both complexity and richness to any study.

### **3.2 Procedural Outline for Quantitative Content Analysis**

The study looked at advertisements found in "SUDAN VISION". It was necessary to have access and photocopying rights to "SUDAN VISION". It was between 1/1/2009 and 31/12/2009. The total numbers of advertisements in the study are 5813 advertisements. The advertisements were individually coded using the coding sheet and the operational definitions. The percentage of agreement method was used to determine inter-coder reliability.

The advertisements were collected from all newspapers during the year (2009). The advertisements were full page and some in different size, repeated

advertisements were discarded. The data was divided into categories in order to effectively show the different types of advertisements.

The advertisements were coded according to the coding scheme and the results tabulated.

Category reliability is paramount to a study of this nature. The categories must be formulated to present competent definitions that the coders can understand.

Despite these limitations, study will be analyzed and coded as follows; the setting of an advertisement showing an abundance of luxurious items and clearly showing the appearance of both intellectual and material superiority is labeled as upper class.

### **3.3 Validity and Reliability**

Porte (1984: 49) defined validity as "the extent to which an instrument measures what it purports to measure". Close examination of the units of measurement, categories, sampling procedures, and results, the instruments appear valid using some form of content validation or face validity. The validity of the study can be checked if an instrument measures what it purports to measure.

“If sampling design is faulty, if categories overlap, or if reliability is low, the results of the study probably possess little validity”.

The researcher used face validity as the technique to check that the study would be found. Face validity assumes "an instrument adequately measures what it purports to measure if the categories are rigidly and satisfactorily defined and if the procedures of the analysis have been adequately conducted". After carefully examining the coding procedure and making the necessary changes, the study appears to be valid.

The study was a longitudinal content analysis, which compared advertisements during the year (2009). The dependent variables were the groups of "SUDAN VISION" advertisements that appear in the year (2009).

The independent variables will be credibility of central figure, relative size, product featured, product advertised, promotion of the medium, price of product, function ranking, setting/ relationship between models within the advertisements, and the perceived class within the advertisements.

### **3.4 Qualitative Analysis**

Sumner and Tribe (2008: 99) argued that, the fact that many of the advertisements do not feature a model means that a purely quantitative analysis of this group of advertisements would not be effective. There is not enough information about these advertisements to draw any conclusions. This problem was anticipated before the analysis and the researcher previously decided that if the results of the study did not yield the necessary abundance of statistics to ensure an effective analysis, the researcher would qualitatively analyze a subset of the advertisements, specifically the group of advertisements that feature models. The method of inquiry used was textual analysis.

Qualitative research tends to be less precise than quantitative analysis and this makes validity and reliability checks more difficult to calculate. “a reason that qualitative researchers are less concerned with the precise form of measurement- and therefore cannot distinguish between reliability and validity checks- is that they are concerned more with the content than the form of the observation. What matters are that each additional piece of evidence is consistent with the other observations and not that each observation is identical.

This is an important difference between quantitative and qualitative procedures. The qualitative analysis will take the form of interpretive textual analysis. This method of qualitative analysis seeks to look deeper than the denotative meaning and examine more connotative social meanings. The textual analysis approaches often view “culture as a narrative or story-telling process in which particular “texts” or “cultural artifacts” consciously or unconsciously link themselves to larger stories at play in the society. Radway (1984: 133) stated that

*The insights of textual studies may help to remind other qualitative researchers that while data sets hold information, they are, first and foremost, texts, which must be analyzed and interpreted to yield that information.*

Qualitative researchers work “inductively (using a particular set of facts or ideas to form a general principle) rather than deductively (to reach an answer or a decision by thinking carefully about the known facts) instead they generate hypotheses from their data”. In this case, hypotheses have been determined prior to the analysis however the qualitative analysis will look openly at the advertisements for patterns and topics to emerge, and not to purely test the hypotheses. There has been a “growing awareness of the complexity of mass communication. A realization that media texts are not carriers of single meanings, let alone a single, dominant ideology; that their “content” is carried, in part, by the mode of address; and that audiences are active in interpreting media, genres, and texts”.

### **3.5 Textual Analysis Procedure**

The researcher looked at the sub-set of advertisements that contain models and wrote a brief description of both the visual and the headline. Although, the researcher was more interested in the visual content of the advertisement, it is difficult to disassociate the headline from the picture. Also, the headline can carry significant information about the aim of the advertisement, which can strengthen the understanding.

The advertisements were analyzed first by writing a short synopsis and then from this patterns and topics should appear.

The thematic analysis is a way of seeing something that does not appear to others, even if they are observing the same information, events or situations. Thematic analysis moves through three phases of inquiry; "recognizing an important moment (seeing) preceded encoding it (seeing it as something), which in turn precedes interpretation".

Through thematic analysis is able to perceive a pattern, or theme, in seemingly random information. After a pattern is recognized, it is important to encode it or classify the description.

In this study, the researcher looked for thematic patterns within the following areas, firstly, the portrayal of stereotypes, relative size and function ranking. Secondly, the study looked at how media are portrayed in a social setting, specifically how models are shown when they are using a medium and the perceived class within the advertisement. And thirdly, the study explored the promotion of the media, particularly if a medium is presented as a form of leisure or if it was featured more often as a business-related activity.

These themes were generated deductively from prior research, but some thematic analysis can be initially generated inductively from the raw information. The third step in thematic analysis is to interpret the data. The advertisements were looked at with themes already in mind; however through the qualitative analysis further concepts became evident.

## **CHAPTER FOUR**

### **DATA ANALYSIS, INTERPRETATIONS AND DISCUSSION**

#### **4.0 Introduction**

In this chapter, different items from "Sudan Vision" newspaper is selected to analyze, "Sudan Vision" is a Sudanese newspaper issues in English language.

The goal of advertisement analysis is to break down a specific advertisement into its component parts to see how it works, and how it persuades.

Taking linguistic, pragmatic and functional features as general criteria to distinguish between English for specific purposes from general English, the researcher will analyze the relation between the text and image, linguistic, pragmatic and functional features of Sudan Vision as a sample of 5819 advertisements published between 1/1/2009 and 31/12/2009.

This year has been selected randomly, as we all know that the advertisements have change during time due to many reasons. However, the focusing will be on the analysis of these advertisements during the year 2009.

In the advertisement's markets many factors that advertisers used were appeared. The main purpose of advertisement is to persuade audiences to purchase goods.

Manufacturers take many actions designed to enhance the demand for their products. They generally deal with product design and packaging, price structures at wholesale and retail levels, training and deployment of sales personnel, and economic and contractual dimensions of the distribution channels they employ. They also engage in media advertising.

Consumer purchase decisions are affected by many external stimuli. Consumers take into account their own experience, the experiences of friends and relatives, conversations with salespeople and other experts, data on relevant



prices, and information about product attributes obtained from a variety of public sources. Purchase decisions may also be affected by media advertising. Print advertisements are everywhere around. Whenever one reads a newspaper or a magazine, or goes outside and sees a billboard, print advertisements are obvious and unavoidable. Analyzing the advertisement to discover its true meaning is important to understand its intended impact and intention.

#### 4.1 Examples of Advertisement

**Table (4.1)**

##### **Advertisements in the 'Sudan Vision' Newspaper in Categories:**

<b>No</b>	<b>Category</b>	<b>Total</b>	<b>Percentage</b>
1	Equipment	1871	32.6%
2	Banks and financial	1527	26.2%
3	Transportations	0545	07.9%
4	Hotels and restaurants	0403	06.9%
5	Health care	0026	00.4%
6	Security company	0288	05.9%
7	Institutions and colleges	0310	05.3%
8	Agencies	0052	00.9%
9	Communications	0153	02.7%
10	Cars	0023	00.4%
11	Newspapers and magazines	0204	03.5%
12	Foods and drinks	0089	01.5%
13	Furniture	0231	03.1%
14	Rent houses and apartments	0053	00.9%
15	Supermarkets	0014	00.2%
16	T V channels	0091	01.6%
17	Cloths and shoes	0023	00.4%
18	Fairs	<u>0007</u>	<u>00.1%</u>
	Total	5819	99.95%

The copywriters leave no stone unturned to attract, persuade and manipulate the consumers. An advertisement is not merely to be read and absorbed by the reader; it has to startle and engage him.

In Griffith's (1979) words, "the objective is to grab people's attention and to get the name up front..." To study the strategies and ideology behind creation of advertisements, a semiotic and critical discourse analysis has been done.

The following analysis explains how the simple looking advertisements are created with great caution and conscious projection or omission of certain things.

## 4.2 Equipment

The Cambridge Dictionary (2008) defines the term equipment as "the set of necessary tools, clothing, etc. for a particular purpose" it is an uncountable noun. According to the number of equipment that found during the year (2009) in "SUDAN VISION" there were 1871 advertisements about equipment. Here are analyses of some of them.

### 4.2.1Accommase

Figure (4.1) ACCOMMASE

Exported from (Sudan Vision issue No. 1655- first page- 1/2/2009)



Here in this advertisement, first of all it is sent to specific group of people, who are concerned with safety. There are clear alliterations in the

words "fire fighting, fire alarm, safety, security, systems, supply, sales and services- personal, protecting- equipment and engineering" these give musical sound as the definition of the term alliteration "the same sound or sounds, especially consonants, at the beginning of several words that are close together".

In this advertisement text, one can read the whole advertisement without coming across a main verb. There is a widely spread tendency to punctuate phrases. One reason is that the reader of the advertisement turns to the visual layout, which provides many clues to correct interpretation, so the explicit structure of the sentence is not so important.

A metonymy is "the use of a single characteristic to identify a more complex entity. It is extremely common for people to take one well-understood or easy-to perceive aspect of something and use that aspect to stand either for the thing as a whole or for some other aspect or part of it."

In this advertisement the use of short sentences to identify complex entity.

The words "fire fighting" were used as short sentence which know as bad grammar because it must be "fighting fire" the substitution of nouns "fire and fighting" the correct to be "fighting fire" means defeat fire by using the device.

As normal the fire makes damages and it must be fight, from my point of view the mean purpose of this equipment is be used in fighting fire. The head of this sentence is "fighting" not "fire" then it must come first. In this sentence there are two nouns without a verb.

In general, noun phrases in advertisements are far more complex than verb phrases. In advertising language, the interesting part of the noun phrase is the pre-modifying part, which is usually very complex and is characterized by certain unusual structural features. The complexity of pre-modification is based on the effort to catch, describe and specify the properties of the product in attractive way.

"Fire alarm" is a device such as a bell or siren that warns the people in a building that it is on fire, as in first this is a device and it should use as head of the sentence as "theme" as Halliday (1985: 39) defined the term "theme" as "that element which comes in first position in the clause". The definition is functional, as it is not how the category of the theme is defined. Also it is starting point for the message "it is what the clause is going to be about".

The third part of the advertisement is "safety equipment" which gives information about the situation of this equipment as "safety", which means anyone can use them without any risk. The safety must be connected with equipment, the ambiguity here is this equipment are safe or to safe the equipment. As this advertisement is about equipment so it about how to save the equipment in other companies, here the owner can find the ability to save them.

"Personal protecting" protect is to keep someone or something safe from injury, damage or loss. Those people can offer even special protection to individuals as guard.

Also "security systems"; which are devices put in building to protect it. The "s" in systems means there are many types of system, one can select which is better according to his building or company.

"Engineering" there is no details about the engineering; what are they? The audience can just imagine and all are available, also the word "supplying" which has unlimited purpose. But the word installer is connected with the words "engineering and supplying". The advertisement was ended in the expression "after sales services" by which means "do not worry about the maintenance after sales the company will provide this service. It is a kind of insurance.

"In services for 20 years" here the use of numerals is necessary if the copywriters want to define the characteristics of the product exactly. Numerals are used to define quantity of various aspects, for example percentage of some

substance in a product, number of years in connection to the length of the tradition of the product, this gives the audience background about the age of the company, of course they did a lot of services in this regard and they had long experiences.

The slogan of the company was put over the advertisement with the flame of fire, that is to say we concentrate on fire and safety equipment.

By the end the full address was put in clear and full details. This advertisement was repeated in the same place of the newspaper during the whole year (2009).

#### 4.2.2 APS Shouna

Figure (4.2) APS SHOUNA



This image was imported from "SUDAN VISION" newspaper issue No.1655 p14. (1/2/2009)

The "APS" abbreviates "Advanced Power Solutions". This advertisement is about the power machines, the audiences are that people who concern in power and its solutions. As it gives polite invitations in the sentence "you are cordially invited ..." but they fail to choose the right color, the red color as it connected with power but it means danger more than power, also it attracted the audience. Special group of audience here will read this advertisement easily, from the first vision they know the trademarks and names of the strong companies.

The weakness here is the lack of fair duration, and working hours, also the delivery options and transportation. There are addresses, faxes and an E. mail of the company. The slogan of the company is "spirit of giving", the word 'Giving' has many meaning; as it precedes by 'of' that means it is noun not adjective; so it means; 'the act bestowing as gift; a conferring or imparting, the act of softening'

If the advertiser has one item he only needs one buyer, here the different items means there are many buyers.

#### **4.2.3 Ultra Tech**

The word ultra which means "extreme or extremely" followed by the word 'tech' according to Cambridge Advanced Dictionary (2008) it is an abbreviation for technical or technology, if it stands for technical, it will mean "the knowledge, mechanics or methods used in science and industry". If it indicates 'technology', it will mean "the study of knowledge of practical, especially industrial, use of scientific discoveries".

Here the advertiser uses this pun word "in abbreviation" to give you whatever you look for, whatever technical or technology. Whenever, it is exist and it is extreme.

The using of pronoun 'your' gives a feeling of possessive that makes others relax. It considers how the reader and other participants are positioned as allies or in-group members with the author.

'Ultimate security partner' the partner here as the advertisement sent the message is people who interested in security and they have something they afraid about. They sent a direct question 'are you tired from constant thinking about the safety', as it is clear this is "yes/no" question which it depend on one answer, either yes or no. They want you to answer in "yes". This is a proposition that your problems will be solved, if you buy our products. Because they advise you to 'worry no more', no need to worry, all your problems will be solved.



The items which are mentioned here are:

CCTV: CCTV as an acronym for "Closed Circuit Television" <http://www.tech-faq.com/how-cctv-works.html> defined. "Closed circuit" as it's defined in (OED) as "the complete path of wires and equipment along which an electric current flows" an installation of directly connected components creating a circuit (a regular pattern of visits or the places visited) which cannot be viewed by anybody outside of the circuit. The word television refers to cameras. These cameras allowed to specific people to be observers at.

Access Control System: An access control point, which can be a door, turnstile, parking gate, elevator, or other physical barrier, where granting access can be electronically controlled. It designed to work together seamlessly, Access Systems' products provide you with the technology you need to deliver sophisticated security solutions from the simplest to the most challenging.

Intruder Alarm: is system monitors and detects unauthorised entry to properties homes and businesses alike, and alert the property owner or authorised third parties to an intrusion. For electrical installers, the ability to offer customers the opportunity to have a protection system installed in their properties at the same time that other electrical work is carried out, can generate a lucrative additional revenue stream.

Fire Alarm System: is number of devices working together to detect and alert people through visual and audio appliances when smoke/fire is present. These alarms may be activated from smoke detectors, heat detectors, water flow systems, which are automatic or from a manual fire alarm pull station.

Electronic gates & barriers (Sourcing Guide for Electric Barrier Gate)  
Security products and security solutions keep people safe where they work and live. We are a premier online security products industry directory that delivers the most comprehensive guide to the latest in security products. Our manufacturers offer dependable safety and security products at affordable prices. Protect your family and home. After all, it is the place where you should



feel safe and secure. We provide you with the absolute best protection and ongoing support in the security industry today.

Walk through Metal Detectors.

Walkthrough Metal Detector can easily detect weapons, such as knife and gun, and any metal articles which are hidden in human body. People screening solutions are used in a variety of applications including: airports, borders, courthouses critical infrastructure, cruiseships, defense, law prisons, public and federal buildings, special events, and seaports. The weakness in this advertisement is the image of persons here, they are not Sudanese people! That is to say Sudanese can not use this kind of equipment?

#### 4.2.4 Kone Elevators and Escalators

The advertisement is for KONE Elevators & Escalators, with SEFERIAN & CO. LTD. as the sole distributor in Sudan. It lists services such as passenger elevators, cargo elevators, and escalators. A key feature is 'Installation and Erection Available FREE OF CHARGE maintenance service for a period of 1-year'. The ad includes images of a modern glass elevator and a metal escalator. Contact information is provided at the bottom: Tel: 83 774639 & Fax: 83 781608 &. The KONE logo is prominently displayed. There is also Arabic text at the top right of the ad.

it is a branch of Saferian Company which is working on equipment and services. This advertisement is directed to audience who interest in constructions. The items are: passenger elevators, that mean there are other elevators that the company can offer, its cargo elevators, the word cargo here

makes some confusion because it can mean "the goods carried by a ship, aircraft or other large vehicle", also there are escalators which it means 'a set of stairs moved up or down by electric power on which people can stand and be taken from one level of a building to another, especially in shops, railway stations and airports' and this is for constructions. The audiences here are special engineers deal with building.

There are which it calls services after sells; installation, erection (the act of building or making a structure), maintenance free, but it isn't all time but just for one year.

To see others that it's an old company, they put their date of established to emphasis that they have a great experience in this issue, and they are dependable.

Images here indicate to the types of their items, passenger elevators, erection and cargo elevators. 'Elevator is an American word, but the United Kingdom use the word 'lift' instead of elevator'.

#### **4.2.5 Alwatania Computer**

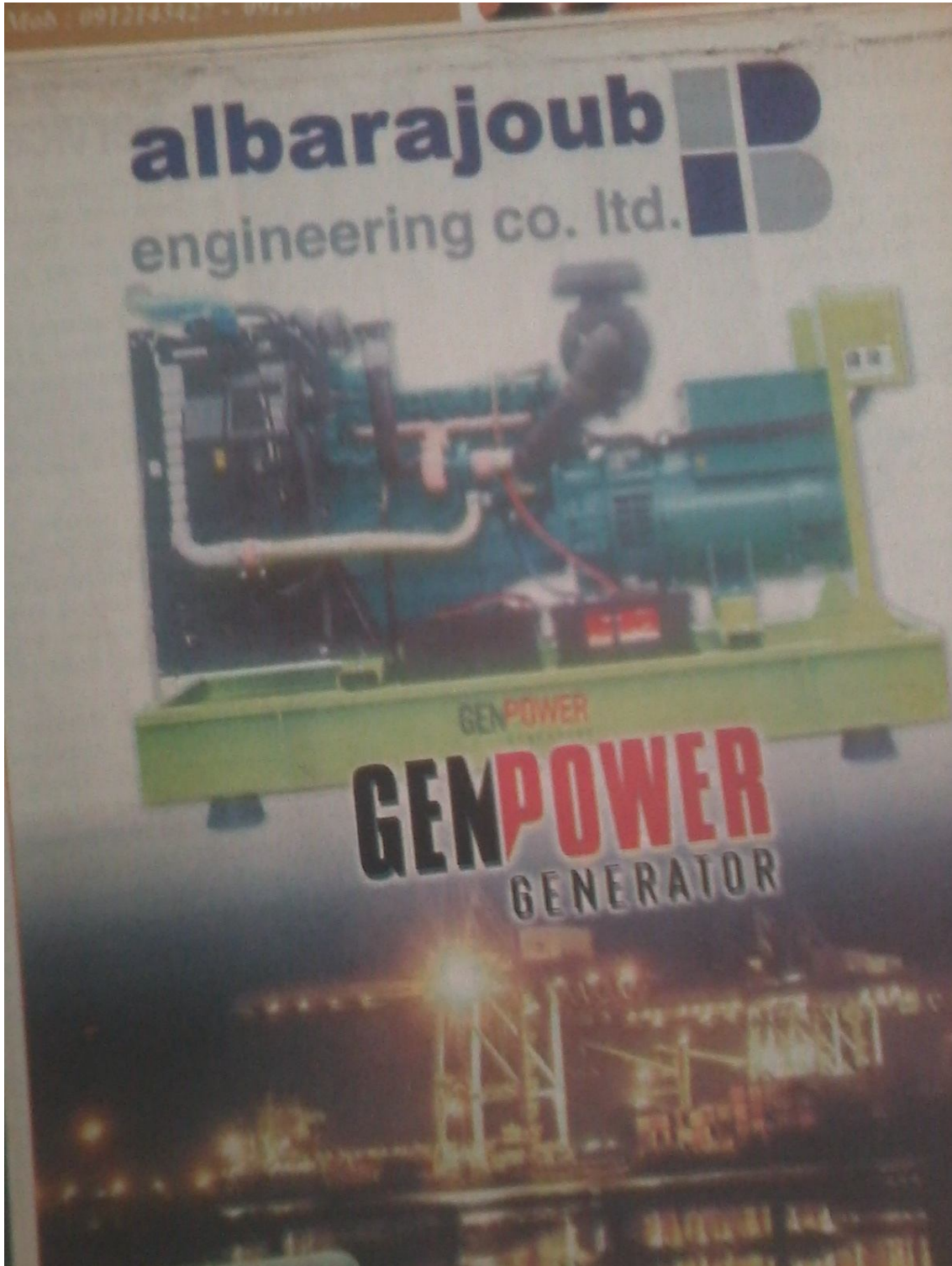
It is very simple advertisement. They use two colors; brown which symbol to; Earthy, simple and evocative of honesty and simplicity, it is used by organic companies to emphasize the links to the soil, and pink which is paler shade is often have 'girly' association while dusty pinks have a sentimental tone- both use are relatively clichéd and absolutely everywhere. The repetition of the word "new" in all four lines to emphasis the meaning and to show they mean them exactly. New location it means that they changed their old one, but they didn't mention to that new location, the address which it contain the e-mail and telephone number and fax number. New service it is indicated that their old services may be not satisfied the consumers. New technology means that will bring last versions of technology, here may they lie to their audiences. And the end 'new prices' but they don't mention to the prices if increase or decrease, so it is vagueness and can make the consumers afraid about new

prices. The image is about the globe as to say we will put the world in your hand.



#### 4.2.6 Albarjoub

From the title it's an engineering company, or there are others branches deal with other items. Here the very clear observations is the writing the name of the



name of the company in lower cases letters which it breaks the rules of capitalization when dealing with nouns. The slogan of the company is the letter B with two different colors; grey which indicates to warm color; in the same time it is mixing of the two colors white and black. The gray color associated with security and solid, it is symbolic of conservativeness and boredom also it connotes maturity, old age and dignity. And the color blue which it symbol of cleanliness, technology and security. In the same time the word 'power' it is written in red color, it is the color of energy and fire. The rest of the picture is taking during night.

### 4.3 Communications

#### 4.3.1 Canar



Issue 1707 On page 9 date 2/4/2009

Canar is a communication company in Sudan which selected the red color as a color of slogan. In the red color they wrote in "Bauhaus 93 fonts" 'double the talk for free' as a way of transliteration to emphasize the meaning. Double here has more than one meaning; no free talk unless you make double calls, or are those calls to same person in same time, or any double call. In the picture there is someone who hold two receivers making two calls, it's lie here is no one can speaks two calls in same time. There is an order "recharge" also it has two meaning; either recharge the battery to be ready for calls or recharge your account. The date here is to emphasize that not after the fixed time. If you do it in that time you will receive the amount double.

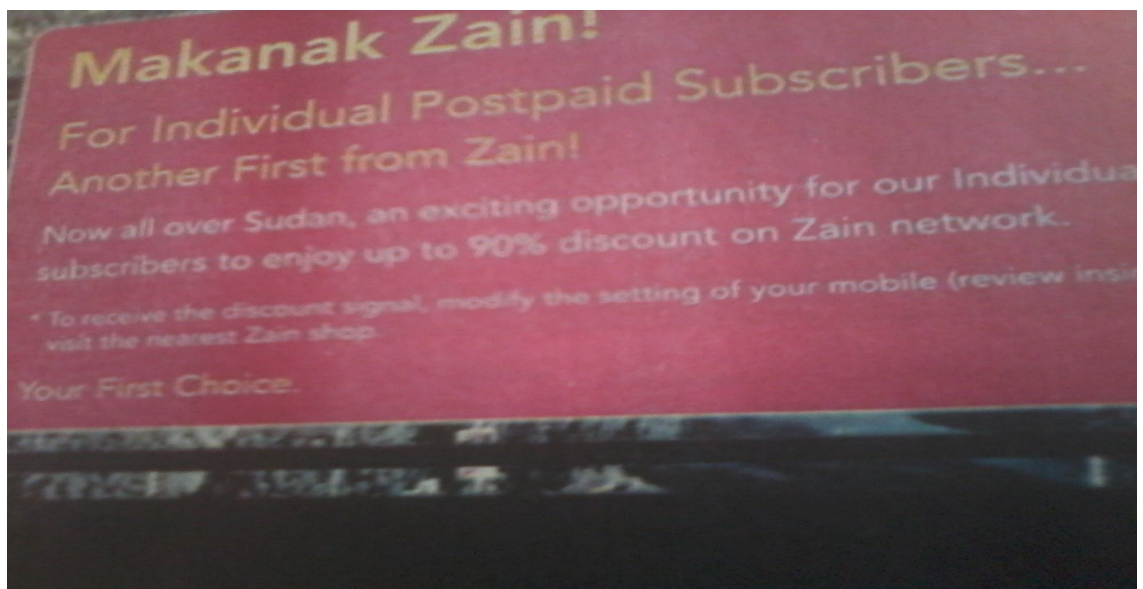
In lower case there are some remarks about the percentages of offer when you have added account, it began with the word 'you can' the consumer is told the product gives him or her 'ability' to do this or that. But they did not mention to the real price per minute.

#### **4.3.2 Zain**

This advertisement is started with Arabic words "as transliteration", "MAKANAK ZAIN!" with using "!" an exclamation mark, "OALD (2005:529) defines the word exclamation as "short sound, word or phrase spoken suddenly to express emotion" also (CALD 2008) defines the word exclamation as "something you say or shout suddenly because of surprise, fear, pleasure, etc" from the two dictionaries mentioned above the meaning of this word may give many emotions; excitement, surprise, shock, fear or pleasure. Here this mark might mean that, subscribers are not allowed to have this service! Or it is surprise the subscribers will be excited when they use this services! Or the worst thing, they are afraid when they are using this service. In the sentence "for individual postpaid subscribers..." three dots mean something hidden or not mentioned, one of them is "another first". The bad semantic here is "another first from Zain" as normal that, 'another' as it defines in OALD (2005: 54) is a

determiner or pronoun means 'one more; an extra thing or person'. The word "first" as defines in OALD (2005:579) as " det, ordinal number, adv, and noun; det, ordinal number means happening or coming before all other similar things or people, adv, before anyone or anything else, if it is noun it must follow by 'the' or 'a' e.g. the first person, a first. After first as usual there is second not another first because there is one "first" not more. Also they use an exclamation mark. The expression "all over Sudan" makes confusion, what that mean? Is it all Sudan as geographical area, or just the area that covers by the network? The using of progressive in "exciting" means the continuous of it without limit.

The good news for individuals subscribers are 'enjoy up to 90% discount for all calls on Zain net works' that means others networks not including. The order to activate the service is to call Zain shop. At the end there is "your first choice" in which the advertisers used the pronoun 'your' to emphasis that just for your, the word choice differ in meaning to the word opportunity which is used at the top of advertisement; (to do something) and choice means 'an act of choosing two or more



### 4.3.3 Thabit

Issue 1713 date: 9.4.2009

At first notice, the advertisement is just an ordinary advertisement promoting a certain kind of goods/property. However, when we try to look at it again not from a common viewpoint but from the aspect of discourse, this advertisement brings about a number of questions. From the point of view of discourse analysis, this creates a number of problems. The questions that might come up in our minds are at least as follows:

(1) How can we categorize the linguistic forms used in this advertisement —are they just words, clauses or sentences? The answer to this question can lead to other questions;

(2) Can the stretches of the linguistic forms used in the advertisement form a communicative text?

(3) Does this advertisement convey truthful information? And

(4) What is the relation between text and image?



There may be some other problems arising from the advertisement above, but in this discussion I will only focus on trying to answer the specified



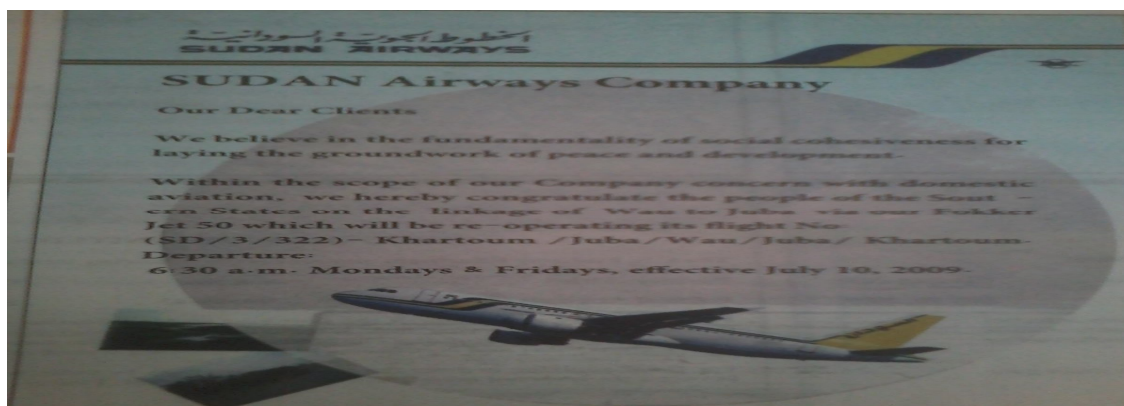
questions above. To answer those questions, I will draw on several approaches commonly used in discourse analysis. The role of pragmatics in this discussion will also be quite apparent.

This advertisement begins with imperative word "enjoy" as the calling is just a kind of enjoyments. Without mentioning to what are these offers and how many the rate of the discount is, but this is connected with fixed-fixed telephone only, that means in same network of the company. The word 'district' which means: OED "an area of a country or town especially that has particular features". The using of the pronoun "your" which indicates as normally to possession, it means "you" not anyone else, the pronoun you is complicated one because it can be used for male, female, singular or plural. The word "Only" it comes with capital letter to emphasis that just only and no more, within your district this can be understood in many ways as there is no direct mention to the specific company one can make calls to any other network just fixed-to-fixed telephone may be to all companies without specific one which it can make confusion and lose of money.

The image is another thing here, the little girl (the using of a girl means females are more talkative than males) holds the receiver as she wants to speak as normal she can't speak according to her age, but she opens her mouth to indicates that she wants to say something, and beside her the man encourages her.

#### **4.4 Transportation**

##### **4.4.1 Sudan Airways Company**



Issued No.1791- 9.7.2009

As usual facts that the letter is addressed to specific people, in this letter which is from the company to its customers to announce what's new? Advertisements like literary texts are not aimed to a single private reader target, "narratees are people who receive the letter". These narratees might be specifically addressed or might be less specific group. The letter begins with the pronoun "our" to emphasis that not all narratees are included but specific one who are the customers of the company. The narrator refers to himself as "we" which we take to be the voice of Sudan Airways Company whose logo appears at the top of the advertisement.

The phrase "we believe in" is an indication of that something is good, right or acceptable.

The word "laying" which means to put down, is connected with airplane when it lands on the ground, also the first part of compound "groundwork". Back when parts of speech were taught in public schools, we all learned that lay is a transitive verb, the kind that takes an object (today the workers will laycarpet); and lie is intransitive (I'm going to lie on the carpet until this moody passes). (Lay is also the past tense of lie, which confuses a lot of people unless they commit it to memory. They are good selection of words in specific text. The context of situation here connected with the time of peace announced in Sudan after Abuga's delegation in Nifasha. So, the narrator used to tide his costumers with the political situation by mentioning two words "peace and development". After this short paragraph the narrator went to give the purpose of the advertisement, that there are regular trips between towns in south Sudan. The audiences of this advertisement are the people of Southern Sudan.

The plane model was mentioned here to focus on them not others. Also fixed time of departure and days were put.

The image which is consist of plane which is mentioned the advertisement "Fokker jet 50" in a circle to indicate to unlimited movement

between towns, the background color is light blue which is the color of the company, the slogan of the company was written in bold and capital to focus on the name.

#### **4.4.2 Marsland**

This advertisement begins with the imperative word "don't" to indicate that there is something valuable will be mentioned after. They use the third person "you" indirectly to indicate that you are who we speak to not anyone else, you are the narratee. The imperative is used with negative form in present simple. In the phrase "don't miss this chance" the determiner 'this' to indicate a particular thing which is 'chance' which will be mentioned. It is written in bold, upper case and red color to give a full tension. In the body of advertisement also begins with imperative word 'join' as it is defined in (CALD) as "to become a member of an organization" from this definition it is clear it is an invitation to be a member of "Marsland". The use of adjective "frequent" to let other know they are going on in the operation without interrupted. That mean don't afraid we will be there whenever you need to travel anywhere. The tidings or augury is that there is a big discount up to 60% for those who were joined as members, without mentioning to the numbers of trips per year, month or just frequent time. There are also another tidings; free tickets and baggage allowances with clear percentage or amount of money. "Get your membership card now" another command to be a member by getting the membership card. The question here how and where can someone get this membership card? Is it from any agent office or from the head office only? Is it allows to anyone to be a member?

'Fly our daily flights' in red color to attract attentions, it is foreshadowing that everyday there will be a flight to 'Juba' as it mentioned by the abbreviations "KRT-JUB-KRT" as in aviation language means Khartoum –Juba –Khartoum.



Issue 1658 1/2/2009 p16

#### 4.4.3 Feeder Airlines

This is another sample of aviation, the word 'feeder' it is an adjective (only after noun) means according to (OALD 2005: 563) "of roads, rivers, etc leading to a bigger road, etc". To pride of South Sudan, as slogan of the company; the pride which means OALD (2005: 1196) 'as a feeling of pleasure or satisfaction that you get when you or people who are connected with you have done something well or own something that other people admire'. This advertisement is directed to Southern Sudanese according to situation of "peace". So the audiences here are known, in the advertisement there is a map of Sudan; with name of towns: Juba, Waw and Rumbek, as the area of working.

In the image there are clouds, it gives indication that the relation between the flying and the sky. And the sun disappeared behind the clouds; there is something unclear they need the passengers to discover it. Also there is an

animal which is flying; it is not clear the type of that animal, but all animals can fly just have wings except this one. Is it imaginary animal or to show that they can do the hard thing to satisfy the passengers.

The advertisers repeat the words 'Feeder Airline' to emphasize the name of the company to be easy to recognize.



## **4.5 Banks and Financial**

### **4.5.1 Arab Sudanese Bank**

From the name is it a complementation between Arab and Sudanese? Are Sudanese not Arab? Or just for the Arab in Sudan? This will make confusion for Non Arab in Sudan. The image appears two kinds of animals; horse and camel, the camel with bareback on its back, but the horse without. Both horse and camel connected with Arabs; there are used for travel and carrying baggage, but are connected with financial, as the camel from the early period of time is used to carry goods. The two animals are running to each other, or in

opposite directions, which mean to make different opinions come in same way. Running of the two animals here is giving the consumers feeling of continuous, that mean we will not stop. Camel is indicator to confidence, and the horse is indicator to wisdom. The back of image is in a grey color with some clouds, on the ground there are some bushes, the grey color indicates warm color saturation, signifies young people as being hopeful. They put three sentences separated by three dots to indicate that there are some words missed or omitted. The first sentence is "confident steps", confident here is an adjective which related to the feeling sure about own ability to do things and be successful, steps is plural of step that mean more than one. So, it is an augury that the steps will be safe as the moving of the camel slow and confident. The second sentence "wisdom of experience" according to Oxford English Dictionary the word wisdom means 'the ability to make sensible decisions and give good advice because of the experience and knowledge that you have'. The wisdom here is represented by horse. That means you can trust on us according to our long experience. The third sentence 'power of authenticity' it can interpret as; according to the meaning of the word 'power', if it means 'control' the meaning becomes 'the ability to control people or things. So, control authenticity', if it means 'ability' the meaning will be 'the right or authority of a person or a group to do something', if it means influence the meaning becomes 'strength or influence in a particular areas of activity'.



#### 4.5.2 Sudanese Egyptian Bank

This advertisement locates in issue 1676 in 25/2/2009 page 16. It is in two colors white and red to indicate that the slang of the bank. The first information written in red has great emotional impact. Those who select red are aggressive, impulsive and strive for success. "Transfer your money in Sudanese pounds", the main purpose of the bank is connected with money, one of the problems in Sudan is the transferring of money in local currency, people want to receive them in hard currency. So, this bank knows that problem then they predict that the money will transfer just in (3) seconds! Here how they count that time is it from the beginning of the operation? Or after the end of last order, in any way it is exaggeration according to the procedures.



#### 4.5.3 Financial Investment Bank

There are three different colors in this advertisement; blue, red and black, they used according to their purposes; Blue has a trusted worthy, dependable feel, is often the color of choice for financial institution as a result, so, the headline of the bank is in the blue. The subtitle is in red, they announce themselves as "top" dealer in Khartoum exchange market for the year 2009, without mentioning to explain this "top" as number one or just at the top of the list members. in the sentence "Shumoukh certificate a secure foreign currency investment through FIB" it is a short sentence lack of subject, it has many nouns 'Shumoukh, certificate, foreign currency, investment and the abbreviation FIB'. The transliteration word "Shumoukh" put in this way without translation as a name of this certificate, to emphasize the real name, the article "a" indicates to singular, the word 'secure' has many meanings; it is an adjective and verb, here it follows by the article 'a' so it is an adjective, it means



'likely to continue or be successful for a long time, with synonymy safe. So, this certificate is safe for investment in foreign currency.

In advertisement's body there are seven items about the steps which emphasize their facilitates; certificate name, Group Investment Fund "shumoukh", the

**Financial Investment Bank**  
*Top Dealer in Khartoum Exchange Market for 2008*

**"Shumoukh" Certificate a Secure Foreign Currency Investment through FIB**

The Financial Investment Bank (FIB) offers its domestic and foreign clients risk-free-foreign currency- investment opportunities according to the following details:

- 1- Certificate name: Group Investment Fund (Shumoukh).
- 2- Certificate Nominal Value : \$1000
- 3- Certificate term: One year renewable.
- 4- Investment Sector: Foreign trade financing through FIB
- 5- Grantor: The Central Bank of Sudan.
- 6- Expected Return: 5-7% partially payable in US dollars in the first half of the year.
- 7- Subscription Period: 1-30 April 2009.

*Subscription via Financial Investment Bank and Abroad Correspondents:*

**Address: -**  
Almanar Tower, Alsayyed Abdelrahman St. Khartoum  
Tel # 183 783850- 183783890  
Fax # 183 778161  
[www.finvestbank.com](http://www.finvestbank.com)

**Financial Investment Bank, Pioneer of financial investment in Sudan**  
**Awarded ISO Certificate "2000:9001"**

سفریان و شرکاء لیمتد

Certificate nominal value: \$1000, the vagueness here is this number is minimum or maximum?

## **CHAPTER FIVE**

### **SUMMARY, RESULTS AND RECOMMENDATIONS**

#### **5.0 Summary**

Analysis of a corpus of 5419 advertisements in "SUDAN VISION" for financial products suggested that adverts in these products sector mirror many of the characteristics of advertisements for consumer products. However, the characteristics of these products, the legal restraints applicable and consumer expectations as to acceptable types of sales approach all affect the language used to sell them. These differentiating characteristics include the division of most advertisements in these products sector into two immediately discernible parts. The main body of the advertisements, occupying the greater part of the advertisement, often includes an image clearly intended to imbue the product with certain abstract values which are then mirrored in the connotative language used. The small print occupies a much smaller area of the advertisement but presents a higher density of written text and includes only denotative language.

The role played by numbers in the description and comparison of products and their characteristics has clear implications over and above the sheer abundance of figures used in the text. It affects the incidence and type of adjectives found, accounts for the negligible presence of comparative and superlative adjectival forms, explains, at least partially, the low density of noun clusters and nouns in apposition and is a factor in the high incidence of ellipsis of verb forms.

The terminology used in the advertisements is another differentiating factor, as it pertains exclusively to the world of finance. The adjectives used tend to be factual, as do the adverbs, and contribute to more moderate product claims than are usually found in consumer advertising.

The tone of the advertisements is serious, there is very little use of informal language and product claims are attenuated, suggesting possible benefits rather than promising them. The use of modal verbs is very distinctive in these advertisements, with “could”, “may” and “must” acting out clearly delimited roles. The presence of some complex sentence structures and use of explicit connectors alternates with simple sentences found in juxtaposition.

No established pattern governing layout. Texts usually include a combination of headline, subheading, body, identifying information and image. Words, numbers and images all used to convey the message.

Adjectives and adverbs are frequently used to emphasize emotive meanings rather than denotations. Hyperbole is common, particularly superlative forms. Using of neologisms and loan words are frequent.

Terminology used to make products appear scientific or endowed with latest technology. Connotative language promoting values such as youth, independent tastes, informality, sophistication, adventure, novelty and modernity. Informal language; are very common, mirroring spoken language. Using of puns and metaphors are frequent.

Sentences are short and simple. Third person singular and plural used to denote “others”, people who do not use/consume the product in question. No specific information on modal verbs. Informal structures are from mirroring everyday spoken language common.

## **5.1 Results**

As it is not always clear when these features are text dependent or receiver dependent, their presence in a specific advertisement might give rise to disagreements. In fact, it seems that the only characteristic that everybody would agree on is that advertisements provoke controversy. To complete the preceding list, the following prototypical features are proposed in a speculative way.

1. The concepts are useful as you try to articulate important features of the components, and of the relations among them. Even though image and Organization are not expressed in language, the same linguistic concepts that apply to text can be applied to them.
2. It is important to remember that the almost unconscious act of getting the basic meaning of an advertisement is quite different from further issues of interpreting regarding whether you find an advertisement convincing or not, whether you think that it might influence your behavior or not, or whether you approve of the kind of scene and social values that are apparent to you in the advertisement.
3. Conceptual metaphor plays an important role in advertising part of selling power of an advertisement depends on how selected well-chosen the conceptual metaphor is that the picture and/or the words used in advertisement attempt to evoke in people.
4. Advertising language is not qualitatively different from ordinary language, and that the ideas from linguistics and semiotics that have been applied in many domains of language and cultural behavior carry over directly to the analysis of advertising. Advertising language tends not to use clear markers of cohesion, but is interpreted as being coherent. Advertisements answer a need for display and repetitive language.
5. The analytic perspective that as presents here takes the view that advertising is treated as ordinary communication and that advertising language is treated as ordinary language. Is multi-submodal, and can use writing.
6. Advertisements use a variety of substances, including some which are not used in communication elsewhere. Advertisements are multi-modal, advertisement can use pictures, music and language, either singly or in combination, as the medium permits. Advertisements make dense use of

parallelisms, both between modes (e.g. the pictures and music have elements in common), and within modes (e.g. the words rhyme).

7. Advertisements are embedded in an accompanying discourse and are presented in short bursts.
8. Advertisements, in their use of language, contain and foreground extensive and innovative use of paralanguage. Advertisements foreground connotation, indeterminate and metaphorical meaning, thus effecting fusion between disparate spheres.
9. Advertisements are often heard in many contradictory ways simultaneously. Advertisements merge the features of public and private discourse, and the voices of authority and intimacy, exploiting the features which are common to these poles.
10. Advertisements make extensive use of intertextual allusion, both to other advertisements and to other genres.
11. Advertisements have the typical restless instability of a new genre.
12. Advertisements are a discourse on the periphery of attention.
13. Advertisements follow a principle of reversal, causing them to change many features, as soon as they become established, to their opposite. Advertisements constantly change.
14. Advertisements seek to alter their addressee's behavior but this is understood by default, and need not occupy space or time. Advertisements are identified by their position in an accompanying discourse, and need not use space or time to establish their identity as an advertisement. And to give pleasure.
15. Advertisements use code-play. Advertisements are unsolicited by their receivers. Advertisements as verbal art are detrimentally constrained by the need to obey the orders of their clients. Advertisements that are printed only once are different from those that appear every day over a period of time.

16. None of the components of the advertisement is arbitrary, but none of them is meaningful in itself.
17. Discourse is what transforms our environment into a socially and culturally meaningful one.

## **5.2 Recommendations**

The researcher recommends that other researches should be focused on:

1. The advantage to confining study to one product is that the study can then be compared to other studies and different product categories in the future.
2. Advertising on which the contribution focalizes its attention.
3. Advertising in its influence on consumption gives a rise to problems as the influence of advertising on consumer information and knowledge, its persuasive power, its ability to create emotions, advertising effects on sovereignty and rationality.
4. The process of forming consumption patterns is a dynamic long lasting and ongoing process that is now influenced suddenly by economic crisis that with its consequences has changed many aspects of consumption. Economic crisis, as well as advertising, is some of the factors that can accelerate the development or change the direction of development of consumption patterns. A debate on effects of these factors is carried on in the paper.

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