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Analyzing Linguistic Features of Advertising Language

تحليل الخصائص اللغوية للغة الإعلان

A thesis Submitted in Partial Fulfillment of the
Requirements for the M.A Degree in English
Language (Applied Linguistics).

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Dedication

To: my mother, wife and children.

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Abstract

The aim of this research is to analyze linguistic features of advertising language. It essentially concerns with linguistic creativity which plays a crucial impact on its industry. The samples of the study are corpus of (26) adverts covering various types compiled from the press, TVs and the internet, published between 2000 to 2016, the method adopted is descriptive theoretical that intended to analyze the selected texts systematically. The study has come up with some findings: Advertisers use simple dictions and structures, merge images with texts, distinctive graphic and layouts, widely use of imperative and declarative form, as well as chopping sentences into several parts in order to ensure that the messages are clear and easily perceived by the recipient, deliberate deviational so used by advertisers as a tool to arrest consumers attention, to differentiate their brands, and to achieve their persuasive ends. The researcher has come up with following recommendations: There still remaining a range of further opaque areas presupposed to be unfolded, such as, companies and brands names, logos and characteristics of ad headline are extremely recommended. Lastly, the researcher hopes that the study is constructive and helpful clarifying for understanding the core issues related to technique of advertising language.

المستخلص

الغرض من هذا البحث هو دراسة وتحليل لغة الاعلان ويهتم بصورة جوهرية بالابداع اللغوي الذي بدوره يضيف اثراً مفصلياً في مجال صناعة الاعلان. نماذج وعينات الدراسة يتضمن (26) إعلاناً يشمل أنواعاً مُختلفة جُمعت من بعض الاصدارات الصحفية والتلفزيونية ومواقع الإنترنت ,يغطي الاعوام 2000م الي 2016م. تبني الباحث المنهج الوصفي النظري لتحليل النصوص المنتقاة بطريقة منهجية. وخلصت الدراسة الي النتائج التالية: يستخدم مصممي الاعلانات لغة سلسلة العبارات وغير معقدة في البناء والتركيب ,مزج بين النص والصورة ,رسم وتصميم طباعة الحروف بطريقة مميزة ,واستخدام واسع للجمل الأمرية والتصريحية وتجزئة النص بغرض التركيز علي مضمون ومحتوي الاعلان لتكن في متناول فهم واستيعاب المتلقي. كذلك يستخدم منتجي الاعلان الانحراف اللغوي كاداة لتمييز سلعهم ولفت انتباه المستهلكين. توصل الباحث الي عدد من التوصيات: مازال هنالك كثير من المجالات البحثية المبهمة التي تسلترم مزيد من البحث والدراسة مثل اسماء الشركات والمنتجات والعلامات التجارية (اللوغو) ودراسة خصائص وسمات الجمل الافتتاحية (العناوين) في الختام يامل الباحث بان يكن هذا البحث بناءً ومفيداً وواضح المعالم في استبطان الطرق والاساليب المتعلقة بلغة الاعلان.

List of contents:

	Subject	Page No
	Dedication	I
	Acknowledgement	II
	Abstract	III
	Abstract (Arabic Version)	IV
	List of Contents	V
	List of Contents	VI
	List of Tables	VII
	Chapter One Introduction	
1.0	Overview	1
1.1	Statement of the Problem	2
1.2	Significance of the Study	2
1.3	Objectives of the Study	3
1.4	Question of the Study	3
1.5	Hypotheses of the Study	3
1.6	Methodology of the Study	4
1.7	Limits of the Study	4
	Chapter Two Literature Review and Previews Studies	
2.0	Introduction	5
2.1	History of Advertising	5
2.2	Definition of Advertising	7
2.3	Definition of Advertising Language	8
2.4.1	Graphic Features	10
2.4.2	Lexical Features	10
2.4.3	Morphological Features	11
2.4.4	Phonological Features	12
2.4.5	Syntactic Features	14
2.4.6	Semantic Features	16
2.4.7	Pragmatic Features	18
2.5	Previous Studies	19

	Chapter Three Methodology of the Research	Page No
3.0	Introduction:	22
3.1	methodology	22
3.2	Reliability and Validity	22
3.3	Data Collection	23
3.4	Sample of the Study	23
3.5	Procedures	23
	Chapter Four Data Analysis and Discussion of the Result	
4.0	Introduction	25
4.1	Result Related to the First Hypothesis	25
4.1.2	Characteristics of Advertising Language	26
4.1.3	Simple Structure	26
4.2	Result Related to the Second Hypothesis	34
4.2.0	Introduction	34
4.2.1	Deviation	34
4.3	Result Related to the third Hypothesis	44
	Chapter Five Conclusion, Findings, Recommendations, and Suggestion for Further Readings	
5.0	Introduction	48
5.1	Summary of the Study	48
5.2	Conclusion	51
5.3	Recommendation	52
5.4	Suggestion for Further Studies	52
	References	54
	Appendix	56

List of Tables:

Title	Page No
Table (1)	32
Table (2)	43

CHAPTER ONE

CHAPTER ONE

Introduction

1.0 Overview:

Advertising has grown to be a popular subject of study in recent years, approached from a wide range of disciplines, such as anthropology, sociology, linguistics, literary criticism, and media studies. The role of Advertising language is persuasive and reveals how communication occurs between advertiser and audience, its primary aim is to capture consumer's attention and direct them willingly toward product or service on offer. Advertisers use language quite distinctive; there are definitely benefit in making odd and controversial statements in a remarkable way, intentionally communicate with people using simple and straight forward language. Advertising designers are famous for playing with words and applying unexpected use of text or sound to achieve their purposes, further more they breaking the rules of language, for effect they use language out of context, distorting grammar, spellings or even coining new words in order to attract attention of the audiences.

The exploration of advertising is part of a more general investigation into the force of language, more specifically the way language is used to persuade, convince, and manipulate others. The examples used by the researcher are mainly concerned with situations in which communication occurs between two parties equally the advertiser and receiver.

In conclusion, the data demonstrated in this thesis is to analyze linguistic features of advertisement, it has been shown that understanding

advertisements is not only a matter of decoding it linguistically, but also to look at it through the angle of culture, gender, religion and economic. Advertisers manifest language as a piece of artistic work of art and turn black into white in order to convince audience and to win their hearts and souls.

1.1 Statement of the Problem:

Readers or bystanders often find fault and to some extent are surprise about the unexpected use of language in advertising slogan. These unconventional uses both mainly on lexical items or at syntactic structure of some sentences. The problem of this study thus hinge on the idea that some advertisers deliberately, resort to the use of clichés, jargons, simplification and deviation from language norms for example; McDonald and Ford advert (I'm lovin it/Chicken line They're finger-lickin' good), (unique side-impact protection system) in which they considered it as essential part of its industry and constitute their style.

1.2 Significance of the Study:

The significance of the study is drawn from the fact that linguistics features of advertising is quite distinctively and unusual, to offer readers a better understanding of how language of advertisement function by examining related works from a variety of correlated disciplines, potentially relevant either in terms of their theoretical and practical approaches to the process or in terms of the actual linguistic techniques which they have suggested as enhancing the persuasive impact of a message.

1.3 Objectives of the study:

1. To provide deep analysis of language of advertising from linguistic point of view and specify why advertisers use distinctive language than daily use of language?
2. To disclose the function and general peculiarities of the advertising language. such as deliberate deviation from norms (syntactically, semantically and grammatically etc...)
3. Looks at the relationship between advertising and image, layout.
4. Draws on literary and linguistic theory for analyzing advertising texts.

1.4 Questions of the Study:

- 1- To what extent advertising manipulate language quite distinctive than daily use of language?
- 2- Why advertising language break the rule of language?
- 3- Does advertising language interrelate with culture, gender and market?

1.5 Hypotheses of the Study:

- 1- Advertising uses simple and straight forward language but, distinctive than daily used language for specific reasons.
- 2- Advertising deviate from language rules such as grammar, spelling and. etc.
- 3- There are a lot of factors related to the language of advertising.

1.6 Methodology of the Study:

The methods applied in this study are the following:

Descriptive analytical was applied in order to test the overview of the linguistic features found to characterize persuasive language in television, radio and the press.

Theoretical analysis made it possible to analyze the scientific literature regarding the linguistic features of advertising language

1.7The Limits of the Study:

The study analyzes some examples of advertising materials covers the period from (2000 up to 2017) over 26 English advertisements corpus has been built randomly selected from online newspapers, magazines, national and international TV and streets ads (notice and panels), which has been used as illustrative examples.

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CHAPTER TWO

CHAPTER TWO

Literature Review and Previous Studies

2.0 Introduction

In this chapter, the researcher tries to give a broad idea about advertising, types of advertising exist, shed light on historical background; of how it was evolved and developed is important for the reader to understand the whole issue, also defining the concept of advertising and what characteristics lay behind it and finally, review a number of previous works related to this study.

PART ONE

Literature Review

2.1 History of Advertising:

According to Wikipedia the free encyclopedia, advertising is dated back to early times, the first forms of advertising messages were conveyed by word of mouth, however, in the ruins of ancient city of Pompeii in Italy commercial messages and election campaign displays have been found. Egyptians used papyrus papers to produce sale 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 market places, where the sellers used to shout and 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 draw attention to 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 our modern billboards and hoardings. As the economy and the trade were immensely expanding during the industrial revolution roughly in 19th century, the need for advertising was growing. Gradually, advertising transformed into a modern phenomenon, 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. Weekly newspapers have additional account of advertising; in London first carried advertisements in the 17th century; by the 18th century such advertising was flourishing.

The first advertising agencies were established in the 19th century to broker for space in newspapers, and by the early 20th century agencies were producing the advertising message itself, including copy and artwork. Most advertising promotes goods for sale, but similar methods are used in public service messages to promote causes, charities, or political candidates. In many countries, advertising is the most important source of income for the media through which it is conducted. In addition to newspapers, magazines, and broadcast media, advertising media include direct mail, billboards and posters, transit advertising, the Internet, and promotional items such as matchbooks or calendars.

Advertisers attempt to choose media that are favored by the advertisers' target (Britannica Concise Encyclopedia, 2006).

2.2 Definition of Advertising:

Defining advertising from the etymological point of view, the term advertising according to Merriam Webster online dictionary, a Latin word *advertere* at its root consist of *de plus vertere*, which means turn towards or pay heed.

Advertising is an inevitable part of our contemporary capitalist consumer society whose outstanding feature is its competitive fight. "...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..." (Cook 1996). It is ubiquitously around us: in newspapers, in magazines, on billboards, banners and hoardings along the streets, on television, in radio, in means of public transport and any place the sponsor pays to distribute their message. The effects of the advertising influence us whether we like it or not.

According to Britannica Concise Encyclopedia (2006) Advertising is "Techniques and practices used to bring products, service, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way".

Also a definition offered by English file (2005) advertising is a business in which language is used to persuade people to do things: to buy a particular product, to watch a certain television show, to donate to a given cause, to engage in a certain practice (such as gotten vaccine or not smoking), to go to some community function, to vote for someone, or to hold certain beliefs (for example, that corporation is trustworthy or that political philosophy is a good one).

2.3 Definition of advertising language

Defining advertising language according to dictionary of language and linguistic; “A persuasive use of language aimed at influencing people’s behavior in politics, business, and especially in consumption. Pragmatic features of advertising language include its persuasive intention, its communicative distance to various addressees, and its distinctive use of certain expressions such as elliptical comparatives (25 percent less car—than what?), complex comparatives (More car for less money), and adjectivizations (meaty taste).

Owing to its characteristic register, advertising language is readily recognizable as such by consumers. Advertising language is innovative (e.g. in the formation of new words) on the one hand and functions as a means of language distribution between different language groups (technical language becoming standard language). On the other hand, it confirms and reinforces existing social norms and social stereotypes. The extent to which it is effective in its persuasive goals is the subject of investigation in semiotics (e.g. visual advertising, sociology, and psychology)” (Bussmann, 198)

According to Geoffrey Leech (Leech 1972), 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.” (This country is Great Britain). Example of this category of advertising: “Plump it up. New volume boost liquid lip color. Paints lips with a high shine lacquer finish. Feel the tingling sensation as formula begins to work.”

Another type of commercial advertising is ‘**prestige advertising**. Where, the name and the positive image of the company are advertised rather than a

product or a service. For instance: “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 corporation whose experience in watch making and sports timekeeping dates back over 150 years...to the very origins of the America’s Cup itself.” We may 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 information about the product been advertised.

Therefore, “industrial advertising typically lays greater emphasis on factual information than prestige and consumer advertising and less emphasis on the persuasive elements.” (ibid) an additional illustration: “You can trust Trenkwalder. We can search for and find the right professional challenge for your career. We offer you: Advice about the employment market and analysis of your personal career opportunities, taking into account your knowledge, your experience and your preferences”

As an example of **non-commercial advertising**, we may mention appeals from associations and societies whether their purposes are aid organization or political propaganda: “Thanks to the World Food Program, this little girl in Mozambique knows she won’t go hungry today.” or throughout the 2009 American presidential election the motto “Change We Need” was the most significant political slogan for democratic nominee.

We can classify 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.

2.4.1 Graphic Features:

According to Crystal in which he defines as “the general presentation and organization of the written language, defined in terms of such factors as distinctive typography, page design, spacing, use of illustrations, and color;” (Crystal,2006). The selection of script, font (letter) size, unconventional spelling and capitalization are distinctive feature of advertising an example this;

a. 85**CADILLAC CIMARON**. *Original*.

b. Chicken line They're finger-lickin' good

The above example (a) was a promoted ad for a car in which the designer uses capitalization to highlights the font of the car product name and italicized the year 85 of manufacturing and the word *original* so as to be eye-catching and to describe specific characteristics of the brand been advertised. In (b) an obvious current fashion is the use of non-standard spelling as part of a brand name in advertising slogan, advertising designers are applying distinctive spelling form in order to offer an unambiguous, identifiable product name which will not be puzzled with an everyday, as well as be memorable(ibid).

The abnormal use of spelling which developed in advertising campaign labeled as “'standard deviance' - accepted ways of writing” which limited to the world of marketing (ibid)

2.4.2 Lexical Features:

Vocabulary is powerfully manipulated in advertising language associated with particular types of product, strong effect is required, and always inclined to have the same trend: food is always ‘tender’ and “juicy”;

cosmetics ‘caressingly seductive’; and cars full of subdued power’ and ‘sleek speed’”(Davy,1971) the word option is almost suggestive and descriptive, with lots of imaginatively created compound adjectives. Advert copy writers have many optional favorite words applicable for any kind of advertisement, which come in extraordinary use, also they prefer to use suitable attributive, such as, clean, wonderful, crisp and big and so on. Furthermore, when advertiser desired to promote a produce always chooses pleasant welcoming words and discard negative ones, thus technique almost spur consumer’s curiosity and draw their attention to; come, look, choose, etc. (ibid)

Coinage word: The advertising business coined many words in English language; “Words may be created outright to fit some purpose” (Fromkin, et.al), such as Kodak, nylon, Orlon, and Dacron. Specific brand names such as Xerox, Band-Aid, Kleenex, Jell-O, Brillo, and Vaseline are now sometimes used as the general name for different brands of these types of products (ibid). Some of these words were in already formed from existing words, for example :(Kleenex from the word clean and Jell-O from gel). (ibid).

2.4.3 Morphological Features:

Blending: lexical blending in which “takes two lexemes which overlap inform” (Crystal, 1995), such as “motor/hotel when welded together gives the word motel, helicopter/airport gives heliport, smoke/fog yields smog advertisement editorial advertorial. In most cases of blending, the subsequent lexeme is the one which controls the meaning of the whole. So, brunch is a kind of lunch, not a kind of breakfast (ibid).

Back formation: is another common aspect of English ad in which to form a new lexeme by adding a prefix or a suffix to an old one from happy we get unhappy; from inspect we get inspector. Every so often, a shorter word is derived from a longer one by deleting an imagined affix. for example, baby-sitter preceded baby-sit. Such forms are known as back-formations. Each year sees a new collection of back formations. Some are coined because they meet a real need; some ad manipulates a playful formation.

2.4.4 Phonological Features:

Advertising language often uses the techniques comparable to those in poetic texts. The advantage of so-called mnemonic devices (rhyme, rhythm, alliteration and assonance) is the mnemotechnical effect, sound is one of most effective technique in advert industry, the actor or actress who performs or reads the advertisements exaggerates the quality of their voices so as to reach certain appropriate effect to guarantee that the receiver of the slogan better remembers the text and recalls it at the right moment. For instance, “in powerful masculine product adverts voice clearly coarse and resonant thunderous speech articulated, whereas for cosmetics advert a breathy smooth, soft manner of articulation will be adopted,” (Davy, 1971).

Another distinctive characteristics in commercial advertising which it is claimed by Crystal is that “the sound of the product generates an emotional effect on the consumer such as, use of words which include sounds that are similar to the noises that the words refer to (onomatopoeic expression)” (Crystal, 1995) a particular make of car might go Vr-o-o-m; a smell of perfume or gravy might evoke M-m-m-m-m. Brand names commonly use sound (or letter) symbolism, as the world of breakfast cereals crisply

demonstrates, with its crunchiest, puffs, pops, and smacks achieve certain appropriate effects.(ibid)

Repetition: Can include repeating the same sound through alliteration and assonance (Beanz Meanz Hein”) or a jingle so as to be memorable. Speech makers incline to used repetitive techniques, for example, in a road safety notice the advertiser make three point in delivery, in order to get listeners attention and to have at least more impact “Think once, think twice, think bike” (Brierley,2005)

Alliteration: involves repeating the first or last letter or syllables in words (more strictly, stressed syllables). In the nineteenth century alliteration was a very common way of increasing memorability and impact. (ibid) In the USA medicines had such titles as Botanic Blood Balm, Copeland’s Cholera Cure, and Goff’s Giant Globules. The name Coca-Cola was also fashioned because of its memorable sound. (ibid)

Rhyme: Rhyme is a pattern of “a word which has the same last sound as other words.” (Cambridge Advanced Learners Dictionary 2004). Rhyme refers to sounds, not spelling. It is commonly found in slogans and headlines, like in this one: "Signal gives their teeth the strength they need.”

Rhythm: is one of the most prosodic features of language which applied by copywriters through lexical stress and intonation to reach inappropriate emotional and mnemonic effect, rhythm has powerful attraction on human mind. (Cook, 1992) Copywriters often use language with rhythmical arrangement. The listener or reader need not notice it and he perceive it only subconsciously. The result is, that the text is memorable, catchy and easy to remember and linguistically correct. If the rhythm has some regularity, it is called metre. “Metre for instance, metrical rhythm ‘Drink apinta milka’ day

is a pattern composed of rhythm groups (feet) consisting of similar or identical patterns of stressed and unstressed syllables, (ibid).

Assonance: is “the similarity in sound between two syllables that are close together, created either by the same consonants and different vowels (e.g. 'hit' and 'heart') or by the same vowels but different consonants (e.g. 'back' and 'hat')” in which the same vowel in successive stressed syllables creates a vowel harmony. It is not so obvious type of scheme as alliteration. Frequent use is made of lexical items with an abnormal syllabic structure for English regular use of the assimilations and elisions which have been noted as characteristic of informal English, the phonological distinctiveness of conversation lies mainly in the use of non-segmental features of language.

2.4.5 Syntactic Features:

The language of advertising tends to used combination of spoken and written pattern of language, like logos, contraction or sentences fragments in which the sentences, most of them are short and does not contain an independent clause and only range from one word sentence fragment to clause and heavily punctuated by (dashes, full stops and semicolons), have no need anything that absolutely unnecessary, which manage to work very effectively without parts that would be considered essential in normal syntactic rule. Strunk in his study argues that “To use the language well, do not begin by hacking it to bits; accept the whole body of it, cherish its classic form, its variety, and its richness” (Strunk,1935), but ad designers violate language rules, because most advertisements approximate to every-day conversation, there is relatively free selection of sentence types because their single aim is to bring the advertised product in to attention by stressing its qualities in the most attractive way and to leave an unforgettable echo that

ringing in the reader or listener's mind by applying up normal form. Another very common grammatical feature of advertising language is use of imperative and declarative sentences which urge the likely clients to see the product.

Copywriters use imperatives, because it creates a sense of "one person is talking to another (Leech, 1968) because all ads are urging us to some action." Leech establishes certain groups of verbal items, which are especially frequent in imperative clauses:

- Items, which have to do with the acquisition of the product: get, buy, ask for, choose, etc.
- Items, which have to do with the consumption or use of the product: have, try, use, enjoy, etc.
- Items, which act as appeals for notice: look, see, watch, remember, make sure, etc. "Prohibitive warnings are very infrequent (ibid).

The most important point of the ad is the head word which is keyword such as new, save, win, try, get or buy. Head add emphasis to a certain sentence or clause by letting it stand on its own in one line, or by emboldening or coloring it. "The head word used to hook the reader, "by offering a promise, providing some mystery or setting up an ambiguity that can be resolved only by reading on" (Brierley, 1995). Some advertising captions sometimes generate sequence of adjective in a single noun phrase such as; "devilishly smooth cool creamy minty chewy round slow velvety fresh dean solid buttery taste", the adjective does not display any restrictions on their order, they could be shuffled and dealt out again, and the result would probably be the same, such unexpected use of words combination nowhere can be found

only in advertisement. The following example show; that not all adjectives can be used in this random kind of way;

a nice big cardboard box not;

*a big nice cardboard box

*a cardboard nice big box

*a nice cardboard big box

or any of the other possible sequences. This is the kind of grammatical rule that most people never think twice about. However, working out the factors which make one sequence acceptable and others not is an intricate business, and one that is still not entirely understood.

2.4.6 Semantic Features:

Semantics is the study of the meaning of words, phrases and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what an individual speaker (like George Carlin) might want them to mean on a particular occasion. This technical approach is concerned with objective or general meaning and avoids trying to account for subjective or local meaning. Linguistic **semantics** deals with the conventional meaning conveyed by the use of words, phrases and sentences of a language. (Yule, 2005)

Another aspect in advertising language is abundant use of figurative expressions such as hyperbole (an exaggerated statement), metonymy (using an associated word to refer to something, for example, referring to the British monarchy as the Crown), and simile (an expression in which something is compared to something else by the use of a function word such as like or as (Bussmann, 1996).

Each linguistic expression has its literal meaning. Literal meaning denotes what it means according to common or dictionary usage (or more exactly, what “the reader is most likely to assign to a word or phrase if he or she knows nothing about the context in which it is to be used.”. (ibid)

The same linguistic expression, however, may have also its figurative meaning. It connotes additional layers of meaning and evokes associations; for example, the word 'professional' has connotations of skill and excellence. It is not possible to give a comprehensive account of the connotations of the expression, because connotative meanings, which have been evoked in an individual, depend on people's entire previous experiences and on conventions of community.

Therefore, the connotation of the same expression will differ slightly from person to person. Furthermore, the same denotations can have different connotations in different context (ibid). consider that in advertising language, the most frequent word for 'acquisition of product' is 'get', and not 'buy', because 'buy' has some unpleasant connotations, like 'money' and the parting with it(ibid).

For people, associations are very powerful, so the advertisers pay attention to this aspect of language. They play with colors, because colors may have various positive or negative connotations: innocence / snow / ice / race, and others for white; passion / blood / stop signal /fire for red. They must be careful about the target group, because each culture may have different connotations to the same expressions: in Chinese and Indian tradition, white is the color of mourning, death, and ghosts. In India, white also stands for peace and purity. Red color in Eastern European countries may have slightly negative connotation in relation to the identification of communism with "socialist" red.

2.4.7 Pragmatic Features:

According to Richards, Schmidt pragmatic is the study of the use of language in communication, particularly the relationships between sentences and the contexts and situations in which they are used. Pragmatics includes the study of:

- a. How the interpretation and use of utterances depends on knowledge of the real world.
- b. How speakers use and understand speech acts.
- c. How the structure of sentences is influenced by the relationship between the speaker and the hearer? (Richards, Schmidt, 1985).

The reliability of a product or company is addressed indirectly through implicature. one common strategy used by advertisers is to announce how long a company has been in business like “in business since 1924” this type of expression is frequently used in commercial ad in which intended to mean that a company does something enough to stay in business for extended period of time, although the age of company does not directly affect the quality of the product or service it provides. Therefore, there must be an implicature that addressees supposed to infer from company’s longevity such as experience which denotes a good service or quality.

PART TWO

2.5: Previous Studies:

Advertising language has drawn attention of linguists due to it is out of the ordinary use of language as a result there are considerable body of researches and works have been published and placed on the shelves of libraries, for example:

1. Guy Cook (1996) states that: The intention of this book is to examine ads as discourse. While the main hub of discourse analysis is on language, it is not concerned with language by itself. It also examines the context of communication: who is communicating with whom and why; in what variety of society and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other. When music and pictures merge with language to modify or attach to its meaning, then discourse analysis must consider these modes of communication too (Cook 1994).
2. Angela Goddard (1998) in her publication 'The Language of Advertising' offering readers the opportunity of critically engaging with all-encompassing, significant and unavoidable discourse of contemporary advertising. The textbook enables readers to develop the essential analytical method to comprehend the language of advertising. it offers reader practical experience of textual analysis focuses on written advertisements, also combines practical activities with texts, followed by commentaries to show how messages are constructed from language and suggestions for research focuses on the interrelation of language, image and layout ,explores the discourse between 'reader' and advertisement examines advertising strategies

- such as puns and connotations ,looks at the relationship between advertising and culture as well as draws on literary and linguistic theory for analysis of texts includes a wide range of advertisements from TV, Radio.etc.
3. Paul Bruthiaux (1996) produces in his version (The Discourse of Classified Advertising) in which he offers under controlled and broadly uniform conditions a principled description to a limited inventory of detailed register study of advertising. One of aims in his book is thus to broaden current perceptions of linguistic simplicity by providing an extensive description of a register that is little researched despite being widely experienced by language users at large. To this end, he describes the occurrence and distribution of a number of features of syntactic elaboration whose absence is widely assumed to characterize simple texts. To satisfy his descriptive purpose, he also surveys the extent of linguistic features of advertisement thoroughly, such as semantic components, orthography and vocabulary, as well as a detailed analysis of linguistic forms and communicative functions in four types of ads: automobile sales, apartment rentals, job vacancies, and personals. Focusing on language of simplicity.
 4. Tanaka, Keiko (1994) A Pragmatic Approach to Advertisements in Britain and Japan. He explores written advertising language in Britain and Japan, he studies it through pragmatics framework, and reveals how communication occurs between advertiser and audience. Applying the central concept of Relevance Theory to specific in paper adverts, Keiko Tanaka reveals how language is used to persuade, convince and manipulate others. Particular emphasis is placed on the

- use of puns and metaphors, and a unique chapter on images of women in Japanese advertising reveals penetrating cultural insights.
5. David and Davy (2003) in their volume *English as a Global language* in which they devoted a lot of pages to discuss language of advertising. they offer readers an interesting account of how language of advertising evolved and flourished in linguistics domain, also remarkably outlines detailed linguistic description of ads in their manuscript.
 6. Itkin, Alexa King. (2010) in which she investigates advertising language of beauty product and how skillfully advertisers apply the art of empty promise strategy to persuade women of all age by specific ways means.
 7. Hornikx, Meurs, de Boer. (2010) they co-authored an article investigate people's preference for English versus local languages in an experiment, Dutch participants judged a number of car ads with English slogans that were pretested as easy or difficult to understand. They were subsequently asked to express a first choice for either the English slogan or the Dutch equivalent. Results showed that easy-to-understand English slogans were appreciated better than difficult-to-understand English slogans.

In conclusion; language of advertising is not a mere momentary phenomenon, but perpetual and more singing area of study, the above-mentioned studies the researcher approve, be in agreement with the authors and eager to share similar ideas, since most of them are motivating, encouraging and raising awareness of how language function in advertising.

CHAPTER THREE

CHAPTER THREE

METHODOLOGY OF THE RESEARCH

3.0 Introduction:

This chapter reviews the methodology of the study. It includes research methodology, data collection, and sample of the study, reliability and validity and procedure of data analysis.

3.1 Methodology

The methodology conducted in this thesis in which qualitative approach was adopted because it seems most satisfactory in realizing the general aims of linguistic features of advertising which associated mainly with modern linguistic studies and offers an appropriate line of inquiry to follow because the other approach is limited, also a perfect way for exploring the linguistic features of advertising by covering the depth of meaning that seemed to be so important in understanding characteristics of persuasive language, as well as to understand the social factors related to it such as culture, gender and religion. To that end, it seems helpful to get closer to the data.

3.2 Reliability and Validity:

According to Silverman the reliability and validity of qualitative analysis depends more on the quality of the analysis than on the size of the sample. (Silverman, 2008) Throughout any part of defined methodology there is always a risk of bias and error. To minimize the risk of problems during the analysis phase there are certain factors to consider. When conducting qualitative study, it is important that the data collection is well prepared to minimize the risk of errors and to increase the quality. So its main aim is to

describe and explain the patterns of usage which are found in advertisement whether, they are socially prestigious or not.

The approach also recognizes the fact that language is always changing, and that there will accordingly always be variation in usage. As Crystal states that “Linguists do not deny the social importance of the standard language, but they do not condemn as 'ugly', 'incorrect', or 'illogical' with other dialects which do not share the same rules” (Crystal.1995).

3.3 Data collection:

There are two levels in this study at which data need to be collected, the first concerns with theoretical outline which is based on the ideas related to subject and the second is practical application: of how they are selected and used then how identified with in the text. This is followed by how tasks are arranged. Finally, components of analytical descriptive approach and its advantages will be applied.

3.4 Sample of the Study:

The study includes approximately (26) items of advertising texts selected randomly from English press, street banners, hoardings and online magazine etc., some illustrations have been extracted from television, although it is not easy to display, since most of them are gestures and pictures only accompanied by music which is hardly to consider them as a full linguistic material. but extra effort has been made; in converting televised materials into texts in order to make our point and to create appropriate mental image.

3.5 Procedures:

The process of designing material of this study as mentioned before beginning by the selection of appropriate text, studying one trait or more of

how language is organized, involves analysis, description and explanation of linguistic feature of a given text, which will be straight forward and terse for the matter in hand, linguistically related variations occur frequently at each level illustrated, and need to be discussed in their own conditions. The levels will be studied as separately as possible to begin with, using whatever techniques have been developed in descriptive linguistics; whatever cross-reference between levels is crucial, attempting a mixture of the information made accessible, in terms of a set of qualitatively based analytical and descriptive statements. So, the focus will be:

- Identification of lexical and grammatical features (description of low-level features like vocabulary and pattern of phrase structure nominal compound).
- Identification of syntactic structure.
- Identification of communication purposes, focus on the context in which the text or message used.
- Identification of semantic components and pragmatics.
- Identification of rhetorical moves (the text segment).
- Overview of the linguistic features found to characterize persuasive language.
- Identification of factors related and linked to the language of advertising like (gender, culture and religion).

CHAPTER FOUR

CHAPTER FOUR

Data Analysis and Discussion of the Result

4.0 Introduction

This chapter encompasses the three hypotheses, the first section discusses characteristics of advertising language and why copywriters have a propensity to use simple structure to convey their message, the second hypothesis contains deviation and the final hypothesis explores some factors related to language of advertising. To proceed in this analysis, we have to bear in mind some questions; what linguistic features concern this issue? What linguistic devices do advertising men/women use to get you to remember their product? How do they praise their products? Advertising needs both to inform and to persuade: is there a clear distinction in the language between these functions? (Crystal, 1996) It also focuses on the language used by advertisers in order to fulfill their goals. The emphasis is laid especially on those parts of speech and grammatical markers that carry significance. Also analyze product names, as they constitute, with view on their structures and semantic components.

4.1 Result Related to the First Hypothesis

The word 'text' here is used in its widest sense, including visual artifacts as well as verbal language. Classifying texts in this way is more complex than it may seem at first glance, because as soon as we try to arrive at a satisfactory system, we bring into play important ideas about the role texts perform in particular contexts in other words, about how they appear, what is being advertised – a product, an idea, an image? And who is being addressed? Addresser(s) Message Addressee(s)

4.1.2 Characteristics of advertising language

4.1.3 Simple structure

Generally using, simple sentences are quick and direct in conveying message, while complex sentences will create some difficulty to the readers' understanding. Advertising copywriter uses distinctive simple straight forward language strategy to persuade people: as Fairclough; states that "Simplification is a manipulation of aspects of the contents of the text but in this as in many other cases of simplification in advertising language, it is accompanied by manipulation of relations and of subjects, by synthetic personalization" (Fairclough, 1986).

Text(1): "Revolutionary lift. Revolutionary results. REVITALIFT DOUBLE LIFTING. Intense Re-Tightening Gel + Anti-Wrinkle Treatment."

Detail: advertising for gel advertised in British Vague Magazine Sep ,2013

Analysis: Incomplete sentences are frequent feature in advertising text, one can read 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 him many clues to accurate interpretation, so the detailed structure of the sentence is not so significant. A L'OREAL advertisement text above can be deduced as this: "If you desire /or for those who want/need a revolutionary lift of your skin and to see revolutionary results, try/buy Revitalift Double Lifting Intense Re-Tightening Gel and Anti-Wrinkle Treatment." As (Cook, 1996) argued the effect is to suggest that "we already have these desires, that they are completing our own thoughts".

To connect these two incomplete sentences with the linking verb 'are'. In this case, the verb can be clearly deduced from the context and integrated, but there are cases where the tense and aspect are not so definite. Another reason for omitting verbs is that there is no importance to define neither the tense nor the aspect of the verb or it would be uncomfortable.

Text (3): BRITISH TRANSLATOR? ENGLISH? RUSSIAN? FRENCH?

Fit? Single. Funny? Tall?

Call this 35 y.o. female, pretty, slim,

Detail: example of personal ad posted on classifiedads.com.

Analysis: Dropping the subordinate clauses is a common occurrence in personal advert, because subordination is usually related to syntactic difficulty, copywriters have tendency to make the text as simple and economical as possible, also to avoid the spatially costly fragmentation that normally results from the inclusion of subordinate.

Text(4): SILVERLAKE CHARM. 30's Spanish

Court yard setting. 2BR split-level

w/spiral, large BR. Walk-in closet

separate entry, French windows,

hardwood, eating nook, trac light...??

Analysis: A common substitute to subordination is a simply detailed chain of descriptive conditions that often mixes nouns and adjectives, like example

blow in which shows a house and a car put for sell, in which a final question mark implies that a set of conditions is to be met before a following proposition can become suitable, also another familiar feature is use of long adjectival and nominal chains.

Text. (5):Get fast downloads with no wires attached.

Detail: advert for (SmarTone, Hong Kong based Telecom Company)

Text(6): Stop in at any Ford or Lincoln-Mercury dealer.

Detail: (Ford, Car Company)

Analysis: imperative sentences are often persuasive in that it arises the readers' desire to buy the product. Imperative sentences, beginning with the verbs, are forceful and tempting, which agree with the purpose of the advertisements.

Readers are ordered and persuaded to do the action, waiting no time. By telling or requesting readers to perform in a certain way, imperative sentences are effective in exerting a subtle impression to do as they are told.

Text(7): We strive to send you a vacation faster. Caring more about you.

Detail :(SkyTeam, Flight Company)

Analysis: Disjunctive Clause is the exclusive syntactic features of advertisements in English newspaper and magazines. Disjunctive Clause usually chops the sentences into several parts with the cohesive device of full stop, dash, hyphen, semi-colon etc. By doing so, the advertisement is

more condensed, which will save the money for taking up too much space of the newspapers, also easy for the reader to grasp the main point.

In above advertisement, an observant consumer will notice that "Caring more about you" is split from the former. Normally, we would say: "We strive to send you a vacation faster and care more about you". The effect here is to highlight the part "Caring more about you" to leave a strong impression on the readers. So, when the ads want to emphasis something, they will tend to put them in a Disjunctive Clause so as to catch the readers' attention. (Cook, 1996) states that "Advertising is a prominent discourse type in virtually all contemporary societies". The term "discourse" means text and context together and they interact in a way which participants perceived as unified and meaningful. "Text" means linguistic forms, which is artificially and temporarily separate from context in order to carry out analysis. "Context" includes substance, music and pictures, paralanguage, situation, co-text, intertext, participants and function. (ibid) Another scholar (Goddard, 2001) suggested that attention-seeking devices are presented in the language of advertising, along with the category of writer, readers and texts. Moreover, cultural variations, user friendliness, stereotyping and presupposition are also features of the advertising language.

Text(8):If information is power, /then inspiration must be the power of potential.

The power that moves us from /the systematic to /the spontaneous.

From/ the mundane to/ the magical.

Detail: advert extracted from the Economist Magazine Nov, 2000 advertises Compaq Company for high tech.

Detail: Parallelism may be not only graphological, phonological and grammatical, but also semantic and discoursal. (ibid) These different levels of parallelism may coexist in a single text. In the opening line of the ad for Compaq company above there is graphological parallelism between the phrases ‘New ways to work’ and ‘New ways to collaborate’ because both use the same word-initial capitals (a repetition which could be perceived even by someone who knew neither English nor the Latin alphabet). There is also phonological parallelism because, both phrases repeat sounds in the same sequence. There are lexical parallelism (synonymy): ‘touch of the button’ and ‘fire up’. (Denotationally equivalent, the words ‘Technology and ‘IT can be distinguished only by connotation, or discourse, in terms of who would use them to whom in what situation). Also, there are grammatical constructions and discourse devices are reinforced by lexical repetitions and antonyms, each pair of structures repeat, in the same grammatical underlines and slots are to create equivalence of meaning between these units which are lexically different, but occur in the same grammatical positions.

Text(9): More connections to Europe. DHL has the world's biggest logistics network.

Detail: ad promoting DHL (logistic company) The Economist Mar, 2003

Analysis: Comparative and superlative adjectives are frequently and commonly used in the advertisements

In the above example of DHL, the logistics company, highlight its advantage of being more accessible and more easily to reach with the words "more" and "biggest". Those who read this advertisement will have the impression

that DHL is right choice for them because it has more destinations to reach than other companies.

Text (10): Color like no other

Detail: a line of advert clipped from NHK News in which advertises Sony new LCD TV Bravia.

Analysis: The background of advertisement is a colorful ball Jumping and racing down the street, at right corner of the screen the company's logo and internet address and the caption "Color like no other" were placed at the middle of the advert as headline;

- The words color and other are easy to remember because they are rhymed
- The principle of metonymy is evident here. The word "color" substitutes all colors or, generally, the quality of picture.
- The whole statement is based on the concept of simile as the picture of Sony televisions is compared to all the pictures of other TV producers.
- The subhead, "New BRAVIA LCD Television", merely adds the name of the product, using the word "new" to suggest the feeling of unprecedented technology.

Table (1) shows how some characteristics of advertising language.

No	Text	Analysis
1	<p>If information is <u>power</u>, then <u>inspiration</u> must be the <u>power</u> of <u>potential</u>. The <u>power</u> that moves us from the <u>systematic</u> to the <u>spontaneous</u>.</p> <p>From the <u>mundane</u> to the <u>magical</u>.</p> <p>INSPIRATION IS THE NUMBER ONE CAUSE OF GREATNESS.</p> <p>At Compaq we believe <u>technology</u> is no longer simply an <u>information</u> tool.</p> <p>it's an <u>inspiration</u> tool.</p> <p>Which redefine access.</p> <p>From sit <u>time</u> to any <u>time</u>.</p> <p>From <u>one place</u> to <u>a million places</u>.</p> <p><u>New</u> ways to work.</p> <p>2 <u>New</u> ways to collaborate.</p> <p>Where with the touch of a button?</p> <p>you no longer fire up your computer, but your <u>imagination</u>.</p>	<p>Obviously, the sentences of first ad are both vivid and rhythmic and easy for the readers to get the information. Sentence however, is comparatively redundant in conveying the meaning, though they are grammatically correct. Readers tend to remember the structure, because of their simplicities. Another distinctive feature is rather creating chains of a length unlikely to occur in any other register. objective in the case of the font is presumably to elicit accurately and in an easily identified necessary to this is reflected in various ways in the simplification of the text comparatively simple sentences, non-technical vocabulary, and many properties of layout including the choice of character style specially in example (2), variations in color, in character size and boldness and between upper and lower case. “constrained register has an incentive to avoid redundant, spatially costly items” (Fairclough,1986) the full extent of its meaning is not apparent until the reader has made sense of the verbal text and the visual text evokes our sense of beauty, and the verbal text tells us how Nicole got that beauty might need to be. Our donation are that beauty is the most desirable aspect of</p>

<p>Welcome to the <u>new IT</u>.</p> <p><u>Inspiration Technology</u> by Compaq. The economist p29</p> <p>Nicole gets it.</p> <p>Silkier, stronger hair after just one wash.</p> <p>New bee STRONG with honey and apricot extracts</p> <p><u>Vogue 394</u></p>	<p>our human nature. (ibid).</p>
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4.2 Result Related to the Second Hypothesis

4.2.0 Introduction

This hypothesis explores the area to which rules or conventions of a language are broken in advertising.

4.2.1 Deviation

It is a widely held axiom that there are rules inherent to language must be obeyed. In using language, anyone expected to obey these rules in order to maintain order and clarity, and to avoid redundancy and ambiguity, Adverts need to attract attention and arouse curiosity. On the linguistic level, this can be achieved by breaking conventions of language use such as using wrong spelling, neologisms, puns, grammatical errors, rhymes, semantic deviations moreover putting language in inappropriate or unusual contexts. However, despite their deviation from these rules of natural language, advertisements are still readable, coherently and cohesively can still be comprehended.

Cook (1992) distinguishes two forms of deviation: external deviation (deviation from an external norm) and internal deviation (deviation from a pattern recognized within the text). The former is represented by words formed by compounding clipping, blending and function conversion c.f. chapter two. He considers that “all kind of departure from the norm, if overused, soon becomes coated with the glass armor of the familiar”. This phenomenon is especially pertinent to advertising, “a genre where such external deviations as graphological innovation, misspelling, puns, ungrammaticality, sustained ambiguity, etc become so expected that in a

sense the most truly deviant advertisement is that which has no external deviation at all". For instance;

Text(11): "With a resale value of 99.43%, this is a true economy car"

Detail: advert promoting for Porsche car company advertisement

Text(12): When big names talk, they talk to the BBC

Detail: BBC World Service

Analysis: Advertising deviates from the expected norms of language use such as sentence structure: Most verbs in advertisement appear at/in simple present tense. The simple present tense has two different meanings, which may be distinguished by grammarians as the "instantaneous present" and the "unrestricted present". The former has the meaning "exclusion of past and future time" and it is limited to verbs that can refer to momentary events ("put," "ask," "hit," etc.). The latter refers to a time period that includes the present moment and it also indicates a past and a future situation. Furthermore, advertisers use a present tense in a context where a past tense would normally be used, to create a more vivid effect, to show informality, or to show a sense of friendliness between speaker and hearer (Richards, Schmidt, 1985). The use of verb forms that imply a universal timelessness is usually preferred.

Text(13): "For nearly a decade, an entire breed of automobile has stalked North America on just one brand of tyre"

Detail: ad advertising car tire (Pirelli tyres)

Analysis: the present perfect is used; it suggests a tradition associated with the product.

Text(14): “The more you’ll know about dental photography the more you’ll appreciate this camera”

Detail: (Kyocera’s Yashica Dental-Eye Camera).

Analysis: The future tense is usually expressed by means of the auxiliary "will" and it has the connotation of “promise”.

Text(15): Hide and SLEEK. It’s time to try on a new soft, sophisticated animal print for size.

Detail: advert extracted from British Vogue Magazine promoting fashion, sept,2013

analysis: in the above example, The advert designer employs a clever technique to catch the attention, the original version of the collocation is that ‘hide and seek’ (Cook,1992)states that: "If an ad departs from expectation it will attract attention" by altering the last word of a well-known children’s game in to hide and sleek; the reader or listener may stop for a moment and give it some thought and the result is that the advertiser succeeded to attract and retain the addressee’s attention.

Text(16): **To be.** Shine and rise

Detail: from The Economist Magazine advert borrows famous quotes and applies it in unexpected way. Nov, 2006

Analysis: The first phrase makes an oblique reference to a line from William Shakespeare’s Hamlet (‘to be or not to be that is the question’); while the

second phrase (shine and rise) provides a clever twist on the wake-up call, 'rise and shine' by inverting the phrase to read 'Shine and rise', by this means signaling the advancement that follows from a person 'shining', or radiating their success. It's a fact that the most memorable moments in life are often those that are unanticipated or on some occasions, simply provide a break from the normal routine. The same is true of advertising. The audience will quickly forget adverts that look like every other advert for the same type of product and fit a common pattern sometimes the product itself is a new and different in its design or operation and deserves nothing less than an advertising campaign that reflects these new characteristics.

Text(17): "I'm Lovin' It"

Detail: McDonald Corporation is the world's largest chain of fast food restaurants, serving daily worldwide customers. McDonald's 2003 global campaign more popularly known as the tagline (a memorable phrase or sentence)

Analysis: McDonald chooses an amazing slogan to stimulate people to buy their new products also an attempt to win back the hearts of young adults. The phrase "I'm Lovin' It" triggers an appreciation and desire. But then McDonald's "I'm lovin' it" tagline is different. It may be wrong in grammar and spelling, but its deliberate deviation. Now, let's change McDonald's tagline to the grammatically correct stative verb form: "I love it." "Love" is a stative verb which cannot be expressed in progressive form. Just as we do not say "He is believing what you've just told him," it's also ungrammatical to say "I'm loving you" or "I'm loving it". Verbs are sometimes divided into two groups: stative verbs and dynamic verbs. Stative describe a state of

affairs, they do not occur in the progressive form, for example: Mona owns a house. Not*Mona is owning a house. In contrast dynamic verbs express activity and processes (e.g. run, come, buy, read). When they express something that is actually in progress, the progressive form of the verb can be used, for example: She is reading the paper. (Richards and Schmidt,1985). Therefore, the use of present continuous form “I’m lovin’ it” it may possess the quality of freshness and motion that gives the expression life and makes it more dynamic. That is why the present continuous tense (-ing) form is referred to as dynamic and not static (ibid).

So, the objective is that: To rebuild customer trust, re-develop brand image, increase market share, increase sales, target audience includes all nationalities and races and also it doesn’t target a specific product, but the company as a whole.

Text(18): With our **most precious oil** at its heart, **Kerastase** creates the **“24 Carat”** Ritual for a sublime hair transformation.

Detail: ad from British Vogue magazine advertising hair oil.

Analysis: In example above the copy writer greatly exaggerates her/his language to meet certain goal, one obvious figurative device is personification a term used mainly in literature to name the figure of speech, which “involves directly speaking of an inanimate object, or an abstract concept, as if it were a living entity, often one with specifically human attributes. These attributes may include sensations, emotions, desires, physical gestures and expressions, and powers of speech, among others. "As in above example the copy writer personifies his product (hair oil) as if it

were a living entity by apply the word (heart) which its attribute to organism.

Text(19): uncola

Detail: ad campaign of Coca Cola Company for their soft drink (7-UP),

Analysis: morphological deviations are widespread phenomenon used in advertising campaigns. Here the product designer changes the word cola through the use of affixation (un) to form the word (uncola). According to word formation rules in English would not permit such affixation, the adding prefix un- to cola in which deviates normal English word formation system, because cola is a noun. Un- can be affixed to verbs, where the word in which it results has the sense of a reversal of the original verb form. For instance; the verb (untie), where the action reverses the action of the uninflected verb form (tie). So (un) can also be attached to adjectives where it ends up negating the adjective in the process like adjective (kind gives us unkind) which is opposite in meaning. So, morphology does not allow (un) to be affixed to nouns, this is being done purposefully in advertising, might be interpreted quite literally here. This is to say that; readers already know what a normal cola is and by adding the prefix (un)which carrying out a reversal process of the cola, or negating it in some way. This can then be construed as meaning that 7-U, which is still a cola, has some qualities that make it something that is not a cola. It may mean that it lacks some typical qualities of a cola. The purpose is that; people may think of a different brand of cola that may not brown in color or may not have physical characteristics of cola that they use to drink every day.

The technique of deliberate unexpected words formation in brand naming is used to give a product uniqueness while at the same time allowing it to retain some recognizable elements.

Text(20): Give a Timex to all, to all a good time.

Detail: (Timex, a brand name of watch) promoted at Traveler Magazine, Dec, 2016.

Analysis: Lexical deviation as coinage, according to Cambridge Online Dictionary, means "to invent a new word or expression, or to use one in a particular way for the first time". Advertisements are full of coined words to be lively and eye-catching. For example:

Timex, being a coined noun, is formed originally from the two words "time" and "excellent". The new word is short and easy to remember.

Text(21): INSPIRED BY GLYCOBIOLOGY.

83% OF WOMEN* AGREE SKIN LOOKS MORE RADIANT AND EVEN

YSL FOREVER

LIGHT CREATOR

DARK SPOTS. UNIFORMITY. TRANSLUCENCY. RADIANCE **INDEPENDENTLY TESTED UK RESEARCH CENTER**

Text(22): Lack of sleep. Is it ageing the look of your skin too fast? New research says. Proven effective for all ethnicities.

Detail: ad for skin lotion from Vogue British Magazine ad for makeup Sep, 2013

Analysis: a common way of imposing products on the market is the confirmation that they have been “clinically tested.” But we are not told what they have been tested for; who tested them, what sort of test it was, whether or not the product actually passed the test. Some experts consider that the companies involved are not lying, they just do not provide all the details. “Clinically proven” and “tests prove” are also expressions used in rather vague ways, this strategy of address being a sort of lying by omission or empty promise strategy.

Text (22): RUNS GREAT,4 DOOR,AUTOMATIC.MILES 104,000 CALL 603-231-7540 will pass all safety, plus oil and filter change

Text:(23) 2005 CHEVY COBALT. WELL WORTH THE MONEY, REAL CLEAN, RUNS GREAT, AUTOMATIC, PASS MASS SAFETY, CALL...??

Details: cars put for sale at public website

Analysis: The two individual lines each contain unrelated pieces of information. The heading, which might seem redundant, is presumably included both to draw the readers’ attention and to indicate that the products indicated for sale, rather than a request for something else. The goods on offer are mentioned with a maximum of detail, but followed by a persuasive claim which indicates that such a car has the desirable quality of being in good condition, safety, automatic, etc. The resulting lines are interesting in that they offer an explanation for the sale. In more public advertisements, such explanations would be unnecessary (although they may occur when someone needs to clear outdated stuff). Here, though, they suggest the private, personal nature of the business in that the advertiser is revealing

‘intimate’ details which are not normally of any importance in a straight sales business. Finally, the figures at the first example are not preceded by an area code or permanent address, thus suggesting that the sale is likely to take place within the limited geographical area bounded by a local telephone number.

Table (2) below shows; how adjectives used in advertisements, some of characteristics. Whole phrases can become precise adjectives also nouns can be used as modifiers. In this sense, product names can be classified into several categories:

Text	“Unique side-impact protection system.” a print advertisement for a car
Details	Nouns used as modifiers, as in this phrase: “Unique” is an adjective but “side-impact” and “protection” are nouns that have been turned into adjectives, a common tactic in advertising copy. Although product names are noun phrases, any linguistic construction may be used as a product name.
Text	“Head and Shoulders” (shampoo)”, “Lady Speed Stick” (antiperspirant), “Furniture Village” (furniture);
Details	Product names with nouns as heads:
Text	“Sure” (deodorant), “Secret” (antiperspirant);
Details	Names with adjectives as heads:
Text	“Groom and Clean” (hair gel)
Details	Names with verbs as heads:
Text	“BU” (deodorant) “FAAC” (gate automation company)
Details	Names consisting of initials
Text	: “Ninety-nine” (deodorant)
Details	Names consisting of numerals

In most cases, the product name is a combination of the advertiser's name or brand name with a word or phrase designating the product itself: “Aviva Foods,” “Kidkale Furniture”, “Gordon’s Gin”,

4.3 Result Related to the third Hypothesis

This section discusses some factors that related and linked to the language of advertising which advertisers use to exploit; like how language varies across social context, such as age, gender, social class, ethnicity, sexuality, bilingualism and regions.

Since advertising 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 associated with a particular group. As Goddard point out that “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”. (Goddard 20).

Text(24): Nike, “Just do it”;

Coke, “The Real Thing”;

Marlboro Country;

Gillette, “The best a man can get”

McDonalds, “I’m Livin It”

Details: advert for campaigns global brands

Analysis: An example above shows how advertisements rise as global slogan and becomes standardized phenomena across culture in which reduces the sale message to a minimum to appeal to all cultures, the reason for this technique is that to get around the problem by using mono-language coverage to keep cost down.

Text(25): 'Coolest Monkey in the Jungle.

Detail: ad for H&M Stockholm-based Company for low price clothing Mail online, Jan, 17. 2018.

Analysis: H&M has come under fire over an ad featuring a black boy model wearing a jumper (T-shirt) inscribed with 'Coolest Monkey in the Jungle. The caption shocks their audiences; because the writer's lexical selection is inappropriate. Whether, it's deliberately or not, the word (monkey) which considered by the world as taboo or racial remark against black people. As a result, the ad gets negative effect and potential backlash, within hours of the image gaining attention, H&M took the decision to remove it from its UK and US websites and all other channels in order to wipe out the apparent negative effect, issued a statement apologizing for any offence causes in addition appointed a diversity leader after having been accused of racism. Advertisements are expected to say nice things to the audience, and not to call them names or to rebuke harshly.

Therefore, the failure of any advertisement is expensively challenging, advertisers should distance themselves from the negative attitude by eliminating any offensive language. That's especially true as social media makes it possible for an ad posted in one country to be shared and viewed anywhere else in the world.

The case highlights how important it has become for multinationals to take into account differences in ethnicity, cultural views, language varieties and sensitivities between the markets it selling in.

Text (26): Dangerous, but worth the risk. (*Niki de Saint Phalle*)

Detail: the above example, a line that appears in commercials for perfume ad

Analysis: advertisers constantly use the attention-getter expression especially, in perfumes ads, copywriters have number of strategies to send their message, according to example above the addressee may recover some assumptions:

- Assuming that the utterance is a statement about the perfume in question, the words 'dangerous' and 'risk 'are not used to describe a state of affairs. It is clear, for example, that the caption is not claiming that the perfume is causing risk. There is no reason for the audience to interpret literally.
- The message is conveyed by asserting the property of the stimulus in which stimulates the curiosity of the reader about the product, the audience will have to take much of the responsibility for deriving interpretations.
- There are linguistic messages in perfume advertisements, advert uses metaphorical expressions, as in the above; encourages the reader to see the resemblance between the utterance used and the thought expressed. metaphor usually creates a comparison between the product or service and some other quality the advertiser wishes to be associated with the product or service advertised
- In addition to the effects that can be created by the choice of particular typographical features, foreign language can also be used to create larger textual shapes by means of different design. (Tanaka,1994). In this respect, linguistic message in a perfume and cosmetics

advertisement it is often written in French, in spite of the language or languages spoken in the country in which the advertisement appears “The evidence for this attitude lies in the fact that advertisers occasionally use foreign language material just to get the attention of the potential customer” (ibid). So, the abandon use of French dictions is nearly to imply the sense of ‘Frenchness’, because France has deep tradition in perfume industry, also sometimes indicates where the perfume is available or where it made.

In conclusion, the chapter addresses three key questions: why advertiser’s embrace form of easification or easiness and what the reasons lay behind it, the deliberate deviation from language norms, as Leech says “when a deviation comes to audience’s attention, they try to make sense of it. They use their imaginations, consciously or unconsciously, in order to work out why this deviation exists and what does the writer mean by it” (leech, 1968). Finally, kinds of variations are also seen to operate in the genre of advertising, one of the tasks of a successful advertising campaign is to target a section of the population in such a way as to suggest that they have common interests which can best be met by buying the product on offer.

CHAPTER FIVE

CHAPTER FIVE

Conclusion, Findings, Recommendations, and Suggestion for Further Readings

5.0 Introduction

This chapter summarizes the main points which have been discussed earlier; it focuses in the research summary, devoted to obtained result, findings conclusion and suggestions for further studies.

5-1 Summary of the Result:

In previous chapter, (26) advertising text have been analyzed. They are certainly not all-inclusive, but rather to shed light on some commonly used ways, in which copywriters employ number of effective techniques to convey their message and, thus through the aforementioned three hypotheses, all the advertisement materials listed in sections (4.1,4.2,4.3)were tested out through descriptive analysis in which the result as follows:

The section 4.1 in which we notice that the advertisers match images effectively with their texts. We also observe the various graphical designs and layouts which made to ensure that the messages are clear and easy to perceive by the addressee.

1-Through our analysis of the advertising texts, we are able to notice that the advertisers use simple structures, most of which are presented in an imperative form as well as phrase form, usually chop the sentences into several parts with the cohesive devices and heavily punctuated.

2-Again, they use very simple diction that appeals to the emotion of the reader; the tone is also exaggerated and creates an attractive picture so as to be catchy as possible.

3-The effect of the texts to the audience is also very encouraging. The texts are such that make the reader not only to think of having the products, but also, to actually buy them.

4-We therefore submit that the advertising language is very simple and appropriate to the audience that utilizes it.

The section 4.2 explores pattern of rule-breaking which is exceptionally beneficial and valuable technique to the realm of advertising as it helps advertisers accomplish their goal of marketing a product as one that is desirable.

5-Also explaining why advertisements are still readable and can still be comprehended despite their obvious deviations from rules of language, in which it arrives at a conclusion as thus;

6-Deliberate deviation is a tool that the advertisers use to make the product more attractive and to make the advertisement more effective as well as to differentiate their brands.

7-Furthermore, these specific linguistic irregularities are carried out in advertising actually used to lead the readers directly back to the product, because it follows a fairly narrow system of deviation which make the advert easily recognizable and provide the recipient with a guideline of how to interpret the message and how to deal with such texts in which stressing the advantages of a product, while ignoring or distracting attention from its disadvantages.

8-Although advertisers take liberties from linguistic conventions, they still do not disregard all of the conventions. For example, they do not

disregard agreement between subjects and verbs, or between a noun and its determiner. This is partly because if they did so, they would begin to sound extremely ungrammatical, unprofessional and lacking in refinement (cohesion and coherence), which would be to their disadvantage.

9-Advertisements deviate from rules and conventions that end up affecting mainly the reference to the product and would make readers have to reconstruct them and insert a referent. In doing so, readers will arrive back at a certain entity as the referent and at the product as the focus of the advertisement.

10-This pattern of rule-breaking then is important and useful to advertising industry as it helps designer to achieve their goal successfully.

The section 4.3 exhibits some factors that associated with the language of advertising such as how advertisements slogan becomes standardized phenomenon across culture in which reduces the sale message to a minimum to appeal to all communities. And how to exploit diversity, ethnicity and multilingualism to keep cost down. How to avoid negative reaction to advertising Also how important for advertisements to take account of cultural differences.

11-Therefore, the possibility is that the advertiser will achieve his/her full objective by using the advertising language, not only to get the message across to the readers, but also to make them get and make use of the products advertised. As Leech states, a successful advertisement must accomplish four things in sequence:

12-It must draw attention to itself.

13-It must sustain the interest it has attracted.

14-It must be remembered, or at any rate recognized as familiar.

15-It must prompt the right kind of action. (Leech, 1968)

5-2 Conclusion:

This study attempts to explore linguistic features of advertising language. In the theoretical part, we approached advertising language as a type of message between producer and consumer of the product. We defined, analyzed and described basic principles of advertising texts.

The practical part of the research provides an analysis of language of advertising and served as a basis for the research parts. To be able to make analysis of slogans in such extent, we had to include all the aspects of language from phonological to semantic aspect. It can be said that advertisers use linguistic creativity as major tools to form a successful advertisement. Furthermore, lexical ambiguity and figurative use of words were the two means which were exploited most frequently in all the discussed examples of advertisements. These concepts enable the advertiser to catch the consumer's attention and establish his/her interest in the product, which is the very purpose of advertising.

We hope that this thesis will contribute to the present knowledge about advertising language and will introduce new facts, findings and observations on such creative and extremely interesting subject. We believe that it will be useful and contributing for all who are interested in English language and its diversity.

5-3 Recommendations:

In the light of the obtained results the researcher recommends that;

- 1- This research is a preliminary step towards analysis of advertising language, which is an admittedly interesting field and deserves more researching.
- 2- There are very few studies. The researcher has exerted valuable time and effort to find any single research that treats the subject on all levels of possible linguistic analysis.
- 3- The extension of this research must include a greater understanding of advertising texts as well as a broad variety of new techniques to cover some significant areas.
- 4- This thesis may pose further research questions and further studies on language of advertising and may encourage others to discover other aspects of this fascinating topic, giving them tools with which they can initiate, and later build on, improve, and offer further fruitful insights.
- 5- There still remaining various additional obscure areas, which the present proposal tries to anticipate, namely, persuasive technique of advertising texts is recommended.
- 6- It will be very beneficial to undertake further multi- model discourse analysis study that looks beyond surface structure of a given text.

5-4 Suggestions for Further Studies:

There are number of gaps or might be flaws in our knowledge around this study which follow from our analyses and findings, so would benefit from further studies:

- 1- Including evaluation and assessment to extend and further test the theory we have developed.
- 2- So, suggest titles for further reading; such as lexical selection in addition to the analysis of word formation in order to exploit the unique properties of advertisement.
- 3- Further investigation into advertising social language aspect such as gender, monolinguals and multilingualism in Advertising, it would be useful to conduct a similar study which will elicit on populations with different language usage and characteristics.
- 4- Provide a more comprehensive analysis to the Semiotic Theory of Language it is crucial to understand that signs and meanings, studies of these types would lend itself to follow-up with the participants about their attitudes and perceptions of their own use of language.
- 5- Also, pragmatic plays a significant role in advertising language It would be beneficial to consider this issue to be a basis for further studies.

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Mail online, Newspaper. Jun, 2017

Vague British Sep, 2013, issue, No

TV stations

BBC World service

NHK News Japan

APPENDICES

Appendices:

Lack of sleep.
Is it ageing the look of your skin
too fast?
New research says—it is.

New. Advanced Night Repair

Our major innovation: for the first time, this comprehensive serum supports a natural night-time purification process vital to younger-looking skin.

This powerful new formula with exclusive ChronoluxCB™ Technology helps skin's natural nightly renewal.

Tested and proven.* Lines and wrinkles look significantly reduced. Skin feels smoother, hydrated and stronger. Looks younger, radiant, more translucent and even toned.

Wake up to more beautiful-looking skin—every day.

Proven effective for all ethnicities.
25+ Patents Worldwide.**

*Consumer testing.
**Patents and patents pending.



OUR NO.1 SERUM
NOW BETTER
THAN EVER

Inspired by
DNA research.

ESTÉE LAUDER
Advanced
Night Repair

Synchronized
Recovery Complex II
Complexe de réparation
synchronisée II

ESTÉE LAUDER

Appendix No. 1: (see page 41) Source: Vogue British Magazine, 2013`

A yellow Clinique moisturizing lotion bottle is shown inside a large, clear water droplet. The bottle has a silver pump dispenser and a white label with the Clinique logo and product name. The droplet is surrounded by water splashes, creating a sense of freshness and hydration.

Helps skin hold on to moisture and the glowing look of youth.

New. Dramatically Different Moisturizing Lotion+

Our new formula now helps strengthen skin's own moisture barrier. More moisture stays in. Skin feels soft, springy. Has a healthy-looking glow. Allergy Tested. 100% Fragrance Free.

Appendix No. 2: (see page 40)

Source: Vogue British Magazine, 2013`



KÉRASTASE
PARIS

With our most precious oil at its heart,
Kérastase creates the "24 Carat" Ritual
for a sublime hair transformation.

www.kerastase.co.uk



Search Kérastase UK
on Facebook

Appendix No. 3: (see page 38)

Source: Vogue British Magazine, 2013`

OUR PRECIOUS OIL INNOVATION

ELIXIR ULTIME

> 24 CARAT RITUAL

Our most exquisite bain, masque and oil are enriched with a high concentration of sublime oils, to leave hair feeling luxuriously nourished with a lustrous-looking shine. An exceptional haircare ritual.

RECHERCHE AVANCÉE L'ORÉAL
EXPERTISE PROFESSIONNELLE

KÉRASTASE
ELIXIR ULTIME
OLÉO-COMPLEXE

KÉRASTASE
ELIXIR ULTIME
OLÉO-COMPLEXE

Shampooing à l'huile sublimatrice
Tous types de cheveux
Sublime cleansing oil shampoo
All hair types

KÉRASTASE
ELIXIR ULTIME
OLÉO-COMPLEXE

RECHERCHE AVANCÉE
— L'ORÉAL —
PARIS

125 ml 4.2 fl.oz

Appendix No. 4: (see page 46)

Source: Vogue British Magazine, 2013

WOOL COAT, £1160. WOOL BRA TOP, £200. BOTH CARVEN, AT AVENUE32.COM. PONYSKIN TOTE, FROM £2,550. ZAGLIANI, AT HARRODS. SUEDE COURTS, £440. MANOLO BLAHNIK. SILVER BRACELET, THROUGHOUT, MODEL'S OWN

Hide and SLEEK

It's time to try on a new breed of soft, sophisticated animal print for size

Securing a place ahead of the style pack is not always easy, but with the herd of non-traditional animal prints coming your way, you'll be in good stead. These clever updates are cut with the sophisticate in mind. "Animal print means wildness and often reinforces the notion of aggressiveness. This season I used the deer-hide print, as it is a vulnerable animal," says Carven's Guillaume Henry of his cashmere coat - a knowing and womanly investment to consider. Elsewhere, graphic zigzag zebra stripes flatter the female form, while glossy cowhides decorate trench coats and day bags. Classicists take note: leopard is still ubiquitous, yes, but there is a cure for our spotted-print ennui - try touch-me ocelot and the lesser-spotted snow leopard instead. EE-B



Nicole gets it.
Silkier, stronger hair
after just one wash.

NICOLE SCHERZINGER
for
**Herbal
essences**

new **BEE STRONG** with honey and apricot extracts

IT DOES BEAUTIFUL THINGS TO YOUR HEAD

The advertisement features a close-up of Nicole Scherzinger's face and her dark hair styled in an intricate updo. She is wearing a large, ornate necklace and earrings. In the foreground, several Herbal Essences hair care products are displayed, including bottles of shampoo and conditioner, a spray bottle, and a jar of cream. The background is a warm, golden-brown color with a honeycomb pattern at the bottom. The text is arranged in a clean, modern font, with the brand name 'Herbal essences' in a large, white, serif font.

Appendix No. 6: (see page 33)

Source: Vogue British Magazine, 2013`

INSPIRED BY GLYCOBIOLOGY.
83% OF WOMEN* AGREE SKIN LOOKS
MORE RADIANT AND EVEN



YSL FOREVER LIGHT CREATOR

DARK SPOTS . UNIFORMITY . TRANSLUCENCY . RADIANCE
INDEPENDENTLY TESTED UK RESEARCH CENTRE



A NEW DISCOVERY BY YSL • SKINSCIENCE¹

A new formula enriched with an exclusive² combination of glycans by YSL • SKINSCIENCE¹: the GlycanactifWT™ complex. The formula helps correct the appearance of uneven skintone leaving skin looking more radiant, as if lit from within.

RESULTS ON MULTIPLE SKINTONES

The appearance of pores, fine lines, and dark spots are reduced.

- 81% agree skin imperfections appear reduced*
- 86% agree skin dullness appears reduced*
- 92% agree skintone looks more uniform*.

*Multi-ethnic study conducted in South Africa. Dark spots appear reduced. Skin looks translucent. Self-assessments - 99 women.
¹A committee of experts who work on the latest advances in Glycobiology for skincare. ²Patent pending.

yslbeauty.co.uk

Appendix No. 7: (see page 40)

Source: Vogue British Magazine, 2013`

*If information is power, then
inspiration must be the power
of potential. The power that
moves us from the systematic
to the spontaneous.*

From the mundane to the magical.

INSPIRATION IS THE NUMBER ONE CAUSE OF GREATNESS.



*At Compaq we believe
technology is no longer simply
an information tool.*

It's an inspiration tool.

Which redefines access.

From set time to any time.

From one place to a million places.

New ways to work.

New ways to collaborate.

Where with the touch of a button

you no longer fire up your

computer, but your imagination.

Welcome to the new IT.

Inspiration Technology by Compaq.

COMPAQ
Inspiration Technology

Appendix No. 8: (see page 29-33) Source: The economistMag, Nov2000`



Home

The only thing missing to enjoy our comprehensive logistics services is www.abxlogistics.com

Do you need high-performance logistics for your customers at home and abroad? Adding ABX LOGISTICS to your business is the best way to establish a reliable and competent partnership for rail, road, sea and air transport around the world. With ABX LOGISTICS, you benefit from the specialist services of more than 16,000 people who can deal with your company's logistics both smoothly and efficiently. Even better, you gain all the advantages of one-stop-shopping - a complete range of top class products and services all under one roof - consultancy, storage, distribution and more. You will save both time and money. The only thing missing is a mouse with which to click on www.abxlogistics.com



ABX LOGISTICS AND YOU - MULTIPLYING FORCES



Appendix No. 9: (see page 32) Source: The economist Mag, Nov2008`
Graphic layout.

To be.

The Economist

Shine and rise.

The Economist

Appendix No. 10: (see page 36) Source: The economist Mag, Nov2006`



Appendix No.12: (see page 45) Source: Mail online newspaper, Jan.17.2017



Appendix No. 13: (see page 36)

Source: *Niki de Saint Phalle* web page`



Appendix No. 14: (see page 44) Source: *Gillette* web page`

Advertising

- P&G's anti-dandruff shampoo brand, Head & Shoulders, has roped in actor Kareena Kapoor as its new brand ambassador.
- In it's advertisements, Head & Shoulders introduces itself as a premium brand and uses the charm and beauty of beautiful models.
- Attractive Banners and Hoardings are used extensively.
- Print media (News papers, liflets and pamphlets etc.) is used with exclusive high resolution attractive models.
- The emphasized is on healthy, long and beautiful hair.

04/15/08

17

Appendix No. 15: (see page 44) Source: *Head and Shoulder* web page`



Appendix No. 16: (see page 40) Source: TravelerMag, Dec.2016`



Appendix No. 17: (see page 36) Source: McDonald web-based`page

It's the real thing. Coke.

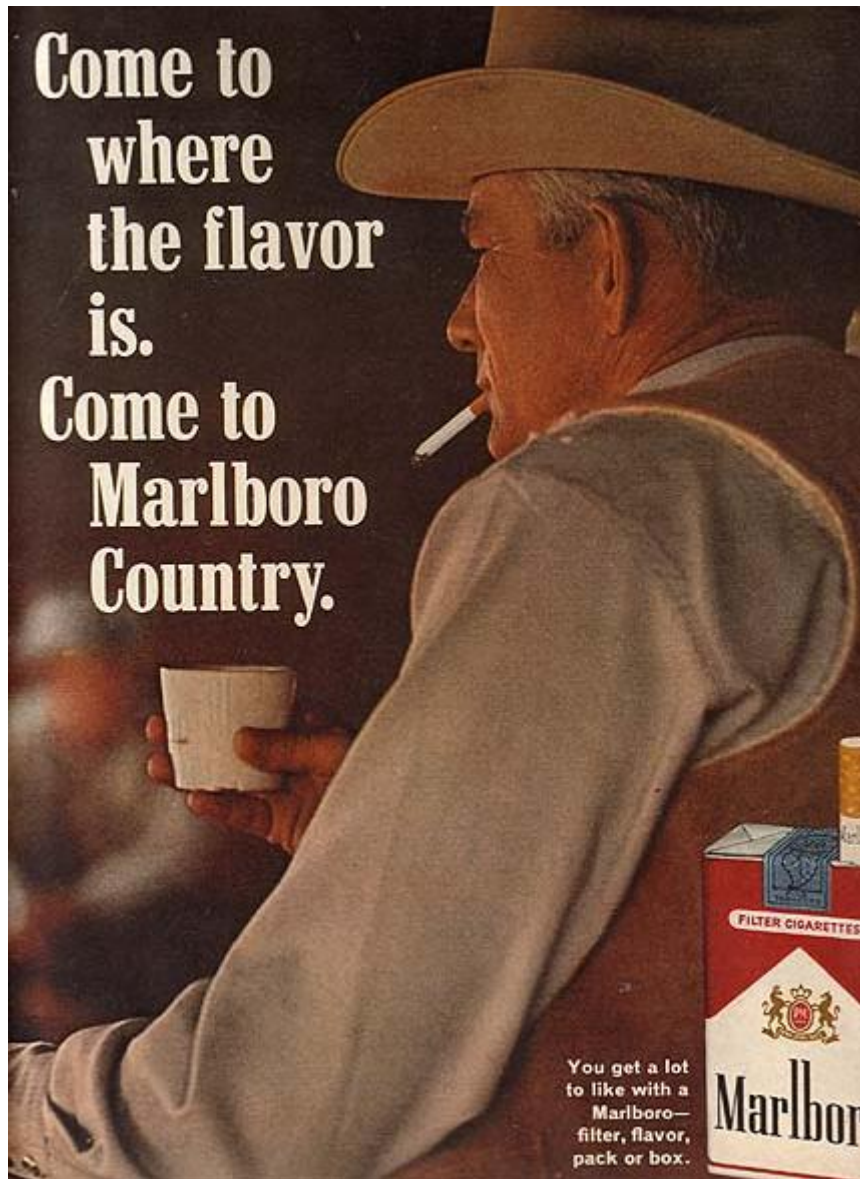
The American thirst is as independent as its spirit. It wants real refreshment. And during the hot steaming summer the real refreshing taste of Coca-Cola quenches the American thirst better than any soft drink. This Fourth of July, treat your thirst to the exciting taste of Coca-Cola. And discover why America calls it the Real Thing.

© 1997 The Coca-Cola Company. "Coca-Cola" and "Coke" are the registered trademarks and service marks of The Coca-Cola Company.



Appendix No. 18: (see page 44)

Source: *Coca Cola* public web page`



**Come to
where
the flavor
is.
Come to
Marlboro
Country.**

You get a lot
to like with a
Marlboro—
filter, flavor,
pack or box.

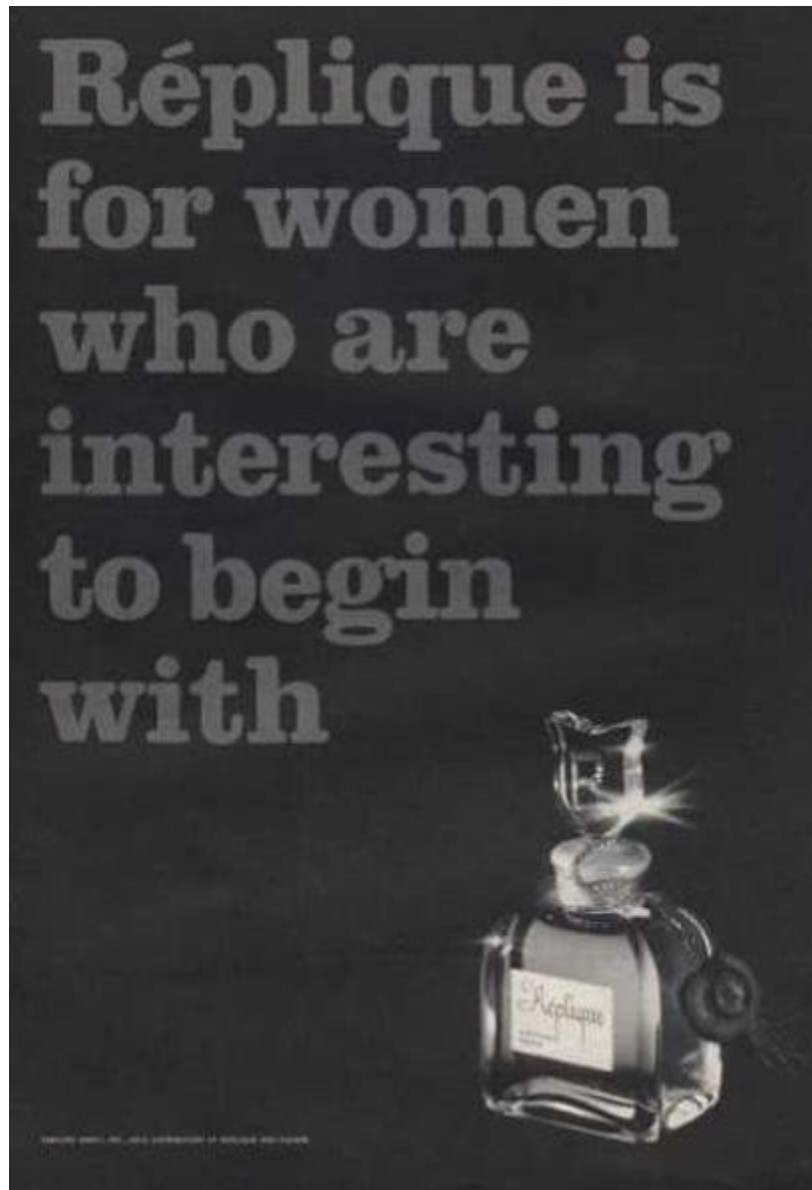
Appendix No. 19: (see page 44)

Source: *Marlboro* public web page`



Appendix No. 20: (see page 44)

Source: *Nike* public web page`



Appendix No. 21:(see page 46) Source: *R'eplique Perfume* public web page`
French name



Appendix No. 22: (see page 39)

Source: *Coca Cola* public web page



Appendix No. 23: (see page 31)

Source: *NHK* News