

2. REVIEW OF RELATED LITERATURE

In this chapter, I present the theories that were used the analysis of the data, as well as the review of the previous studies. The theories that I use is Advertisement and Stylistics. I also review previous studies that use stylistics in their analysis.

2.1. Review of Related Theories

2.1.1. Advertising

Karimova (2012) defined advertising as a text, a framing of text, and construction of the message by the “observer” who ascribes to the message a meaning of promotion within the specific framing which is created by the “observer” him/herself. In addition, Robert (2013) states that the focus of advertising is the creation of messages regarding a product or service and disseminating it to people with the likelihood that they will buy it.

In *Advertising: Principles and Practice*, Moriarty, et al. (2012, p.1), based on the definition of advertising as a ‘paid, mediated form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future’, formulated six basic components of advertising:

1. Advertising is a paid form of communication, whether direct or indirect; included in indirect payment are donated and time (pro bono) advertising.
2. In spite the fact that the sponsor (the marketer or advertiser) is not always obvious to the viewer or reader, it is identified.
3. Advertising strives to persuade or influence the consumer to do something, mostly involving product, service, idea or organization positioning to build a brand a brand relationship. However, at a minimum, it creates awareness of an idea, product or a companyøø.
4. The aim of advertising is to reach the largest audience as cost-efficiently as possible and at the time or place most likely to induce a positive result.

5. Through various communications channels – including the mass media – which are mostly non-personal, and through more direct approaches such as the internet and interactive media, the message of advertising can be conveyed.
6. The message can be conveyed in an ever-expanding range of ways.

Moriarty et al further explores the four roles that advertising employs in business and society:

1. The marketing role

Marketing is defined as the process a business uses to satisfy consumer needs and wants by providing goods and services. Advertising is entirely connected to the tasks of marketing, whose final aim is the full satisfaction of customer needs concerning said goods and services (Kotler, 2002). Furthermore, advertising plays the role of conviction and persuasion in marketing, by convincing buyers regarding the superiority of the brand and thus its value for money.

2. The communication role

By creating an image that goes beyond straightforward facts, advertising's communication informs consumers and transforms a product. This is achieved by using two techniques: hard-sell approaches, which uses reason to persuade consumers, and soft-sell approaches, which build an image for a brand and move consumers' emotions.

3. The economic role

Moriarty et al argues that there are two points of how advertising creates economic impact. The first viewpoint claims that advertising becomes a vehicle to help consumers assess value through price and other information such as quality, location, and reputation; the second viewpoint argues that advertising is tremendously persuasive that it decreases the probability that a consumer will switch to an alternative product, regardless of the price charged.

4. The sociocultural role

Advertising incorporates ideas from art, literature, history, and mythology and from various cultures, as well as rearranges and reshapes elements to

connect them in our minds. For example, the slogan ‘Think local, act global’ implies the taking of ideas, symbols, values, and beliefs from one culture and rearranging them to create meaning for a product and exposing it elsewhere.

Furthermore, drawn by the advertiser’s perspectives, advertising performs four basic functions for the marketer’s benefit:

- (1) Facilitating the exchange – the act of grading a desired product or service to receive something of value in return – between a person or organization that makes a product or service, and a customer. Both digital and printed media carry numerous advertisements to facilitate the exchange of real estates, jobs, cars, auctions, and travel;
- (2) Adding value to a product to make it more valuable, useful, or appealing, by showcasing the product’s value and making it appear more desirable or more of a status symbol;
- (3) Cultivating customer relationships by forging an ongoing dialogue with customers that the marketers already had;
- (4) Building a brand, by creating a particular or special meaning and familiarity for a product that makes and identity for said product, as well as makes it distinctive in the marketplace.

Advertising initially functioned as a communication tool used by businesses to convey messages regarding products or services to a customer, as well as a way to identify the producer of said products and services; however, it has developed into a persuasion tool to influence customers to do something regarding goods that are offered by organizations, businesses, and institutions, as well as create and/or generate certain meaning for said goods that will ultimately become their identifying feature. This thesis focuses on the persuasion role of advertising and its ability to create meaning, specifically through the language that are used.

2.1.2 Characteristics of advertising slogans

There are a few elements possessed by advertising slogans to attract attention, enter consumers’ memory, motivate, and affect their emotions. According to Skračić and Kosović (2016), a slogan must emphasize the key benefit of a brand and help distinguish the brand, making it recognizable on the market. Marketing

techniques and slogans are here to drive consumers towards a decision, suggesting that the brand they support is special, unique, or better.

Secondly, the message of a slogan should not be negative; it has to make customers feel good. Among the examples are *Life is good* (LG), *Great ideas for small rooms* (Ikea), *You're in good hands* (Allstate Insurance), and *My Goodness. My Guinness.* (Guinness).

Thirdly, simplicity is vital in conveying a message in an advertising slogan. Short messages are common: *Think different* (Apple), *I ♥ NY* (State of New York), and *Connecting people* (Nokia), although longer messages also exist, such as MasterCard's *There are some things money can't buy. For everything else, there's MasterCard.* Despite its length, Stephen J. Conley claimed that it aims well at consumers' perception of values such as health, family, love etc. that "money can't buy", and at the feeling of insecurity that vanishes, as suggested, when having a MasterCard (Conley, 2010).

Fourth and lastly, an advertising slogan must be memorable. It is important that it finds its way into the memory of the customers and stay there in order to create an association between the slogan and the product it is representing, and invokes desire or need within the the consumers. Despite the fact that memorability may depend on the frequency of the slogan use in advertising, and on how efficiently the slogan is utilized with a jingle and other audio and video materials, the crucial factor that makes a slogan memorable is its own "personality", specifically the language features and the message it conveys.

2.1.3 Stylistics

Stylistics is a branch of linguistics studies among many others such as semantics, syntax, pragmatics, discourse analysis, and so forth. According to Burke, stylistics is "the art of saying the right thing in the effective way" (1954). Stylistic choices are designed to have effects on the reader or listener, which are generally understood as: (a) communicating meanings which go beyond the linguistically determined meanings, (b) communicating attitude (as in persuasive effects of style), and (c) expressing or communicating emotion.

The field of study in Stylistics may range from canonical works of writing to popular texts, non-fiction, and popular culture, political and religious discourse, news, and advertising copy, which the writer will focus on. Culpeper (2009) stated that stylistics is “mainly concerned with trying to explain how, when we read texts particularly (but not exclusively literary texts), we get from the words on the page to an understanding of the text, and how the words on the page affect us in the way they do”. Jeffries and McIntyre (2010) stated that Stylistics “takes a particular view of the process of communication which places the text at the center of its concerns, whilst being interested in the relationship between writer and text, and reader and text, as well as the wider contexts of production and reception of texts.”

Stylistics plays a major role advertising, especially in its aim to persuade or influence the consumer to purchase products, services, or ideas. This notion causes advertisers to be selective in the use of language, employing certain techniques that would make their products stand out. Crystal (2003, p.388) states that advertisements stand out stylistically on several counts. He explains that they are lexically vivid, concrete, positive and unreserved and, grammatically they are typically conversational and elliptical, as well as having highly figurative expressions, deviant graphology and strong effects. In addition to the statement made previously, Linghong (2006) further argues that order to secure a number of readers and to compete with many other similar advertising messages, advertisers try to make their advertisements as effective as possible. Various linguistic devices are used to catch attention, arouse desire, induce action and contribute towards satisfaction. Advertising texts are therefore distinctive, with an unusual and indirect language.

2.1.2 Stylistics Devices and Levels of Stylistics Analysis

According to previous scholars such as Leech and Short (1981), Turner (1973), Crystal and Davy (1969), there are levels of stylistic analysis which can be employed in analysing spoken and written texts. Recent scholars, namely Khan and Jabeen (2015), Kaunova (2013), and Alabi (2008), clarify these levels of stylistic analysis as: phonological, grammatical, and lexical level.

Phonological level, according to Khan and Jabeen (2015) is concerned with the study of the sound system of a given language, that is; the formal rules of pronunciation. Phonological devices include alliteration, assonance, and rhyme.

i. Alliteration is defined as the repetition of one or more initial sounds, usually consonants, in words within a line. For example:

(a) The initial sound /s/

She sells sea-shells down by the sea-shore

(b) The initial sound /p/

Peter Piper Picked a Peck of Pickled Peppers

ii. Assonance is defined by Clark (1996, p. 67) as "where a vowel sound is repeated in a word with different consonants". It reinforces the meaning of the words or sets the mood. For example:

(a) Repetition of the sound /e/

It **beats** . . . as it **sweeps** . . . as it **cleans!**"

(b) Repetition of the sound /i/

He **light** of the **fire** is a **sight**.

iii. Rhyme is defined as "the repetition of identical or similar terminal sound combinations or words" (Kaunova, 2013). Generally, they are placed at a regular distance from each other. For example:

(a) Rhyme a b a b

Roses are **red**

Violets are *blue*

Out of my **head**

I'm thinking of *you*

(b) Rhyme a a

Driver **sober** or get pulled **over**.

According to Skračić and Kosović (2016), these mnemonic devices (alliteration, assonance, rhythm, and rhyme) aid advertising slogans to be remembered by their targeted audience. Rhythm and rhyme, in particular, are a very

frequent phenomenon in advertising, commonly used in jingles, slogans and headlines.

Grammatical level, according to Khan and Jabeen (2015, p.128) aims to “analyze the internal structure of sentences in a language and the way they function in sequences, clauses, phrases, words, nouns, verbs etc. need to be distinguished and put through an analysis to find out the foregrounding and the derivation”. It helps us to find out subtleties of time, place and about what is done, what is going to be and what was in the past. Through grammatical analysis of text we can know the author’s intended meanings and foreshadowing meanings and events. Grammatical analysis includes syntax and morphology.

“Syntax is the study of the pattern of arrangements of how words combined to form phrases, clauses, and sentences” (Jolayemi 2008, p.47). Here, the syntactic functions of different parts of speech will be analyzed, such as nouns (as subjects, objects, appositives, tenses etc.), adverbs as modifiers, determinants and so on will be investigated.

Morphology is defined by Jolayemi (ibid, p.23) as the study of word-formation, in other words, the study of how morphemes (smallest units of a word) whether free or bound form words. The structure of words and parts of words, such as stems, root words, prefixes, and suffixes are analyzed. Furthermore, Morphology is concerned at parts of speech, intonation and stress, and the numerous ways context is able to change a word's pronunciation and meaning. According to Aronoff and Fudeman (n.d.) the study and identification of morphemes – often defined as the smallest linguistic pieces with a grammatical function – is a major way in which morphologists investigate words, their internal structure, and how they are formed.

In advertising, grammatical rules are often a matter of personal choice and style employed by copywriters. Award-winning copywriter Caroline Gibson (2017) stated that “The main thing is that the ad copy should tell a clear and powerful story and persuade you to buy/try/sign up.” She further added a quote by David Ogilvy, another copywriter and adland legend, who remarked, ‘I don’t know the rules of grammar. If you’re trying to persuade people to do something, or buy something, it seems to me you should use their language.’

Lexical level studies the total amount of vocabulary items and use of words in a piece of text: It includes the study of individual words and idioms in different linguistics contexts. According to Khan and Jabeen (2015, p.128) lexical level of stylistics analysis is “the study of the way in which individual words and idioms tend to pattern in different linguistic contexts on the meaning level in terms of stylistics.” Alabi (2008) further explained this level by identifying two word units, namely: lexical-semantic patterns and lexical-semantic choices. There are various ways of achieving lexical-semantic patterns and choices in a stylistics study (Alabi 2008). Some easily noticed forms in stylistics are the use of repetition (anaphora, epiphora, symploce etc.), ellipsis, parenthesis, and so on.

In advertising, lexical choices are imperative, requiring exceptional skills; wrong choice in diction will either inaccurately impair the purpose of communication or at best vaguely or partially convey the intended meaning. Emodi (2011) stated that “The most important factor in communication is the attainment of a point of understanding of the meaning.” The lexical-semantic patterns and lexical-semantic choices will be analyzed by underlining examples from the advertisements and putting them into functional contexts.

Since it is crucial for advertisements to be persuasive, copywriters utilize style in their attempt to attract customers. The stylistic theories above will help me dissect and examine the elements of the selected advertising slogans and its relation to the persuasiveness presented in the advertising theory. The phonological level will investigate the use of rhyme, alliteration, and assonance in its relation to memory; the grammatical level will examine the role of syntactical patterns, sentence types, and the poetic license to break grammatical rules in order to produce an effective slogan; while the lexical level will investigate the use of lexical choices to produce a persuasive slogan.

2.2 Review of Previous Studies

2.2.1 Stylistics in advertising: A Comparative Analysis of Selected Bank Advertisements in Newspapers and Magazines from South Africa and Nigeria (Agbede, 2016)

This study investigates the use of language to communicate meaning in bank advertisements, specifically stylistics analysis in advertising with focus on selected bank advertisements in South African and Nigerian newspapers and magazines. Stylistics is a branch of linguistics which studies the principles, and effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication. Advertising is a form of communication used to help sell products and services. Advertisements are not only designed to fascinate, but also to achieve their persuasive goal. This study shows how language is used in bank advertisements to convey messages to the public. The stylistic elements employed in the analysis of bank adverts included graphology, phonology, lexis, syntax and cohesion. The use of capitalization and repetition for emphasis, phonemes and Gothic writing to attract the attention of readers and images to stimulate customers' aspirations were some of the findings of the study. Given that studies on language use are still of high interest to linguists, this study critically interrogates the effectiveness of language choice in bank advertisements. The conclusion is that stylistic devices are important in advertising as they attract customers to the services and products being advertised. Although this study focused primarily on the general advertisements and not the slogans, it gave detailed exposition on the theory of Stylistics and its devices, as well as an extensive analysis of bank advertisements, which aided me to understand Stylistics in more depth and ultimately the analysis of my own objects of study.

2.2.2. Functional Stylistics in cigarettes advertisements slogans (Joewono, 2002)

This study investigates the functional stylistics in cigarettes advertisements slogans, specifically how the stylistics forms – sound patterns, lexical selection, and imagery – are used in the advertisements and the style-forming factors which influence the use of stylistics forms in said advertisements. The author uses stylistics theories by Wellek and Warren (1965), Short (1996), and Ullman (1973), since stylistics is the product of abstraction. The review of theories by Wells, Burnett, and Moriarty (2000), Russel and Lane (1999), and by Kirkpatrick (1964) for the principles of slogans in advertisements are used as well.

The author uses Qualitative approach to describe the linguistics phenomenon in the cigarettes advertisements slogans as it investigates the interesting part of the creation process of the slogans as well as its results. The functional stylistics analysis concluded that the stylistics forms are influenced greatly by the style-forming factors, such as the application of principles of advertising, language and slogans, and other factors discovered in the analysis such as the use of appeals, the use of symbolic characters, and the claim of certain quality of the cigarette. This study's focus on advertising slogans and aided me in analyzing the objects of study in my own thesis.