LANGUAGE STYLE IN ADVERTISING: A STUDY OF THE PRINT MEDIA

Isaac Eyi Ngulube and Kelechi Elezie

Rivers State University, English and Literary Studies, Port Harcourt, Nigeria

ABSTRACT*: This study investigates the language style of English commercial advertisements in the print media. The study seeks to find out the kinds of language and style mostly used in English advertisement; this is because previous studies in stylistics have concentrated on the literary approach to stylistics. This study finds this technique very one-sided and subsequently proposes a dual approach to the analysis of the language style of advertisement. The research employs William Well's stylistic theory as a theoretical construct. The analyses used the descriptive approach. The research used note taking as the instrument to elicit data. We found out that the personification style is mostly used and the occurrence in our corpus is about four times; it is followed by alliteration style which occurs in three advertisements and assonance style which occurs twice in our corpora. The next is the use of simile, anastrophe, apostrophes, asyndeton, poly-asyndeton, and chiasmus styles which appeared once in the advertisements. The advertisements also used narrative style, dramatic style, newsy style, dialogue style, and humorous style. The study concludes that in the use of personification and alliteration styles, the creators of the advertisements mostly seek to use simple and interesting style to create pleasant, mellifluous, captivating sentences, which will persuade, influence, and capture the readers' attention to patronize their products.*

KEYWORDS: Language Style, Advertising, Print Media

INTRODUCTION

Language is a fundamental aspect of human life. To communicate and establish relationships with others, people use language as a tool for their communication (Wardhaugh 29). To communicate means to transfer ideas from one person to another. If people do not have a tool to communicate with, people's activity and interaction would be stagnant. Wardhaugh (1) states that language is what the members of a particular society speak. Therefore, the relationship between language and humans or society is interdependent. Thus, from these statements, the study infers that if there is no language in society, there will be no society.

Basically, the function of language is to know and understand other people's ideas. Chaika (1) states that language and society are so intertwined that it is impossible to understand one without the other. The Koran, as the main source of Islamic knowledge, also teaches its adherents how to understand other people. Al-Hujurat (The Walls) said:

> O mankind! Lo! We have created you male and female and have made
> you nations and tribes that ye may know one another. Lo! The noblest
> of you, in the sight of Allah, is the best in conduct. Lo! Allah is knower,
> Aware. (13)

In this quotation, Allah has described clearly how He presumes us to know and understand one another through communication. Besides, Allah shows how He created males and females in different nations and tribes to know each other. From this verse, it can be understood how God reveals the use of language and the relationship between language and society. There are two kinds of language: spoken language and written language. Spoken language is an utterance which is formed from sound, such as conversation, speech, storytelling, discussion, radio and television broadcast, and so on, while written language is an utterance which is formed in the written form, such as novels, comics, newspapers, magazines, letters, books, journals, articles, among others. In expressing ideas in both forms, people have and use their own style because it is related to the social aspect.

Chaika (29) states that *style* refers to the selection of the linguistic forms to convey social or artistic effects. Keraf (112) states that style is the ability and the competence to express oneself effectively. Considering these elucidations, the study focuses on language and style because style is one effective means of communication which determines how social interaction proceeds (Chaika 20). In this case, style determines how a speaker speaks and how the listener understands the meaning of the communication: whether it is serious, humorous, dubious, or any other possible senses. As already stated above, people use the written medium in expressing their ideas in written language. One example of written language that is created by human beings is advertisement. Laponska (37) states that advertisement is one of human activities that can be found on radio and television, and in magazines, newspapers, and other sources.

Advertisements are selected for this study for several reasons. First, advertisement is a form of written communication that depends on technology. Technology allows people to communicate with each other in many ways and over long distances. Second, in linguistic study, advertisement in the print media includes transactional discourse since its stress is on the expression of message from an advertiser to consumers. Third, the language of advertisement, which is compact and persuasive, is different from most of the other language used in everyday life. Advertisement uses a good and effective style to deliver its own interest to consumers.

Nowadays, there are various containers to put the publication of products into such things as television, newspaper, radio, and Internet (Facebook, Twitter, Blog, Website, and so on). Usually, the manufacturer installs its publication on the media which is massively used by the public and fascinating to watch, and then uses it to advertise their products.

The researcher selected the print media as a data source because this media can be easily assessed directly. Besides, the print media is available to almost every member of the public. There are different aspects and many programmes in the dailies, and it depends on the users to manage it. We also find commercial advertisements on television programmes. Advertisement in the papers or on the television has many kinds of variations such as price advertisement, brand advertisement, product advertisement and others. But it has the same goal which is convincing the consumers to buy these products. Advertisers try hard so that their commercials could attract the consumer. This study discusses the language and style used in commercial advertisement in the print media focusing on different kinds of language registers and it investigates how the language styles are used in commercial advertisement. Secondly, the researcher studies how the advertisements influence readers using disparate language styles. The preceding considerations led the researcher into conducting a study on "Language and Styles of English Commercial Advertisement in the Print Media."

Considering the peculiarity of this study, the following are the statements of the problem. Previous studies in stylistics have concentrated on the literary approach to stylistics. This researcher finds this technique very one-sided and subsequently proposes a dual approach to the analysis of the language and style of advertisement. The dual approach combines the literary approach and the linguistic approach to language analysis; this we hope will yield a better understanding of the language of advertisement than those that employ just pragmatic, discourse, or literary approach alone. This will lead us to answer questions such as what types of language style are mostly used in English commercial advertisements in the print media?

REVIEW OF LITERATURE

This section presents concepts developed in previous research such as language style, kinds of language style, advertisement, kinds of advertisement, and the language of advertisement. We will not isolate each of these as a subhead for they are not; we will prefer to run them on. Several scholars have studied language style in other fields; for instance, Zahra (45) analysed language style used by bloggers in the blogosphere. She argues that there are five styles of language use, namely: consultative style, casual style, deliberate style, oratorical style, and intimate style. From her analysis, she found that, mostly, the bloggers like to use consultative style as key among others. They use this because it is an effective method in delivering their responses to get the complete information of bloggers' responses and to express gratitude.

Hidayat (20) studied the register of advertisement on Jawa Pos; the result of his study shows that there are five categories of language style in advertisement. They are the narrative style, dramatic style, newsy style, dialogue style, and humorous style. Another researcher is Habibah (10) who focused her study on the language styles in telephone conversation of the broadcaster and the callers in "English Expression Programme" of Max FM Radio. In her investigation, she found out that language style is expressed through appropriate diction, in other words, through choosing suitable words. The language style is divided into three categories: those that are

honest, those that are polite, and those that are attractive. While suitable and appropriate words are paramount for the broadcaster, the researcher claims that those make the broadcaster's work a lot easier. Secondly, callers get used to the register and this helps them to understand and follow the discussion. Thirdly, the topics are kept simple so that the generality of the public can also follow the radio conversation. All these put together makes the language style worthwhile. Habibah also added that since radio calls in programmes are always oral or spoken, other linguistics features come into the language style, things like appropriate pitch (voice decibel), intonation, stress, rhythm, relevant accent, and rhyme.

From these previous studies, this researcher draws the conclusion that her research work has similarities and differences with previous research. The similarity of this research to the other research is the use of the same subject matter, that is, *language style*. The differences between the other studies and this study are that the previous studies deal with: (1) the language style of the bloggers in the blogosphere, (2) Hidayat used Jawa Pos to study the language style explored on this application, and (3) Habibah studied the language style used in telephone conversation of the broadcasters and the callers in "English Expression Programme" of Max FM Radio. This study focuses on the language style found in advertisements in the print media, with special reference to newspapers, magazines, flyers, etc. In all these studies, language style is prevalent; therefore, we will elucidate the concept further here.

Style

Style involves the manipulation and variation of all the aspects of language available to the speaker, at a particular time, to express himself as optimally as possible. For this reason, the definition of "style" by Hill is quite apt in this regard as the choices which the language offers to the individual speaker at each point within the sentence. Style is rooted in an author's personality and his choice of words is regarded to some extent as subject to selection. For example, the richness of vocabulary is characterized as a constant relation between uniformity and diversity of expressions which is the nature of choice (Herden 49). Hence, a person's writing style contains many features that reveal an individual's uniqueness including vocabulary usage, use of function words, and the length and structure of sentence. But literary texts, especially poetry, could be said to reside more in the manipulation of variables in the structure of a language, or in the selection of optional features. Every linguistic element in advertisement is a contributor to the overall meaning of an advertisement. In other words, all the linguistic elements in an advert are woven together to give the advert a unified whole.

From the observations above, we understand that style is the *way, manner and how* people convey ideas or messages using language. It is easier to receive ideas or messages if we are familiar with the condition and style used by the speaker or the author. It means that a communicator can occasionally use serious style, ironic style, or humorous style. Dyer (74) argues that styles do not only use some of the same linguistic features in patterns of both regional and social dialect differentiation, but they also display correlations with other social factors. From Dyer's statement, style displays the correlation between social factors and the language that is used by the society. It means that the society can predict what style that they will use in their communication according to the current situation.

In addition, Sinclair, in Thomas and Wareing (146), states that people may use different styles in the way they talk depending on the situation and context they are talking about. This account is based on the premise that people are mainly seeking to show solidarity and approval when

dealing with others. Besides, the use of language style that occurs during conversation also depends on the situation and context they are talking about. The emphasis is to make the listener and reader understand the substance of what is being said. The style of language in communication mainly focuses on an intended social message. Chaika (31) states that communication occurs when the transmission is effective. The message from the speaker to the listener will be well decoded, especially for oral communication that are conveyed by intonation. Actual words are used only on rare occasions when the offending party is too dumb to get the message It must be emphasised that the social message conveyed by style is not coded directly into actual words that mean what the intended social message is. It follows that in using language, one must determine the purpose of communication, and one of such purposes is persuading or abusing to get the message across. This is because in a society, there are many people who have different characters. So, using language appropriately in societal communication will help us in communication with other people without disturbing them personally.

People present themselves in relation to others with the way they talk in different kinds of interaction. People do not always talk exactly in the same way all the time: they do not always use the same grammatical forms. Therefore, Chaika (31) argues that speakers give a great deal of information about themselves just by the words, grammar, and pronunciation they choose, both unconsciously and consciously. Thus, the listeners have the same interpretation as speakers because both parties understand the language style, but the information reveals to the hearer such information about the speaker as social grade, educational background, or regional affiliation. The style markers of a particular social group or region may be deliberately used to enhance solidarity or for other purposes. It will make the listeners get certain meanings of words that are not explicitly stated, such as emotional definitions that can be gleaned from the style of the speaker.

In conclusion, style is the way people manipulate others and control their interaction in bringing messages or ideas conveyed in words and tone of voice to the fore. The characteristics of style are selecting and choosing the linguistic forms which will best elucidate and appeal to a person or group of people.

Rhetorical Strategies

The Use of Metaphor

Ngulube (207) in discussing the various figures of speech in the realization of meaning posits that 'the concepts expressed through language are not isolated from each other; rather, they make up a giant network, with many interconnections and associations among the various subparts.' He illustrates this when he said a good example of these interconnections involves *metaphor* – 'the understanding of one concept in terms of another' (O'Grady 96). According to Ngulube, metaphor and simile both deal with comparison between two entities and events. The difference is that in simile, the comparison is overtly articulated while in a metaphor the comparison is covertly expressed (207). Barnwell (101), cited in Ngulube (207), observes that both simile and metaphor involve three main parts: *the topic*, that is, the actual thing which is talked about; *the illustration*, that is, the thing to which the topic is compared; and *the point(s) of similarity*, that is, the components of meaning which the topic and the illustration have in

common when compared. This he illustrates with: 'O my love is a red, red rose,' the topic being My love and the illustration being red rose. The points of similarity are loveliness, beauty, attractiveness, good looks, exquisiteness, and charm.

Ngulube asserts that 'we tend to think of metaphor as a literary device reserved for the use of authors and poets. In fact, however, there is a reason to think that it has a prominent place in the conceptual system shared by all human beings. The effects of this prominence are seen in the way in which we use language to talk about various abstract notions.

The Use of Simile

Ngulube (210) posits that 'there are few fogs I would like to clear before embarking on the correlation between semantics and figures of speech. Figures of speech are expressions whose meanings are not always a direct translation of what is overtly conveyed by the words they contain. Like idioms, the meaning of the figure of speech is not equal to the sum of the meanings of the individual words that make it up.' This being the case, it is imperative that both the speaker and hearer share in human discourse. They produce a stylistic effect upon the hearer. They could be used to emphasize a specific point in a discourse or give added impetus to what is being said. It is feasible to use them to elicit emotional response from the hearer and at the same time use them to express emotional disposition towards a particular experience.

A simile is 'a comparison between two distinctly different things' (Abraham & Harpham 102). The indicators of simile are: *as* and *like*. An example is provided in the work of Robert Burns: 'O my love's like a red, red rose.' Simile aids the hearer to establish a similarity in a particular quality or attribute of the events or things compared. Once the hearer has established the resemblance, the meaning intended becomes obvious.

The Use of Personification

As Ngulube (211) observes the Greek equivalent for personification is *prosopopeia*. It is an expression 'in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings.' In Milton's *Paradise Lost*, the following lines are good examples of it. 'As Adam bit into the fatal apple, sky lowered, and muttering thunder, some sad drops wept at completing the mortal sin.' In other words, personification is attributing or applying human qualities to inanimate objects, animals, or natural phenomena. In other words, personification is describing non-living objects as if they are alive like human beings. For example, 'Play with your beauty.'

The Use of Metonymy

Metonymy is a figure of speech in which an attribute of something is used to stand for the thing itself, such as 'laurels' when it stands for *glory*, or *brass* when it stands for 'military officers.' In other words, one term is used in place of another with which it has become closely associated because of recurrent relation in common experience. Thus, *the crown* or *the sceptre* is used to stand for a king and *Hollywood* for the film industry (Ngulube 214).

The Use of Alliteration

Alliteration is a series of words that begin with the same letter or letters that sound alike. In other words, alliteration phonologically is repetition of the same consonant sound that follows

each other; it is usually used in poem and prose to create beautiful sentences or to emphasise words, for example, "You come, and you change my whole life now."

The Use of Assonance

Assonance is the repetition of vowel sounds, most commonly within a short passage of verse or language style that has repetition of the same vowel sound in words that follow each other, and it is usually used in poems to emphasize or to make it more artistic. For example, you will have healthy and shiny white skin.

The Use of Ellipsis

This punctuation mark is used to indicate material that has been omitted, as in: 'The principal … on students being regular in school.' In other words, ellipsis is a language style that omits a part of a sentence which can easily be filled or interpreted by the reader and make the meaning of the sentence become clear. For example, 'She looks fresh, pretty and ….'

The Use of Euphemism

This figure, according to Ngulube (211), presents a harsh or unpleasant statement in a much more subtle or pleasant manner to avoid offence. The surface meaning of a euphemistic expression is different from its underlying meaning. For instance, an undergraduate reporting to his friend about his grade in a semester examination said, 'It was a let-my-people-go kind of grade.' This expression avoids the bitter reality that the said student scores an E grade. Put differently, euphemism is substitution of a less offensive or more agreeable term for another term that is pungent. The expression of this style is used to replace the words that have insulting and unpleasant meanings. For example, 'Change your dark skin by Nivea whitening.'

Prolepsis

Prolepsis is a language style that uses words, refuting anticipated objections as part of the main argument. In other words, anticipating and answering objections in advance. For example, 'Wow…big sales up to 70%.'

The Use of Hyperbole

This is a deliberate bold overstatement or the extravagant exaggeration of facts or of possibility used either for serious or ironic or comic effect (Abrams & Harpham 127). Ben Johnson's compliments to his lady quoted here is hyperbolic: 'Drink to me only with thine eyes.' Examples from the Holy Scriptures are apt here: 'It is a land that devours its inhabitants.'/'It is a land flowing with milk and honey.' Put differently, hyperbole is a language style that exaggerates either the character or size of something which has the aim to emphasize and/or to intensify.

The Style of Advertisement

Wells (435) argues that language in advertising as a creative concept presents a message to the audience. Besides, an advertisement as a tool for selling a product should offer an object to the society using many styles of language to get successful people on board for a given purpose, which is buying the products. According to Byrne (10), using variation of style depends on the environment in which the message is presented; the language style used in the upper-class

environment is different from the style used for the lower-class environment. The environment also refers to the stratification, such as age, gender, and other social status. To sell a product, advertisement has varieties of concepts or styles in presenting its message, which contributes to the success of advertisement purpose. The creative concept of advertisement language brings the idea to life. Since effective advertisement is built on strategy, it is important to understand how strategy affects the creative perception of the reader.

Wells (435-441) states that there are several styles of advertisement formulas. These include hard sell, soft sell, lecture, drama, straightforward, demonstrations, comparisons, problem solution, slice of life, and spokesperson. Hard sell is rational information that is designed to touch the mind (heart) and to create a response based on logic. The approach of this style is direct and emphasizes tangible product features, facilities, and benefits. Hard sell messages try to convince the consumer to buy because the product is very good, better, or the best. Soft sell uses an emotional message, and it is designed around an image intended to touch the head and to create a response based on feeling and attitude. The message presents subtle, intriguing, and ambiguous illustrations. This is how advertisements sell moods and dreams more than product features. Hard sell style is clearly more persuasive than soft sell. Sometimes hard and soft selling styles come together.

Most advertising methods use a combination of two basic literary techniques such as lecture and drama. Lecture is a serious structured instruction given verbally by a teacher. A drama is a story or play built around characters in some situation. Lectures are a form of direct address. Stylistically, the speaker addresses the audience from the television or written page. The audience receives the message "at a distance"; the speaker presents evidence (broadly speaking) and employs such techniques as an argument to persuade the audience. In a straightforward factual message, the advertiser usually conveys information without using any gimmicks of embellishments. In other words, this style of advertisement conveys the messages more rationally rather than emotionally. Cigarette advertisements that make claims about low tar, for example, are usually presented in a straightforward manner. The demonstration style is a way of delivering an idea or message which is focused on how to use the product or what it can do for you. The product strengths take centre stage. In demonstration, people are persuaded to believe what has been said by the advertiser. Moreover, in presenting the messages the speaker talks loudly, with enthusiasm as if what has been spoken is factual and true. Demonstrations can be a very persuasive technique.

In the problem solution also known as *the product as hero technique*, the message begins with some problem and the product is presented as a solution to that problem. This style is a common technique which is used by advertisers to make their advertised product run smoother. The slice of life is an elaborate version of a problem-solution message presented in the form of a little drama. It uses some commonplace situations with "typical people" talking about the problems. It puts the audience in the position of overhearing where the problems are stated and resolved. Using the person to speak on behalf of a product is another popular message technique. Spokespersons, influencers, and endorsers are believed to build credibility. They are celebrities we admire, we respect, or someone "just like us" whose advice we might seek out.

Comparison is the way of advertisement that conveys the ideas or messages by comparing certain products to other products. It contrasts two or more products and usually finds the advertiser's brand to be superior. The comparison can be direct, in which the competitor

mentions the name of other products, or indirect, which is just an implied or vague reference to other leading brands.

Functions of Language Style

Chaika (31), in discussing various language styles, states that the speaker gives a great deal of information about themselves just by the word, grammar, and pronunciation they choose both unconsciously and consciously. This information reveals to the hearer such things as the speaker's "social background such as educational background and regional affiliation.'' The style markers of a particular social group or region may be deliberately used for other purposes. It means that using the language style of a specific group must determine the purpose of communication. One of them is used to spread the message, because, in a society, there are so many people who have different characteristics. So, the use of group or regional style is expected without distributing others either partially or personally.

Other opinions come from Ramos in Fishman (108), who states that language operates based on more precise information as to the age, number, location, and interaction of the speakers of various local languages. From this statement, the education and environment are very important for the people. Their language is used toward and selectively different in the same social networks or communities on two different occasions. Two aspects of language behaviours are very important from a social point of view: first, the function of language in establishing social responsibility; and second, the role played by language in conveying information about the speaker. From the statement above, it describes clearly that both aspects of linguistics behaviours are the reflection of the fact that there is a close inter relationship between language and society.

Hymes in Wardhaugh (117) states that the way in which people view the language they speak is also important, that is, how they evaluate accents; how they establish the fact that they speak one language rather than another; and how they maintain language boundaries. Moreover, rules for using a language may be just as important as feeling about the language itself. Mathiot and Gavin in Wardhaugh (31) opine that the language's function unites individuals and groups within a larger community while at the same time separating one community from other communities. Therefore, it can be employed to reflect and symbolize identity: social, ethnic, or religious. However, Wardhaugh (24) states that the speakers are aware of the social significance of pronunciation and their attitude towards it are favourable because of their social attitudes. In the same vein, Chaika (29) states the function of language style is to convey social or artistic effect. It means that the language styles can be an important factor in group identification, group solidarity and the signalling of differences, and when a group is under attack from outside, signals of difference may become more important and may be exaggerated.

Badiah in Hidayat (11) summarizes the functions of language style as follows. Using stylish language can raise the reader's thought towards what is being said by the writer, in this case, the advertiser. Besides, it will increase the public's opinion about what has been written or said, what it means, purposes, needs, and wants. The register of advertisement can make the reader to be sure of what the writer or speaker is claiming. Generally, the writer or the speaker attracts the reader using rhetorical language. The third function of language style is intended to make the reader impressed with the product, service, and ideas offered. Conveying the ideas using good diction, jargon, and artistic words can be very helpful for the writer or the speaker in

attracting as many readers as possible. Advertisers usually use words which are easy to catch and understand by the reader in promoting their ideas, services, or products.

So, the function of language styles is to tell the hearer or reader how to react to the messages given by the speaker or author such as seriously, humorously, sarcastically, happily or sadly, or in some other ways. The other functions are to control the one style that is chosen, to control the speaker or author in delivering the messages; thus, the reader or hearer should understand the messages.

Advertisement

In general, the term advertisement is defined as the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media (Arens 7). Meanwhile, Dunn (58) claims that advertisement is any paid, non-personal communication through various media by firms, non-profit organizations or individuals who are in some way identified in the advertisement message and who hope to inform or persuade members of a particular audience. The message can be audio as in radio advertisement or visual as in television advertisement or cinema advertisement. In other words, we can say that advertisement is an art of sending special messages to the public at a possible minimum price.

From the definitions above, it can be inferred that advertisement is one of mass communication means to be used for presentation and promotion of ideas, products, and services by identified sponsors or companies through impersonal media. It is not to inform about a product or service but to persuade and to convince the society about the product. The explanation above implies that advertisement is not solely a process of sending a message but also creating the advertisement to be more interesting and attractive.

The basic motivation for advertisement is to fulfil human needs. The main consideration of the producers is to determine how to offer their products or services through advertisement to the target audience. There are six kinds of advertisements. There is an advertisement that offers products and services which emphasize attractive prices. It means that the advertiser gives the lowest price for their product than other products; they usually include bonuses or discounts for the consumers. The second type of advertisement is the one that tries to give the product a brand. Another name for this is national consumer advertisement. The advertiser attracts the consumers by focusing on the development of a long-term brand identity and image. It tries to develop a distinctive brand image for products. In this advertisement, the advertiser informs the audience that their product has a better quality than others. It seeks to get the consumer's trust. The advertiser informs us about how to use their product or services well; it is hoped that the consumer will be interested in the product. Institutional advertisement is also called corporate advertisement. The focus of these messages is on establishing a corporate identity or on winning the public over to the organization's point of view. It is a form of advertisement that attempts to introduce the name of their firm to impress the new consumers. Prestige advertisement attempts to magnetize people to associate with their status. The producer wants to inform the consumer that the product has a good quality and a better price.

Language has a powerful influence on people and their behaviour. This is especially correct in the fields of marketing and advertising. Advertising is a business in which language plays the most vital role to persuade people to buy the products in focus. The choice of language to

convey specific messages with the intention of influencing people, particularly the consumers, is vitally important. Visual content and the advertisement design have a very great impact on the consumers' attraction to the product or service, but language holds the main impact because it helps people to identify the product or service and remember it.

The language of advertisement is naturally different from the language used in daily life. Gaw (24) asserts that this differentiation happens because advertisements have several targets, such as tools for selling products and media for education. There are at least four distinct general characteristics of the advertising language that make it different from other language use. First, the language of advertisement is edited purposefully. It is suitable for the products and services they offer. It is appropriate to the product since the purpose of the advertisement is to transfer the message to the consumer. Second, the language of advertisement is rich and arresting. It is specifically intended to attract and embrace the reader's or listener's attention. It has variation, uniqueness, and is attractive. So, by using an attractive language, the consumers will easily catch the message. Third, the language involves readers and listeners. In effect, the readers or listeners complete the message. The language communicates two sided relations. Fourth, the language does not hold secrets from the audience. It is a simple unambiguous language. So, it uses general language to make the consumers catch and understand the message without difficulty. The language of advertisement is creative, interesting, informative, and persuasive, and these are the features of advertisement language:

a) Using compound words. These compounds later become widely accepted and used in normal situations. These occur as hyphenated words, such as 'competitively priced,' 'long-lasting,' 'top-quality,' and 'chocolate flavoured.'

b) Using adjectives, for instance: elegant, smooth, luxury, et cetera. Adjectives are important in advertising. They are used to add prestige and desirability to the product. They are usually evaluative, for instance, big, fresh, natural, great, improved, and wholesome.

c) Using imperatives; these imperative words will tell us to do something, e.g., 'just visit our site on…' or 'call the distributor now.'

d) Using repetition. Advertisements tend to repeat words or ideas to be more easily remembered by the readers. Repetition typically employs the brand name of the product, or the words associated with the product.

e) Using suggestive predicates. The powerful language pattern leads the reader into what the advertiser intends. For example: words like 'wonder,' 'imagine.'

f) Having their slogan. Most advertisements use slogans which are associated with the product, such as: 'Nike, just do it,' 'the North Face,' 'never stop exploring.'

g) Presenting humour. This is aimed to show the product positively; it can be presented in verbal or visual form.

h) Using neologism which may have a novelty impact, for example: Schweppervescence, tangoed, and wonderfuel.

i) Using familiar pronouns; it uses the second person pronoun 'you' to address the reader and it suggests a friendly attitude.

j) The language of advertisement is normally very positive and emphasizes why one product stands out in comparison with others. It may not always be 'correct' language in the normal sense. For example, the comparative is often used when there is no real comparison. An advertisement of a toothpaste may say 'it gets teethes whiter,' with an explanation of whiter than what is not revealed in the advertisement.

THEORETICAL FRAMEWORK

This study is premised on the Speech Act Theory of Pragmatics. Pragmatics is a branch of linguistics that has its roots in philosophy of language and the contributions of British and American Philosophical Schools of Pragmatics led by G. Frege, L. Wittgenstein, J. L. Austin, J. Searle, P. Grice and Sbisa who developed theories for doing Pragmatics. Its evolution is because of the limitation of structural semantics to satisfactorily capture the sociological and other non-linguistic dimensions of verbal communication (Lawal 5). According to Crystal (240), Pragmatics is the study of language from the point of view of users, especially of the choices they make, constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication. Similarly, Yule (3) describes 'Pragmatics as concerned with the study of meaning as communicated by the speaker and interpreted by a listener.' Thomas defines Pragmatics as 'meaning in use and meaning in context.' The deduction from the definitions is that Pragmatics is an organized way of explaining language use in relation to the users, interpreters, and the factors that affect the making of utterances and the effects of the utterances in everyday communication. Highlighting the merits of pragmatics, Udofot (127) in Arqeomoni and Akinkuolere (12) evince that:

> Knowledge of pragmatics, for instance, enable one to interpret not only the literal meaning of an utterance but also the meanings that derive from the rules of formality and politeness that exist in the society where the language is used as well as the shared meanings that derive from the shared previous knowledge of the speaker and hearer and the situation in which the utterances are used.

In other words, there are three essential factors for the discovery of meaning, as suggested by Pragmatics; they are:

a) The society or setting wherein the utterance is made,

b) The shared previous knowledge between the speaker and the hearer, and

c) The linguistic context in which the utterances are used.

The variety of uses of words in language to perform different actions had been the interests of linguists for decades. The interest in studying the actions performed with words (utterances) brought about the introduction of the Speech Acts theory, which refers to an utterance and the total speech situation wherein the utterance is issued (Thomas 51). Speech Acts theory was the propelling force behind the Anglo-American prominence in Pragmatics. It was originally formulated by Austin and improved upon by Searle. Speech acts are staples of communicative

life, but only became a topic of sustained investigation in the English-speaking world in the middle of 20th century. Since then, the speech acts theory has become influential not only within philosophy, but also in linguistics and other scholarly disciplines (Mitchell 15).

Speech Act is a minimal functional unit in linguistic activity (Searle 16). It is a communicative act performed with the use of oral or written language to bring about change in a situation. It requires not only knowledge of the language but also appropriate use of that language within a given setting. J. L. Austin asserts, many utterances (things people say) are equivalent to actions, and the utterance creates a new social reality. His aim thus is to focus on what is done in discourse rather than on what is said, as what is said is dependent on what is done (Ambrose 10). Concerned with utterances (language in use), which he distinguishes from sentences, Austin proposed the concept of performative utterances to show that all utterances are speech acts, as they perform specific actions. He made a distinction between performatives (for doing something) and constatives (for saying something), by classifying performatives as utterances which cannot be said to be true or false but can be evaluated by the dimension of felicity, and constatives as utterances that can be evaluated along the dimension of truth. To avoid vagueness, Austin listed three aspects or ways an utterance can be seen as action, known as: locutionary, illocutionary and perlocutionary acts. The locutionary act simply is the ''actual words uttered'' (speech that has taken place). To produce a meaningful linguistic expression is to perform a locutionary act (Yule 48). Illocutionary act is the real actions which are performed by the utterance, where saying equals doing as in request. Perlocutionary act is the effects the utterance has on the listener. Further, Austin states that there are felicity conditions necessary for the success of utterances as speech acts. This is to say, each utterance has presuppositions, implications, and commitments conditions.

Some of Austin's claims, however, were refined by John R. Searle in a more systematic and mentalistic way. Austin tried to escape the truth-conditional orthodoxy of analytic philosophy; Searle on the other hand tried to give an analysis of speech acts phenomena in line with this orthodoxy. In other words, speech acts are a theory of constitutive rules for performing illocutionary acts by adopting a social view of linguistic meaning. Although Searle adopted the three aspects distinction by Austin, he paid more attention to illocutionary acts, which he sees as having both a force and a propositional content. It is important to note that while Austin attempts to distinguish force from meaning, Searle deals with force as an aspect of meaning. He goes on to classify the illocutionary act into five categories or types based on the functions assigned to them.
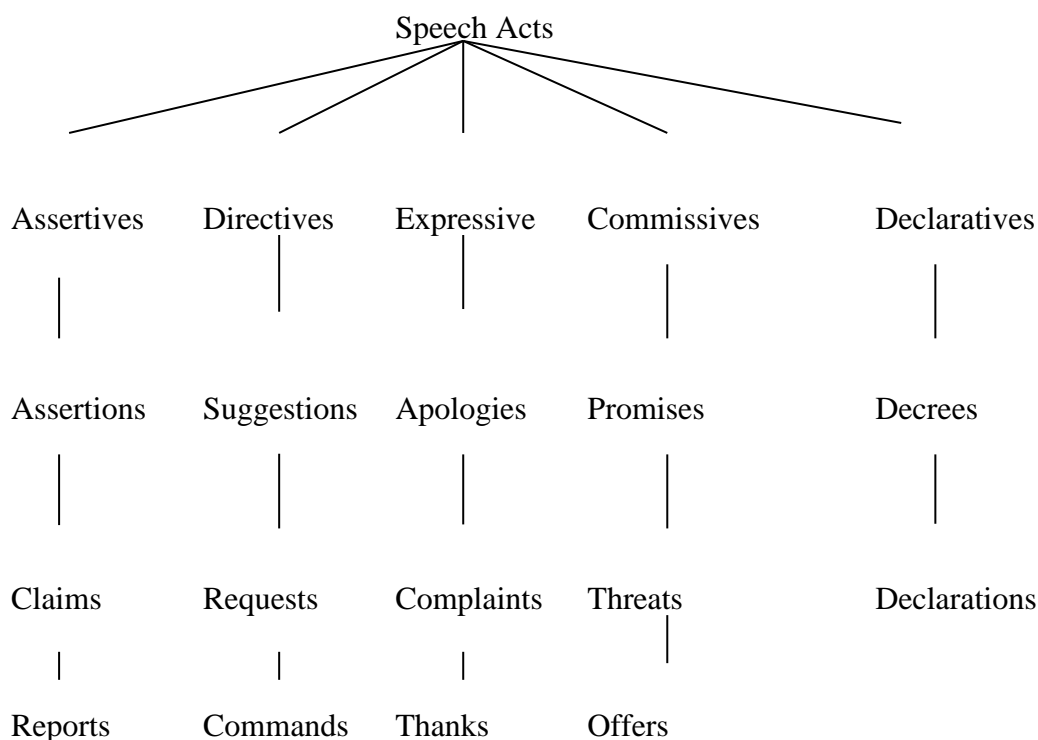
Figure 1

Source: Ngulube (8)

Assertives: The speaker states a proposition which could be true or false using such verbs as: affirm, believe, conclude, deny, report.

Directives: The speaker tries to make the hearer do something using such words like: beg, challenge, command, dare, invite, insist, request.

Commissives: The speaker pledges himself to a future course of actions, using verbs like guarantee, pledge, promise, swear, vow, undertake, warrant.

Expressive: The speaker states an attitude about a situation, using such verbs as: apologies, appreciate, congratulate, deplore, defeat, regret, thank, welcome.

Declaratives: The speaker alters the external status or conditioning of an object or situation, solely by making the utterance, for instance:

1. I now pronounce you husband and wife.

2. You are guilty.

Furthermore, Searle formulated other felicity conditions on illocutionary acts (Searle 54) in Sbisa as necessary and sufficient conditions for their performance. They are *preparatory conditions*, *conditions for execution* and *sincerity conditions*. Preparatory conditions include the status or authority of the speaker to perform the speech act, the situation of other parties and so on. Conditions for execution can assume an exaggerated importance. Here, ceremonies or rituals are considered to accompany the execution of the act, such that it is believed the act is invalidated, if the action is lacking. Sincerity conditions show that the speaker must really intend what he says (43). In addition, Searle introduced two types of speech acts: Direct and Indirect Speech Acts. According to Searle in Thomas (93), an indirect speech act is one performed by a 'means of another speech act.'

Generally, the speech act theory is an act of communication. Hence, it views utterances as acts and considers the production of words or of sentences as the performance of speech acts and posits the speech act as the unit of linguistic communication. It is the task of the speech act theory to explain in which senses and under which conditions uttering something can be doing something, thus providing a conceptual framework for describing and understanding the various kinds of linguistic action. Speech act theory attempts to explain how speakers use language to accomplish intended actions and how hearers infer intended meaning from what is said.

Empirical Review

The first empirical study is entitled 'Language Style Used in English Advertisements on Facebook: A Stylistic Analysis.' The study was by Silvia Kumala Wati and Sufiyandi Asridayani of the English literature programme, Faculty of Language, Muara Bungo University. The study was conducted in 2019. The research is about the study of language style in English advertisements on Facebook. The objectives of the study are: (1) to explain the different kinds of language styles that are mostly used in English advertisements, and (2) to elucidate the way different language styles convey the intended messages in the various advertisements on the Facebook platform to the customers. The study employed the qualitative research method. For the technique of data collection, the researcher uses the download, documentation and note taking techniques. This is followed by data analysis to unravel the stylistic variation in the different advertisements and how this has yielded the necessary meaning and persuasion intended by the persons who crafted the advertisements. The result of the study claims that the advertisements employed alliteration as the preponderant device for reaching the target audience, a kind of pun and paronomasia. The study further claims that alliteration occurs in its corpus five times. This embellishes and attracts customers to the diversity of the products. Our misgiving with this study is that it did not elicit more language styles that equally occur in their data. Secondly, all the advertisements could not have employed only alliteration; surely more language devices could have also been used.

The second empirical review is entitled 'Analysis of the Language Style Used in Advertising.' The researcher is C. Chamundeshwari, an associate professor, with the School of Arts and Humanities, REVA University, Bangalore. The paper begins by noting the rapid increase in the quantity of advertisements pouring into the media, the fast changes in the language usage seen in the advertisements, and how influential the communicative competence of those crafting the advertisements are in the bumper sales of their products. This article discusses the analysis of the study of advertisements at the lexical, syntactical and discourse levels of language use. The paper postulates three types of advertisements that it claims have been surveyed, namely, daily

customer goods advertisements, technical equipment advertisements, and service advertisements. The study unravels the similarities and differences of the various advertisements and concludes that the various advertisements studied are replete with different types of language devices and styles, which enhance the meanings of the messages intended, creating the necessary persuasion that drives the sales skywards. The problem with this paper is that the so-called language devices and language styles are not clearly delineated. The analysis falls on its surface.

The third and last empirical study to be reviewed here is that by Harivatul Jannah, Sumira, and Nurhikmawati. The title of the dissertation is 'Language Styles of Advertisements in High End Magazines.' This study was conducted at the Universitas Muslim, Indonesia. The objectives of the research are to know how the language styles are crafted and used in advertisements in High End Magazines. The method adopted for the work is descriptive exploring aspects of language styles peculiar to this type of magazine. The data for the analysis were elicited from the magazine in January 2014. The researcher collected and analysed twenty sampled advertisements. The dissertation concluded that there are eight kinds of language styles used by advertisers in High-End magazines. The language use varies from parables, metaphor, personification, prolepsis or anticipation, oxymoron, alliteration, and assonance. This study is a better effort than the previous ones we saw. These empirical reviews have established that critical studies of advertisements are in short supply. In other words, there is a need for more research into this area of language study. This is the justification for this study.

RESEARCH DESIGN

In conducting this research, we employed the descriptive method. This method became necessary because we aim at describing the data, which is in the form of a written text. Besides, the data are illustrative of the various styles that are mostly used in the advertisement in newspapers. It describes the diction, clauses, and the dominant kinds of language styles, which are found in advertisements. The data for this research are written texts of the advertisements, which are gained by reading newspapers, and they are specifically English advertisements. We paid attention to the language devices inherent in the texts; this is how we got the different language styles present in this work. The adverts are wide ranging, some deal with cosmetic products, ice cream products, shampoo products, healthy drink products, shoe products and insurance products. We use only twenty-four English international and local advertisements from multinationals and national companies.

To get more effective and efficient ways of collecting the data for language style analysis used in the advertisements, this researcher used ***note taking*** as a major instrument. We selected and collected data by watching and reading advertisements, and then we made notes from the adverts, with the intention of finding out the language styles that are dominant in the advertisements. There are several steps followed in the elicitation of data.

1. The researchers read newspapers on English advertisements.

2. We collected all the advertisements presented in the newsprint.

3. Finally, we selected those adverts that are in English which contain outstanding language style.

After collecting the advertisements, the researchers took several steps to analyse the data. First, the researchers categorized the adverts in accordance with the kinds of language style in them based on William Well's theory. Secondly, we interpreted and then described the adverts for each category. Thirdly, we identified the dominant styles used in those advertisements by examining the language used. Finally, we concluded based on our research findings.

DATA PRESENTATION

In this section, the researchers present and analyse the data, the findings of the study – that is, the language styles used in the English advertisement in the print media. This section is divided into data presentation, analyses, research findings, and discussion. The researcher presents the data taken from the advertisements in the print media. The researcher found twenty-four representative data which are appropriate for characterising language style in the advertisements.

Table 1 below contains descriptive data from ten (10) advertisements taken from the print media. From this table, the researchers made a simple note such as D.1 for datum 1, D.2 for datum 2, D.3 for datum 3.

Table 1: Data Description - Personification

No	Advertisement	Style
1.	New ponds age miracle now with the best proven anti-aging technology **for younger looking skin** (D.1)	personification
2.	Magnum for **pleasure seekers** (D.2)	personification
3.	Fall in love with your **hair** (D.3)	personification
4.	Your **eye** says enough (D.4)	personification

(Emphasis in the original)

Table 2: Data Description – Alliteration/Repetition

5.	You can **change**. **Confident** is a choice (D.5)	Alliteration
6.	**Light like** air, **stronger** than **steel** (D.6)	Alliteration
7.	Vitamin water more than just water (D. 7)	Alliteration/ repetition

(Emphasis in the original)

Table 3: Data Description – Assonance/Parallelism/Simile/Contrast

8.	God always listening always understanding (D.8)	Assonance / Parallelism
9.	Where your presence is, there my heart will be (D.9)	Assonance / Parallelism / Contrast
10.	Change your hair as often as you change your mind (D. 10)	Rhetoric / Simile

The data presentation above is based on our ranking and frequency of occurrence of the language styles used in the various English advertisements; this is summed up in Table 4 below.

Table 4: The Result of the Data

Rank	Style	Occurrence in Advertisement
1	Personification	4 times
2	Alliteration	3 times
3	Assonance	2 times
4	Simile/Rhetoric	1 time
5	Parallelism	2 times
6	Repetition	2 times
7	Contrast	2 times

Table 4 above shows that personification style appears in most English advertisements. This style is ranked first because it appears four times in ten advertisements. Personification style is simple and an interesting style because it is used to persuade and influence the readers or viewers' attention to use the products that have been advertised on television. The second rank language style is alliteration style which appears three times in ten advertisements. Alliteration is used to create smooth beautiful phrases or sentences because it has repetition of the same consonant sound, so it makes the advertisement more lyrical and artistic. The third rank is assonance style which appears two times in ten advertisements. Assonance style is different from alliteration style because assonance has repetition of the same vowel sounds, which makes the advertisement more appealing to the ear and interesting. The mellifluous nature of the advert sentences is because of the presence of the assonance. The last rank is simile style which appears

only once in ten advertisements. Simile is a language style that compares two things which have different realities but are assumed to be the same, so it makes things memorable for the reader or viewers.

From the above analysis, the researchers conclude that advertisements generally use denotative and connotative techniques to arrive at their meanings. This is because connotative meaning is an added or extra meaning. Adverts also use figures of speech to enhance meaning. In fact, connotative meaning also has commercial value in the field of advertisement because this meaning contains strong influence, so that it can draw readers' or viewers' attention creating enthusiasm for the product which is offered on the market. Compared to denotative meaning which indicates literal (truthful) meaning, denotative does have extra imaging that gives extra pep-meaning to it. We now turn to another ten advertisements to examine other language devices. We present these in Table 5 below. The shape of this table is different from the ones above; this is deliberate to allow us to comment directly after each advertisement.

a. *Focalization*

Peak Milk

Peak it's in you.

Everyone has a peak.

Milk at its peak.

Peak milk – reach for your peak.

The one language style that stands out in the Peak milk advertisement is what we have captioned here as focalization (the act of bringing into focus). This is a syntactic device that ensures that a noun phrase is placed in a position of prominence, for emphasis. The positional possibility could be the subject, object or complement. The keyword 'peak' is focused on the crafting of the advertisement. First, 'Peak it's in you.' In this statement, the designer of the advert places a premium on the consumer. Secondly, 'Everyone has a peak'; in this statement, there is a generalization to everyone, hoping and believing that everyone will be persuaded to turn to peak milk. And finally, 'Milk at its peak.' In this statement is a veiled reference to other kinds of milk not being at their peak.

b. *Narrative Technique*

Haier Thermocool Inverter

Energy saver up to 70%

Thermocool always there for you.

This advertisement uses the narrative device. The message tells the particulars of an act or occurrence or course of events, presented in writing or drama or cinema. In this advert, the consumer is told that the inverter saves energy up to 70%. Besides, the product is always there.

c. Expository and Exaggeration

Milo

Wake up your champion with the goodness of milo.

This advert employs the expository method. It expounds or sets forth what ordinarily the consumer does not know. The advertisement claims that there is a champion in every person, but the champion ability is dormant, it needs awakening, and it is milo that does the awakening. Besides, there is latent 'goodness' in milo that the consumer is not aware of. Is this advert persuasive? Do people drink milo because they want to be champions? Will any child become a champion because he drinks milo? These are questions that make us realise that another language device employed here is hyperbole: a presentation of something as more extreme than it really is, especially larger, more important, more impressive, an exaggeration.

d. Comparative Device

Omo detergent

Super blue omo

Washes brighter and it shows.

Omo adds brightness to whiteness.

The omo advertisement uses indirect comparison. The word washes 'brighter' than what? Other detergents. The omo brightness shows that other soaps' whiteness does not show. That it does comparatively better on white fabrics is implied in 'Omo adds brightness to whiteness.'

e. Personification

Budweiser

The king of beers.

This advert attributes the qualities of a king to Budweiser. As a king reigns among people, so does Budweiser reign among beer.

f. Repetition

Red bull

Red bull energy drink

Red bull gives you wings.

This advertisement thrives on repetition. The energy content is referred to as 'wings.' Red bull is equally personified in the expression, 'Red Bull gives you wings.' Ordinarily, people want extra energy here represented as wings. This ad is persuasive, and convincing. To meet the challenges of the day, I need extra energy.

g. *Superlative*

The classic Guinness for Strength

Guinness - black shines brightest.

This advertisement is crafted on superlatives, 'black shines brightest.' Other colours may shine, but black outshines them all. The appeal to strength is engaging.

h. *Assertive*

L.G. Innovation for a better life

Rediscover good with L.G.

This advert makes an assertion, L.G. products are innovative, which ensures a better life. It uses the imperative, 'rediscover the goodness of L.G.'

i. *Directive/Command*

Coca Cola

Things go better with coke.

Open a coke, open happiness.

Delicious and refreshing.

This Coca Cola advert issues directives and/or commands. 'Open a coke, open happiness.' This language device is compelling. 'Things go better with coke.' Therefore, open a coke and your happiness is guaranteed.

Open to better

Whenever you see an arrow,

Think of coca-cola.

j. *Appeal to Sensation*

Indomie-Instant

Tasty nutritious. Good for you.

The taste takes you over.

This advertisement thrives on sensationalism. The first word is 'instant'; it does not take time like iron beans does. Second, it is 'tasty' and 'nutritious,' and finally, 'the taste takes you over.' You are addicted to it.

k. *Parallelism/Contrast*

Colgate toothpaste

It cleans your breath while it cleans your teeth.

Cleans more than just your teeth.

Fights germs for 12 hours.

Stronger, healthier gums.

Calcium in, cavity out.

The sentence structures exhibit contrast: 'it cleans your breath vs. it cleans your teeth'; 'calcium in vs. cavity out.' This advert also uses parallelism. There is a preponderance of serial adjectives to specify the noun: 'stronger, healthier gums.'

Close up toothpaste.

Close up deep action red hot.

Experience 12 hours freshness.

This advertisement elucidates the action of closeup as 'red hot.' The image of an iron that is red hot comes to the fore.

l. *Repetition/Contrast/Parallelism*

Sensodyne

Lasting protection from sensitive teeth.

Stop the pain.

Start the soothing.

There is a careful juxtaposition of words in this advert: 'stop vs. start', sensitive vs. soothing, pain vs. soothing, Sensodyne vs. sensitive. There is no overt repetition of words, repetition of patterns. No overt contrast but again a contrast of patterns. These give this advert its parallel structure.

m. *Exaggeration*

Organic Bath soap

You'll be so clean you'll squeak.

A clean conscience is a happy one.

You're worth it, just do it.

Allow your skin to glow.

Bath like a king or queen.

No more tears. No tear soaps are here.

Use once, see the difference.

This advert uses multiple devices to achieve its intended message. First is a contrast: 'You'll be so clean you'll squeak'; 'Bath like a king or queen.' The second is a parallel structure: 'You're worth it, just do it.' Thirdly, the imperative: 'just do it.' Fourthly, it gives assurances: 'No more tears'; 'Use once, see the difference'; 'Allow your skin to glow.'

n. Indirect Speech

Whitening soap

Cheers to a new, glowing you.

A new way to cherish your bright skin.

Whitening without harming your skin.

This advertisement employs indirect speech. Things are stated indirectly, such as bleaching your skin without harming it. The word bleaching is harsh, but whitening is euphemistic.

o. Implicature

Pepsi

The choice of a New Generation.

The choice is yours.

Be young, have fun, drink Pepsi.

That's what I like.

The implication is that older generations use Coca cola, while the new generation use Pepsi. Coca cola is outdated while Pepsi is trendy. Therefore, 'be young, have fun, drink Pepsi.' 'That is what I like.'

p. Blend

Perfumes - Coco Chanel Dior

To fall in love won't take long

Whoever loves me will follow

Believe in your smell-sibilities

Don't just smell nice, smell unforgettable

Let this fragrance set you free

   Pin-up chic in a bottle.

In this advertisement, we see blend as a word formation process in action, 'smell-sibilities,' 'smell unforgettable,' 'smell nice,' and 'pin-up chic.'

Classification of Language Used in Advertisement

Datum 1:

This is a cosmetic product: 'New ponds age miracle now with the best proven anti-aging technology for younger looking skin.' The advertisement is a cosmetic product called ponds. This product works to make you possibly look younger. The age miracle skin care range is made up of essential anti-aging materials that will keep your skin glowing.

The language style that is used in this advertisement is personification style. This can be seen in the *for younger looking skin* (emphasis mine). The word *younger*, if associated with skin, means personification that attaches values on the object not the human being talked about. Like the researchers explain before, personification is describing a non-living object as if they are alive and live like human beings. This product is designed to provide the solution to your skin problem, and to show that these products are saving your skin. So, the advertiser wants to introduce their product which is good, and your skin will always look younger.

Datum 2

This is an ice cream product advertisement: *Magnum for pleasure seekers* (emphasis mine). It presents *the woman* (emphasis mine) as the main object of focus. In the advert, we can see a woman who willingly left the party to look for magnum's ice cream. The expression on the woman's face shows she seems to be really enjoying the magnum ice cream and the melted chocolate that coats the ice cream looks so delicious. It is used to attract as many people as possible. The dominant style that is used in this advert is also personification, because the expression *magnum for pleasure seekers* implies that the ice cream is personified in the expression; magnum is substituted for a human being which could be loved by another human.

Datum 3

This is a shampoo product advertisement: *Fall in love with your hair* (emphasis mine). For girls who love to wash their hair, here is a shampoo you can lather up every day while keeping moisture and essential nutrients in the strands. The language style used in the advertisement above is also personification because the phrase *fall in love with your hair* implies that the hair is a person. In this case, the advertisement used hair as a substitute for human beings which could be loved by another human. Therefore, the advertisers introduce their product so it can help to make your hair more weightless and natural. It creates a look that reveals that the hair is healthy every day.

Datum 4

This is an eye shadow product advertisement: *Your eyes say enough* (italics mine). This product is made for women who are sensitive to their look, because oriflamme introduces new colour surge eye shadow that will make your eyes remain healthy, sexy, and beautiful.

Here, personification is dominant because 'your eyes say enough' implies that the eyes are personified - speaking for you. The eyes are a substitute for the human being who can say enough, when the word says itself is also one of the activities that human beings always do. It has connotative meaning, and it has communicative and commercial value. Synecdoche is another figure in this line of advert. A part represents the whole. This product wants to give the solution to your eyes problem, and to show that these products are saving your eyes.

Datum 5

This is a yoghurt product advertisement: *You can change. Confidence is a choice* (italics mine). The advertisement successfully shows a positive image and a desired target product trade advertiser. This product will keep you looking good and feeling great and make you more confident. Alliteration is used here, the phrase *You can change. Confidence is a choice* has the repetition of the voiceless velar consonant sound [k] that follow each other. It is usually used in poetic lines and in prose, to create beautiful fluent sentences or to emphasize words. This advert is designed to prop up your self-image, persuade you to grow your confidence and believe that something different in your body will make you confident or have a feeling of certainty every day.

Datum 6

This is a Nike shoe product advertisement: *Light, like air, stronger than steel* (emphasis mine). Nike is one of the world's largest suppliers and worldwide marketers of footwear, apparel, equipment, accessories, and services. Alliteration dominates the expression *light like air, stronger than steel*, a repetition of the lateral approximant [l] and voiceless alveolar fricatives [s] consonant sounds. We also see the use of parallel structures in the same expression: 'light like air' versus 'stronger than steel.' This parallelism compares the lightness of the substance with the strength of the product. It is unthinkable that something so light can also be so strong, but that reminds us of grapheme that combines both qualities. The advertiser wants to inform the audience that this product is comfortable to use anytime and anywhere and can increase your confidence.

Datum 7

This is a power drink advertisement: *Vitamin water more than just water* (emphasis mine). The visuals that support this advertisement are more colourful and eye-catching. The idea is simple but contains deep meanings. The advertiser also uses famous entertainers as the cast for the advertisement. We can see the visuals; there are famous artists who always appear on television. It is a way of attracting many people. Alliteration and repetition are employed here: 'Water more than just water.' A repetition of labial approximant [w] (glide) sounds. The lexical item water is repeated for emphasis. We also observe the comparative element 'more than.' Through this product, the advertiser wants to influence the mindset of the target audience. He introduces the product as having vitamins infused into the natural water; therefore, it is more than just water because this water has variant flavoured fruits and is low in calories.

Datum 8

This is a prudential insurance police advertisement: *God always listens and understands* (emphasis added). Assonance is dominant here: a repetition of the open front vowel [a]. Consider 'always listening'; 'always understanding.' It makes the advertisement musical.

Again, the contrast between listening and understanding is persuasive. The parallelism in the structure heightens this evidence-based speculation. Through this product, the advertiser wants to help you to find a solution to your financial problems through prudential insurance that always, like God, listens and understands your problems.

Datum 9

This is a perfume product advertisement: *Where your presence is, there my heart will be* (italics added). This product can increase your confidence throughout the day with the fragrance. Assonance is employed: the repetition of close mid vowel [ɛ] in the words where…and…there.

Datum 10

This is a hair colour product advertisement from Garnier: *Change your hair as often as you change your mind* (italics mine). With this product you will find perfect shade and boost your hair confidence. You can change your hair colour anytime you want as often as you change your mind. We see the use of simile, contrast, and parallelism because the word as…as is indicative of simile. It is a language style that uses covert rather than an overt comparison between two things which have different realities. The parameter words are as…if, as…as, as, like, as though, among others. The word hair is compared to the mind so the meaning of the advertisement is that you can change your hair colour more often like you can change your mind.

Datum 11

The bright scenes of your life…

Are brighter with STAR

You've never felt this way before.

You 're so happy, it's like floating on a carpet of a million sparkling golden bubbles of pure brightness. So happy, you think you couldn't feel better…

Until you crown the moment with the celebrating taste of STAR beer

Live the Brighter Life *in Style*.

The previous nine adverts are multinational and foreign; we thought it wise to include a local advert. This time, we selected a Star beer advert, which we have presented above. We shall proceed to do the analysis. The extract above is an advertisement for the alcoholic drink – star beer. The primary aim of commercial advertising is to attract customers to promote sales, and as such, the writer or speaker poses as a friend to prospective customers and uses language that is persuasive. Persuasiveness in an advert is often achieved by means of exaggerations laced with colourful words and sound effects.

Analysis

This advert combines pictorial and written words to give/achieve its effect. There are two pictures used, though not captured here. In the first picture, a man and woman are sitting beside each other looking happy about the glass of beer it seems they are both to share. The man holds it directly under the first phrase – the bright scenes of your life. I think the picture serves as a

direct illustration of the opening phrase. It is an invitation for the reader to think of their own moments. The second picture comprises a full glass of star beer with a bottle, laying side by side, and the rest of the written commercial beside it.

Lexical Structure

S1: The (determiner) bright (adjective) scenes (noun) of (preposition) your (pronoun) life (noun)…(ellipsis) are (verb) brighter (adjective) with (preposition) STAR (noun). **S2**: You've (pro/verb) never (adverb) felt (verb) this (determiner) way (noun) before (advert). **S3**: You're (pro/verb) so (adverb) happy (adjective), it's (pro/verb) like (conjunction or preposition) floating (adjective) on (preposition) a (article) carpet (noun) of (preposition) a (article) million (noun) sparkling (adjective) golden (adjective) bubbles (noun) of (preposition) pure (adjective) brightness (noun). **S4**: So (adverb) happy (adjective), you (pronoun) think (verb) you (pronoun) couldn't (verb/adverb) feel (verb) better (adjective)…(ellipsis) **S5**: Until (conjunction) you (pronoun) crown (verb) the (determiner) moment (noun) with (preposition) the (determiner) exhilarating (adjective) taste (noun) of (preposition) STAR (noun) beer (noun). **S6**: Live (verb) the (determiner) Brighter (adjective) Life (noun) in (preposition) style (noun).

There are a total of 60 words in six sentences which are written in a physically attractive manner. The first sentence, which is made up of 10 words, and the last sentence, made up of six words, are written in bold texts and are both simple sentences. This is because the whole message of this text is encapsulated in these sentences, and to make it easy to remember, it is written in a simplistic and eye-catchy manner. In both sentences, 'bright' is repeated three times. No other adjective is repeated as much.

The second sentence is also a simple sentence (you've never felt this way before) and describes a state of euphoria being experienced by the consumer. The third and fourth sentences are complex and continue the description started in Sentence 2. The fifth sentence is also complex and ends the idea started in Sentence 2. In all these sentences, an array of adjectives is used – bright (er), happy, floating, sparkling, golden, and exhilarating. These adjectives all express positive emotions and are used consciously to ignite and attach a feeling of happiness with taking in star beer. 'Bright' is repeated more than the other adjectives as has been stated earlier, and 'happy' is followed by the adverb 'so' which acts as a intensifier and expresses/shows the extent of joy associated with the drink.

Asides adjectives, the second person pronoun is used all through the commercial. 'Your' is used once and 'you' is used five times. The second person pronouns are typically used to refer to the other person: in this context the prospective buyer. Using these choice of pronouns shows that the advert is directly focused on the reader and this fact can easily be understood by whatever comes across the advertisement.

The word *Star* is only mentioned twice in the advert, but it is written in capital letters. It is the only word in the whole text that is written in full caps. This is done to emphasize the word and draw the reader's attention to the brand, Star. In the last sentence, the first letters of the major word classes are also written in the uppercase. This is also done to emphasize the sentence. Note that this last sentence is the only sentence that begins with a verb – live. It is also the only sentence that is written in bold, italics and is capitalized. It is the concluding sentence and serves as a call to action to the reader/prospective buyer. For this reason, it is very important and that is why extra emphasis is placed on it.

The contractions – you've, you're it's, and couldn't are used in the second, third and fourth sentences respectively. Contractions are usually used in informal writing, and in this commercial, it is used to achieve a conversational and familiar tone.

These are elements of vagueness in this commercial. For example, the first sentence, 'The bright scenes of your life are brighter with Star' is both vague and ambiguous. How exactly does a drink make your life brighter? If a person has an answer to this question, it most definitely will not be the same for the next person, and so its vagueness creates ambiguity. There are also elements of exaggeration and the use of figurative language. This can be seen in the clause 'it's like floating on a carpet of a million sparkling golden bubbles of pure brightness.' The use of 'like' to make comparison shows the use of simile and the idea expressed here is clearly exaggerated, as it is humanly impossible to float on a carpet of a million sparkling golden bubbles. The advert uses various elements to achieve one effect – to capture the interest of the prospective buyer of Star beer. The use of attractive visual images, catchy expressions in bold print headlines and beautiful arrangement of words all work together to persuade the reader into purchasing the drink. It entices the audience and incites a feeling of wanting to experience a 'brighter life.'

The commercial starts by evoking already lived experiences and memories of the bright scenes of one's life through a careful use of descriptive words and then tells the reader that more ecstasy can be experienced. Imagine you have felt all the happiness in the world and then you are told that you have not and there is something that can heighten that beautiful feeling. This is what this advert does. It appeals to the human psyche and calls to the audience/prospective buyer with promises of more. As the typical man is always on the quest for more, the promise of a 'brighter life' is undeniably an enthralling prospect.

DISCUSSION

In this section, the researchers describe key findings about language style that are used in English advertisements in the print media. The language styles are classified into ten types.

First is rhetoric language used in the adverts; its influence at least in the 'figures of speech' such as simile, or metaphor forms an important part of critical vocabulary. According to Leech (67), neither the traditional 'definitions' of the rhetorical manuals, nor those of more recent manuals of usage, provide a satisfactory account of these terms, and attempts to elucidate them by reference to the psychology or philosophy of language have met with only limited success, largely, it seems to me, because of the inadequacy of the linguistic part of the writers: the explanatory equipment. Consequently, the subject of rhetorical figures has become an unjustifiably neglected department of literary education.

This study is not an attempt to provide a practical remedy for this situation, in the form of detailed descriptions of figures of speech. (This last term is used in a loose modern sense, roughly incorporating all that was meant by 'figures of speech,' 'tropes' and 'figures of thought' in classical rhetoric.) Many of these figures (particularly those which traditionally belong under the heading 'figures' (particularly those which traditionally belong under the heading 'figures of thought') appear to lie altogether outside the linguist's sphere of competency; others do not entirely fall within it. Moreover, a consistent and accurate linguistic account of figures of speech can only be undertaken within the framework of a more general

account of the characteristic linguistic theory and can be accommodated in the task of describing such recurrent phenomena in literature as metaphor, parallelism, alliteration, and antithesis.

Rhetoric only enters the discussion insofar as it has provided us with most of our terminologies for talking about these features. In a historical perspective, the Arts Rhetorica and Arts Poetica of classical tradition 'institutionalized' many of them and combined with literary fashion to give special prominence to certain figures at certain historical periods. Leech proposes a further linguistic classification of paradigmatic and schematic figures. We distinguish, in the first place, between the different levels of linguistic function at which a figure is to be identified and described. On this basis, a figure is classified as formal (grammatical or lexical), phonological, orthographic, or semantic (referential or contextual), or perhaps assigned to a combination of these categories. For example, alliteration, rhyme, vowel harmony, and assonance (where these are not prosodic phenomena) are phonological schematic figures, all consisting in an adscititious regularity of phonematic sequences.

Parallelism, anaphora, and many of the schemes distinguished in Renaissance rhetoric (such as antistrophe and epanalepsis) are formal schematic figures, consisting in an adscititious regularity of various types of formal patterning. In distinguishing between these various types, it is important to stipulate the degree of abstraction at which the pattern is recognized. Highly abstract grammatical patterns, such as clause structures expressed in terms of subject - verb - complement often form the basis of a schematic figure which is manifested in a more specific regularity. Thus, the parallelism of Goldsmith's where wealth accumulates, and men decay…

does not consist only in the repetition of like clause structures (subject + verb) but in the fact that, in each case, the clause elements have single words as their exponents (wealth, accumulates, men, decay). A more highly organized schematic pattern will extend to a regularity at the most specific level of formal patterning: a repetition of individual formal items such as my, for and a in the following passage from Richard II:

> I'll give my jewels for a set of beads,
>
> My gorgeous palace for a hermitage,
>
> My gay apparel for an almsman's gown,
>
> My figured goblets for a dish of wood,
>
> My sceptre for a palmer's walking staff,
>
> My subjects for a pair of carved saints,
>
> And my large kingdom for a little grave,
>
> A little, little grave, an obscure grave.

Anaphora, at least in H.W. Fowler's sense (marked repetition of a word or phrase in successive clauses or sentences), operates predominantly on the plane of individual formal (lexical or grammatical) items. In David's lament for his son,

> O my son Absalom, my son, my son Absalom!
>
> Would God I had died for thee, O Absalom, my son, my son!
>
> (II Samuel)

the repetition of individual sequences of words is more significant than the grammatical parallelism which accompanies it. A comparison of formal and phonological schematic figures reveals that we cannot always handle the different linguistic levels in isolation from one another. The presence of formal schematic patterning to some extent implies the presence of phonological schematic patterning (i.e., to repeat a word is to repeat the sounds of which it is composed). Hopkins's extensive use of anaphora appears to be one with his deployment of phonological schemes. The lexical repetitions in his lines

> My aspens dear, whose airy cages quelled,
>
> Quelled or quenched in leaves the leaping sun,
>
> All felled, felled, are all felled.
>
> (Binsey Poplars)

contribute to the effects produced by alliteration, rhyme, and vowel harmony. But the dependence is not reciprocal: phonological repetitions (e.g., the repetition of /liː/ in leaves and leaping) may be independent of formal correspondences. Another type of dependency exists between formal paradigmatic and semantic foregrounding. We have already noted that figurative meaning is expressed by formal deviation, whether in the selection of an inappropriate grammatical class or in the collocational foregrounding of a lexical term. Nevertheless, the figurative/literal dichotomy is primarily a matter of referential semantics. The term 'figurative' implies that an item has been given a referential meaning outside its normal range of meanings (as listed, for example, in a dictionary entry).

Next is simile style. Simile is an explicit comparison between two things which have different realities. Metaphor style is a language style which compares two matters implicitly or, in the other words, an implied comparison of two unlike things. Personification style is describing non-living objects as if they are and live like human beings. Metonymy style is replacing the name of something by the name of a thing which has the same character or substitution of a word to suggest what is really meant. Alliteration style is a language style that involves the repetition of the same consonant segment that follow each other serially; it is usually used in poems and proses to create beautiful easy to read sentences or to emphasize words. Assonance style is the repetition of vowel sounds, most commonly within a short passage of verse or language style that has repetition of the same vowel segment in words that follow each other. Ellipses style is a language style that omits a part of a sentence which can easily be filled or interpreted by the reader and make the meaning of the sentence become clear. Euphemism style is a style that is used to replace the words that have insulting and unpleasant meanings. Prolepsis style is a language style that uses words refuting anticipated objections as part of the main argument. Hyperbola style is a language style that uses exaggeration of either the character or size of things with the aim to emphasize or to intensify.

CONCLUSION

This study was conducted to find the language styles used in English advertisements in the print media. The authors found various characteristics of language styles in the advertisements. They are divided into different types of language styles, namely: simile style, metaphor style, personification style, euphemism style, metonymy style, alliteration style, assonance style, ellipsis style, prolepsis style and hyperbola style. Advertisements that use a good style can easily convey the main message, so that readers get the point from the advertisement. To make the audience interested in the advert, there are some strategies required in creating an advert. One of them is making creative sentence(s) by finding magic words because words are powerful tools in advertising, beside the interesting pictures or models which viewers see for the first time.

REFERENCES

Bryne, B. 'Relevance theory and the language of advertising, Centre for Language and Communication Studies', *Occasional papers No. 31*, Trinity College, Dublin, Ireland. 2004.

Close-up. Slogan List-https: //www.sloganlist.com. Retrieved 4th November 2022.

Coca Cola. Things go better with Coke. https: //www.coca-colacompany.com. Retrieved 4th November 2022.

Colgate toothpaste. Logotaglines.com. https: www.colgate.com. Retrieved 4th November 2022.

Chaika, Elaine. *Language: The Society Mirror*. Rewly Massachusetts: New House Publishers Inc. 1982.

Daily Trust Newspaper. https: //www.dailytrust.com. Retrieved 4th November 2022.

David, Crystal & Derek Davy. *Investigating English Style*. Blooming-ton. 1969.

Dyer, G. *Advertising as communication*. London: Methuen & Company. 2004.

Fishman and Ramos. *Sociolinguistics a Brief introduction.* Roully Massachusetts: New Burry House Publisher Inc. 1970.

Frege, Gottlob. *Logically Relevant Aspects of Grammar*. University of Gottingen Press. 1979.

Gaw, W. A. *Advertising Method Media*. San Francisco: Wadsworth Publishing Company. 1965.

Guinness-Black Shines Brightest. https: www.guiness.com. Retrieved 4th November 2022.

Habibah. 'Language style in Phone Conversation of the Broadcaster and the callers' in *English Expression Programme of Mas FM Radio*. 2010.

Hidayat. 'Language Styles of Advertisement in Jawa Pos'. 2011.

Indomie. Wikipedia.indomie.com. https: //en.m.wikipedia.org.wiki. Retrieved 4th November 2022.

Keraf, Gorys, Diksi dan Gaya Bahaya. *Literature in Language.* Jakarta: Pustaka Utama. 2002.

Lapanska, J. 'Language of Advertising with the concentration on the linguistic means and analysis of Advertisement slogans' Bratislava. 2006.

Milo Drinks Brand. Nestle Global. https: www.nestle.com. Retrieved 4th November 2022.

Mott, G. F. *New Survey of Journalism*. New York: Warnes and Noble Inc. 2004.

Ngulube, Isaac E. *Research for Higher Degrees*. Sharex Global Services. Nigeria. 2019.

Grice, Paul. "Logic and Conversation". In Cole, P; Morgan, J. (eds.) *Syntax and Semantics* Vol. 3: Speech Acts. New York Academic Press. Pp. 41-58. 1975.

Peakmilk. Reach for your peak. //https. www.peakmilk.com.ng. Retrieve 4th November 2022.

Red Bull Gives You Wings. https: www.redbull.com. Retrieved 4th November 2022.

Sinclair, G. *An Introduction to Language.* Fourth Edition. Australia: Horcurt Australia Ptl. Ltd. (2007).

Searle, John. *Definition and Meaning.* Denvor Colorado University Press. 1932.

Sensodyne Logo and Tagaline. https: www.sensodyne.com.en.ca. Retrieved 4th November 2022.

The Guardian Newspaper. Soap Giant Omo. //https: theguardian.com. Retrieved 4th November 2022.

Variety Magazine. Pepsi unveils new ad slogan: 'That's what I like.' https: //variety.com.

Wereing. *Language, Society and Power*. London and New York: Routledge. 2005.

Wardaugh, R. *An Introduction to Sociolinguistics*. United Kingdom: Blackwell Publishing. 2009.

Wells William. *Principles and Practice*. United State of America: A Dulmen and Schuster Company. 1995.

Wittgenstein, Ludwig. *Stanford Encyclopedia of Philosophy*. Biletzki. 2002.

Zahra. 'Language and Style Used by Bloggers in the Blogosphere'. Web. 2003.