

**USE OF FIGURES OF SPEECH IN THE CONTEMPORARY ADVERTISEMENTS OF
AUTOMOBILE INDUSTRY AND ITS IMPACT ON THE CONSUMER RECALL
FACTOR**

By

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Dedicated

to

A **PPA**
MMA
BHINAV
DORABLE HUSBAND

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In The Name of The God

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

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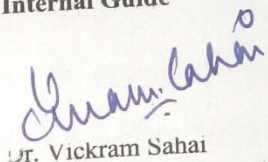
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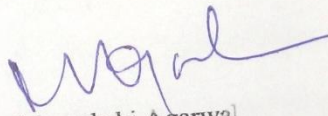
This is to certify that the thesis entitled "Use of Figures of Speech in the Contemporary Advertisements of Automobile Industry and its Impact on the Consumer Recall Factor" submitted by P. L. L. Annapurna to University of Petroleum & Energy Studies for the award of the degree of Doctor of Philosophy is a bona fide record of the research work carried out by her under our supervision and guidance. The content of the thesis, in full or parts have not been submitted to any other Institute or University for the award of any other degree or diploma.

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EXECUTIVE SUMMARY

An advertisement is a creative thought process that combines visuals and words. In case of Print advertisements; it's the written words and the pictures. In case of broadcasted advertisements in television etc., it consists of an effect of audio-visuals and in few cases the effect of words too. With special reference to print advertisements, a print advertisement is made up of headlines, copy, illustration and logo.

It is usually considered that headlines being an important part in an advertisement capture the minds of the readers. Body copy supports the claims made in the advertisement. Illustrations in the form of an image or a picture strengthen the headlines. The logo of the company is the image of the company. Out of all these elements the verbal and the visual elements create the effectiveness in the print advertisements. We come across these in the body and illustration of the print advertisement. The copy intends the words used in the sales message. It is here that the role of language is seen in the print advertisements. Copywriters who frame the advertisements make use of lexical terms, emphasize the adjectives, use coinages, use repetition of vowels or consonants, create destabilization etc. and bring a gradient of deviation in the language used. This attracts the attention of the readers. The artful deviation that is created is termed as a rhetorical figure. This deviation can happen in both the verbal and visual aspects. When the deviation is applied in the verbal aspects it happens in the catchy phrase also called as tagline. For example the tagline of Maruti Suzuki's Estilo car, goes as *IMPOSSIBLE IS POSSIBLE*. Here we observe the usage of the words *Impossible* and *Possible* and Maruti Company states that with their car even impossible things become possible. This is clear evidence of usage of Antithetical words. Thus categorized as usage of the Figure of speech, Antithesis in the tagline.

In the Print advertisements due to the absence of the audio effects, the deviations have to be planned in the taglines of the advertisements. The motive behind the

use of deviations in the language or using catchy phrases is to create interest among the readers. The interest so created usually enhances the recall of the advertisement. When the choice of deviation is with excess regularity they are stated as Schemes and when the deviation is very irregular they are called as Tropes. These schemes are of two categories, the first being Schemes of Repetition and the Second category Schemes of Reversal. Tropes are subcategorized as Tropes Substitution and Tropes Destabilization.

The Schemes being less complex work as the figuration of repetition such as Rhyme, Chime, Alliteration, Anaphora, Epistrophe, Epanalepsis, Anadiplosis, Parison etc. and Reversal, such as Antimetabole and Antithesis. Tropes which are highly irregular and somewhat complex, are subcategorized into substitution such as Hyperbole, Ellipsis, Epanorthosis, Rhetorical question, Metonym, where as in destabilization from Metaphor, Pun, Irony and Paradox.

Mc.Quarrie and Mick's Taxonomy Model (1996) forms the basic premise of this which includes 10 figures of speech such as Rhyme, Chime, Alliteration, Anaphora, Epistrophe, Epanalepsis, Anadiplosis, Parison, Antimetabole and Antithesis under Schemes .On the other hand, 9 figures of speech namely Hyperbole, Ellipsis, Epanorthosis, Rhetorical question, Metonym, Metaphor, Pun, Irony and Paradox under Tropes. So the basic model worked on 19 Figures of Speech.

With the synthesis of additional sources it is noted that by 2008, the Expanded Taxonomy included 40 figures of speech. This expanded the horizon of the advertising studies with reference to rhetorical aspects. This study focusses to establish that there is usage of figures of speech in the advertisements of automobile industry and that these figures of speech have impact on the recall. An advertisement is considered effective when there is a recall.

For this purpose, the advertisements of Automobile Industry were selected. According to FICCI-KPMG REPORT 2013, Advertising is the cornerstone of the

print industry's performance and as per their report the statistics about the contribution of top categories advertised on print (by volume) was taken by Auto industry. Another reason for the choice of Automobile industry is that omni-bus effect i.e., trying to include all the information, where everything seems to be important and as a result sharpness & focus is lost was noticed in the automobile industry. Thus advertisements from automobile industry were chosen for the study.

The analysis is made on the Figures of Speech used in the selected advertisements of the automobile industry. For the analysis the rhetorical analysis approach was used. The content validity was done by the panel members taking the Expanded Taxonomy Model as the base. Through the analysis of the figures it was observed that in the 43 advertisements figures of speech were used. Then to study the impact of the figurative language used in the advertisements on the recall, questionnaire was framed. The questionnaire consisted of the taglines of the 43 advertisements chosen for the study, and the recall is tested based on the Likert scale. The taglines of all 43 advertisements were the variables in the structured questionnaire. Thereafter the sample size was chosen and the questionnaires were administered. The responses were taken from the respondents and were tabulated. Chi-square tests were conducted to see the impact of Figures of Speech used in the advertisements on the recall. The results showed that there is positive impact of Figures of Speech on the recall of the advertisements based on the language used. Thus achieving that Expanded taxonomy Model finds its place in the advertisements.

Relating the rhetorical usage to the brands and advertisements, when companies uses a symbol, logo, name or a sentence to distinguish their product from others it is stated as creating a brand. The visible items of a brand like its logo, tagline, colour, symbols help the brands in creating its identity. Aaker's Brand identity model has 4 elements namely brand as product, as organization, as person and Brand as symbol. Brand as a product can be viewed in examples of Cherry

Blossom which covers the product range from wax polishes to shoe shine spray. While viewing Brand as Organization, Sony stands as a perfect example. Brand as a person can be seen in the advertisements of Hero Pleasure which features Alia Bhatt and Priyanka Chopra for their advertisements. Brand as a symbol can be viewed in the advertisements of Nike's (swoosh). In Brand as a symbol, it is mentioned in Aaker's model that it comprises of 'Visual Imagery & Metaphor' and Brand Heritage.

Metaphor creates a semblance of two inconsistent/contrary objects based on a single or some common characteristics. In the Basic Taxonomy Model of Mc.Quarrie & Mick (1996) and the Expanded Taxonomy Model (2008), Metaphor is one variable or rather one Figure of Speech out of the list of 40 mentioned and falls under Tropes Destabilization. At this juncture there arises contemplation on why there is mention about 'Visual Imagery and Metaphors only'. Rather it could consider the inclusion of Figures of Speech and Visual Imagery, while viewing Brand as Symbol with in the Brand Identity. The focus however will be on Visual Imagery & Metaphors since Metaphor is a trope and it falls in the family of Figures of Speech.

Considering Figures of speech have an impact on advertising recall, it becomes important for us to understand that with in brand as a symbol, a figure of speech plays an important role. Thus, along with Visual Imagery besides just Metaphors, all the other Figures of Speech also contribute in the recall. Hence a frame work is developed that expands the scope of 'Visual Imagery & Metaphors' to that of 'Visual Imagery & Figures of Speech'. Here 'Figures of speech' refers to the ones mentioned in the Expanded Taxonomy Model.

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CHAPTER 1
INTRODUCTION

**“Good Advertising is not to say anything to sell everything,
but to say everything to sell something worthwhile.”**

(Jain & Jethwaney, 2006)

Advertising is an all pervasive form of communication, which is touching the lives of the entire population on the planet and that it spreads the awareness of the products and the services (Mathur, 2005). Language used in the advertisements becomes the most influential factor in substantiating the readers to frame opinions. The persuasive language used by the copywriter helps them to convert the interest of the readers into conviction to buy the products or services being advertised through persuasive words (Chand, 2015).

To fulfill the motive of persuasion, the copywriters rely on the curious interplay of elements such as graphic, which includes images (visual & textual), logo, brand ambassador & taglines etc. The meaning of any advertisement is deciphered by the interplay of these components; therefore the techniques both visual as well as textual employed in advertising are important for the success of any advertisement. Out of these elements the language used in the advertisements can be defined as the nucleus and therefore the most crucial aspect of any advertisement, upon which its success relies (Goddard, 2002).

Fišer (2007) emphasizes and states that “*advertisements rely on visual content and design; it is still the language that forms the crucial part of advertising*” p 5.

The example of Maggi advertisement as given in Figure 1, from the brand Nestle substantiates the idea mentioned. Maggi has positioned itself as a tasty and instant snack made at home and aimed at children. The slogan of Maggi, “*Mummy, I am hungry... Just two minutes*”, almost became a nursery rhyme for children. As stated by Jethwaney & Jain (2006), research proved that children from nursery sections of some public schools generally carried Maggi noodles in their tiffin boxes. As per the statistics mentioned by them, the annual target fixed by the company was 50 tonnes and due to the demand it had to revise the fixed target to 600 tonnes in 1983 i.e., in the year of its launch. This success is

attributed to its advertising. Then it was positioned as ‘2-minute noodles’ with its punch line “*Fast to cook! Good to eat!*” to persuade.



FIGURE 1: MAGGI ADVERTISEMENT (SOURCE GOOGLE IMAGES)

Thus, the purpose of copywriting is to persuade or remind the readers to take some action in order to satisfy a need or want. Shie (2007) observes that most advertising is constantly striving for novelty to overcome the ‘fatigue’ of audiences overexposed to advertising.

In the process of keeping the novelty, advertisers pay attention to language. It is the language indeed that gives advertisement its impact and conversion for recall. Though other factors such as images, logo, brand name, etc. contribute to the structural body of the advertisement, it is the language that adds value to the advertisement. It is the ‘soul’ of the ‘body’ called advertisement, as it gives it both sense and essence to make its resultant possible i.e., conversion via impact. To create this impact the advertisers take the help of language as one of the frames.

Language performs various functions that make advertising effective. Apart from persuading the readers as mentioned by Chand (2015), language also performs various other functions. For example, the referential and emotive functions used

in advertising convey messages about the products or services, while the poetic, metalingual and phatic function influences the attitudes and behaviors of consumers and persuades them to purchase the products or enjoy the services.

According to Jakobson (1960), language has six functions, as a tool for communication. They are

1. Referential function: Language has the referential function to describe a situation, object or mental state through words, expressions or gestures
2. Poetic function: It also has the poetic function to express human feelings, attitudes, etc. in slogans, using poetic language.
3. Emotive function: The emotive function of language adds on to the internal state of the speaker.
4. Conative function: The conative function with the use of vocatives and imperatives engages the receivers directly.
5. Phatic function: The phatic function assists the flow in the communication channel by the provision of keys to open, maintain, verify and close the communication channel.
6. Reflexive function: The reflexive function also termed as metalingual function helps in the use of language to discuss the aspects involved.

All the different functions of language are highly effective in advertising. Thus all these functions of language used in advertising amalgamate and create an impact on the minds of the consumers, to convince the readers, so as to create the conversion, through literary linguistic persuasion. For the establishment of this linguistic deviation and to make the advertising language more persuasive, the advertisers heavily bank on the usage of *rhetorical figures* also termed as *figures of speech*.

1.1. FIGURES OF SPEECH IN LANGUAGE

A rhetorical figure is an artful deviation (Corbett, 1990)

Artful deviations occur when an expression deviates from expectation but still, is, not rejected as nonsensical. Further the deviation happens at the level of form rather than the content and it adapts a template that is invariant across a variety of content and contexts. The method and the manner has always been the central concern of rhetoric i.e. to discover the best way to express a thought in a given situation and how to adapt it to different situations by altering its expression to suit different situations. The presence of rhetorical figures dates back to over two thousand years as mentioned by Todorov (1982). Therefore, it becomes very pertinent to understand the meaning of figures of rhetoric in terms of its statement, to the mind of the creator i.e. the copywriter, as well as to the created advertisement. Here it needs to be understood that the advertisement is not just an impressive art piece juxtaposed of images, characters, setting and a background, but is a statement that speaks multi voluminous. The statement is a literary creation based on either arrangement of pattern, or deviation from it. But in reality, it is a statement aimed to speak, convey that act to emphasize, impress and convince. This spoken laid out statement of literary pattern or figuration in an advertisement, whether in norm of arrangement or deviation is the figure of rhetoric. Thus Copywriters with their persuasive language have to persuade the readers. Moriarty (2014) defines Copywriter as a person who shapes and sculpts the words in an advertisement. The author further outlines the copywriter as a 'killer poet' who loves words and has an ear for right or clever phrase. "They must," Arens (1992) points out, those copywriters should "condense all that can be said about a product into a few pertinent, succinct points" p 109. Copywriters conceive the ideas for the advertisements and write the headlines, subheads, and body copy.

1.2. CLASSIFICATION OF ADVERTISEMENTS

Advertisements in the current scenario can be classified into two major types, such as broadcast advertisements which include the ones broadcasted in radio or television and print advertisements that include newspapers, magazines, books, brochures, etc. There are also other kinds of advertisements like hoardings, signboards etc. This is depicted in Figure 2.

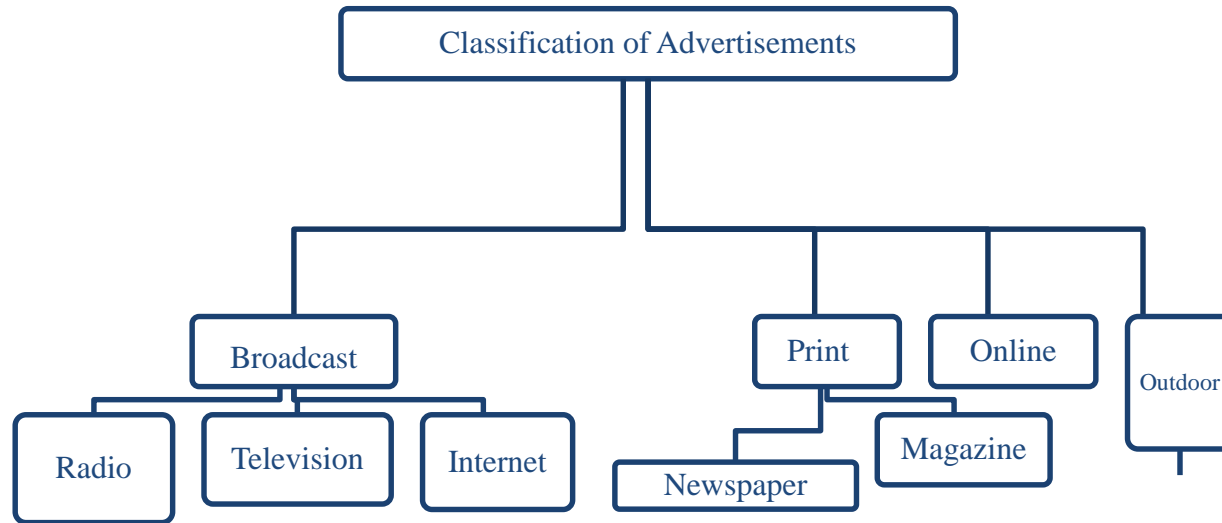


FIGURE 2: CLASSIFICATION OF ADVERTISEMENTS

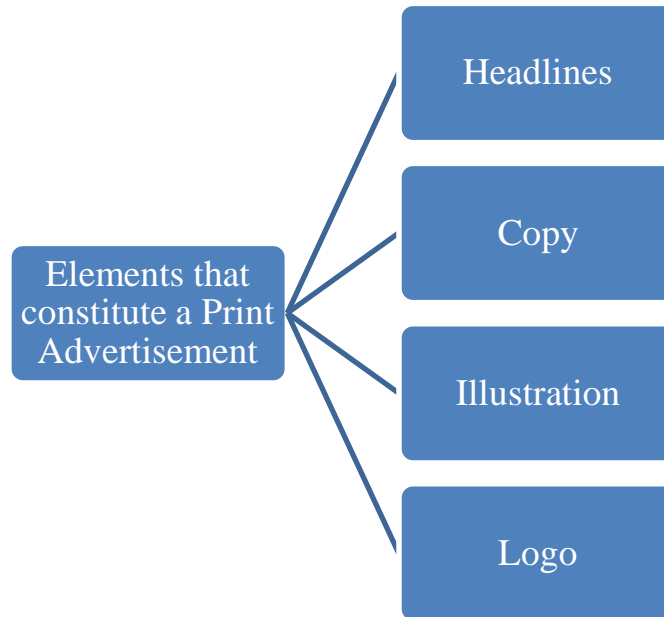


FIGURE 3: ELEMENTS OF A PRINT ADVERTISEMENT

As stated in Figure 3, Headlines, copy, illustration and logo are the elements that constitute a print advertisement. As mentioned by Boove & Arens (1992), headline is the most important part in an advertisement. As stated by them it is the first thing that captures the mind of the readers and helps them to keep reading the advertisement. Body copy is used to amplify what was given in the headline to substantiate the claims made in the advertisement. Illustration can effectively strengthen the headline with the help of an image, a picture etc. These illustrations enhance the image of the company. The logo of the company is the constant image of the company.

Print Advertisements depend largely on the rhetoric use of language in the copy and illustrations. The effectiveness of the print advertisement relies more on the copy which is the text, and its formation suggested by the illustration (Stovall,

1994). In this context the term ‘copy’ intends the words given in the sales message while, the term ‘illustrations’ mean the photographs, images or other visuals depicted in the copy of the advertisement.

In this regard, the author further substantiates stating that “Body copy is the heart of the advertisement. If the art and headline get the attention of the reader, the body copy is where the reader should be rewarded for taking the time to read the advertisement. “That reward should come in the form of information about the product being advertised and answer the questions raised explicitly and implicitly in the headline” (Stovall, 1994, p184).

In the words of Arens and Bovee (1994), body copy, is the textual part of an advertisement which tells the complete sales story features, the benefits, and the utility of the product or service and develops the ideas presented in the headline.

As a result, copywriters incorporate and very innovatively use large number of techniques to attract the readers’ attention ranging from the illustrations to the headlines and even both. As mass media is muddled with great number of advertisements, copywriters have to make every effort to attract the readers’ interest at their first glance at advertisements, and put in efforts to create advertisements that leave impact on the minds of the people which later help them to recall the advertisements.

Rhetoricians maintain that by using persuasive language, any idea, can be expressed in a variety of ways. In any given context, one of these persuasive ways will be the most effective way, in swaying an audience. Therefore, when persuasion is the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content. The promise of rhetoric is that there exists a system for discerning the most effective form of expression in any given situation. Hence, a rhetorical approach to advertising language will rest as per Mc Quarrie and Mick (1996) on three premises that are

1) The variations in the style of advertising language, in particular the presence of rhetorical figures, can be expected to have crucial consequences for how the advertisement is processed.

2) These consequences can in turn be derived from the formal properties of the rhetorical figures themselves and

3) These formal properties are systematically interrelated.

At this juncture, persuasive language arouses the interest in the readers to desire for the products and to buy the goods or services.

In this context it is very pertinent to mention and understand that the use of figures of rhetoric has been, as antique as, the human race itself. These formed the basis of oral tradition to effectuate emotive stance in any piece of literary renderings, as a device of figuration in songs, ballads etc. However, with the development of language and literary tradition these so called figures of rhetoric came to be identified, later classified that formed an important aspect in the emphatic dimension of any literary creation. Todorov (1982) mentions that, “Rhetorical figures were first identified and discussed over two thousand years ago in classical antiquity”, whereas, modern attempts at systematization began with Jakobson and Morris (1956) and Burke (1950), and culminated in the elaborate typologies of Huhmann (2008) and McQuarrie and Mick (1992).

The figures of rhetoric developed during distinct literary periods added to the genres of literary creation and appreciation. However there has been no mention of its contribution in the advertising theory.

The previous attempts to systematize the established set of rhetorical figures have been handicapped by one or more of the following shortcomings, namely; taxonomic categories being too vague or too coarse grained; categories not linked to consumer responses; or the focus being on outcomes rather than persuasion etc. Therefore, the researchers have more or less been less inclined to consider these figures of rhetoric, effective. Therefore, it has not been much experimented or applied in the field of advertising from the point of its efficacy. Not even as a potential tool of creation, or as an impact factor. Looking at these

constraints, above all the scope, the theory offered as an effective medium for both creation and effectiveness of advertising, some interests began to be taken in the beginning of the twentieth century, seeing the potential it offered to the field of advertising.

First attempt in this regard was done by Leech (1969) who noted that it is important to acknowledge that any particular figurative expression can deviate to a greater or lesser extent and thus be more or less incongruous. It was improved by Vickers in (1988). Later, Corbert (1990) made broad attempt in the field by addressing that for classical authors, a figure was an artful deviation from the normal or ordinary manner of expression. But it was Mc Quarrie and Mick (1996) who in order to overcome the limitations in the existing categorization of figures of rhetoric proceeded on the dual front, drawing from Corbert (1990), Leech (1969), and Vickers (1988) in particular.

It is because to the efforts made by Mc Quarrie & Mick that the literary figures of rhetoric today have become the very soul of the advertising, as far as its efficacy is concerned, whether from the point of view of its embellishment, or impact on recall.

In other words, a consumer should be encouraged to be converted which is a step by step formula based on ladder technique in which at the lowest ladder stands the idea kept or placed in a literary structural mode visible to an individual who reads it and interprets to believe it and recalls it when he thinks about a product. But, it is the conviction which leads him/her to act upon. This affirms the notion that in fact it is the psychological journey of a person/consumer that is the target of an advertiser, and their advertisement.

Sharma and Mohan (2006) state that it is here that the language, the medium, mode of communication, above all the rhetorical devices used for the effectiveness of communication plays a decisive role in the AIDA charter of conversion stated by Daniel Starch in 1920's. The study conducted by Starch opened grounds to research on the effectiveness of rhetoric devices in

advertisements which gradually saw the emergence of rhetoric devices into the stream of advertising with the onset of modern era.

1.3. MC QUARRIE AND MICK (1996) TAXONOMY MODEL

Mc Quarrie and Mick (1996) states that, “...because consumers are under no coercion to start reading a headline, finish reading it, or continue on to read the rest of the advertisement; an important function of rhetorical figures is to motivate the potential reader.” p.427. The study conducted in the early 20th century in the field of advertising industry by Mc Quarrie and Mick (1996) dealing with the use of rhetoric language and its significance and the adaptability in the advertising sector, created a model, whereby he specified the rhetorical devices and literary elements that could best explain and convince a consumer for conversion in their pilot study. Much of the research on advertising rhetoric is based on Mc Quarrie and Mick’s (1996) seminal work.

They categorized their taxonomy into nineteen verbal rhetorical figures which is also the basis of the current research but has been restructured and modified, as it fails to cover other literary devices which too form the basis of figurative convention.

Therefore, the current model adapted for study is the modified version of Mc.Quarrie and Mick’s taxonomy, and is therefore an advanced version and is discussed in Figure 4 and is named as Expanded Taxonomy Model (Huhmann, ,2008).

McQuarrie’s taxonomy of all rhetorical figures of artful deviations in advertisements has been categorized into two broader figurative modes of *Schemes* which is of excess regularity and *Trope* which is based on irregularity. The rhetorical operation of both these figurative modes (*Schemes and Tropes*) are subcategorized into repetition and reversal as part of *Schemes* whereas substitution and destabilization on the part of *trope*. The *Schemes* being less complex work as the figuration of repetition such as Rhyme, Chime, Alliteration,

FIGURE 1
A TAXONOMY OF RHETORICAL FIGURES IN ADVERTISING

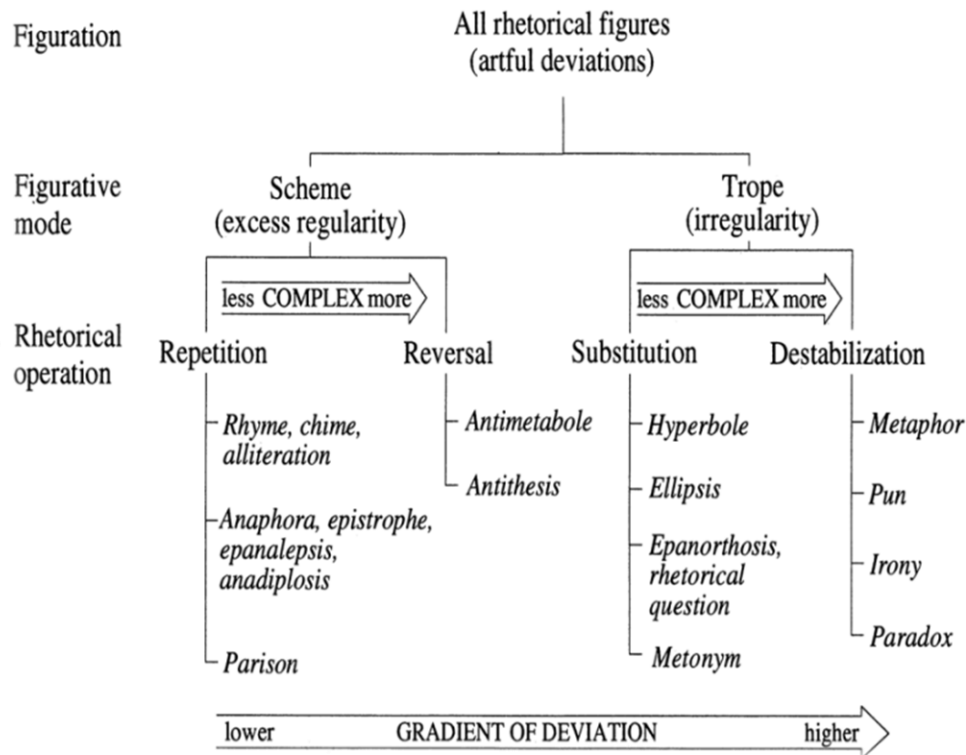


Figure 4: MC.QUARRIE & MICK’S TAXONOMY OF RHETORICAL FIGURES IN
(SOURCE MC QUARRIE & MICK, 1996)

Anaphora, Epistrophe, Epanalepsis, Anadiplosis, Parison and Reversal, such as Antimetabole And Antithesis. *Tropes* which are highly irregular and somewhat complex based on the deviation are subcategorized into substitution such as Hyperbole, Ellipsis, Epanorthosis, Rhetorical question, Metonym, where as in destabilization from Metaphor, Pun, Irony and Paradox.

Here it is to be noted that the taxonomy of rhetorical figures of artful deviation in advertisements suggested by Mc.Quarrie did not cover many of the rhetorical figures. The list was further upgraded and presented in a more exhaustive form, after consulting and synthesizing additional sources of advertising rhetoric by Huhmann, Mothersbaugh, and Franke (1999,2002) ; Leech (1966); Mothersbaugh

et al., (2002); Nelson and Hitchon (1999); Pandya (1977); Tanaka (1994). The Expanded Taxonomy Model (Huhmann, 2007) included Epiphora, Assonance, Polypoton in the rhetorical operation of repetition under *Schemes*. Similarly, it included Hyperbaton in the rhetorical operation of reversal under *Schemes*. The expanded version of *Tropes* includes Euphemism, Synecdoche, Onomatopoeia, Anthimeria, Idiom and Periphrasis in the rhetorical operation of substitution under Tropes. Similarly, it includes Simile, Personification, Synesthesia, Parody, Homonym puns, Antanaclasis puns, Syllepsis puns, Paronomasis puns, Loud puns, Resonance, Oxymoron and Litotes in the rhetorical operation of Destabilization under Tropes.

This juncture proved that there are vast gaps between the inference of Mc Quarrie & Mick and the later researches in these areas.

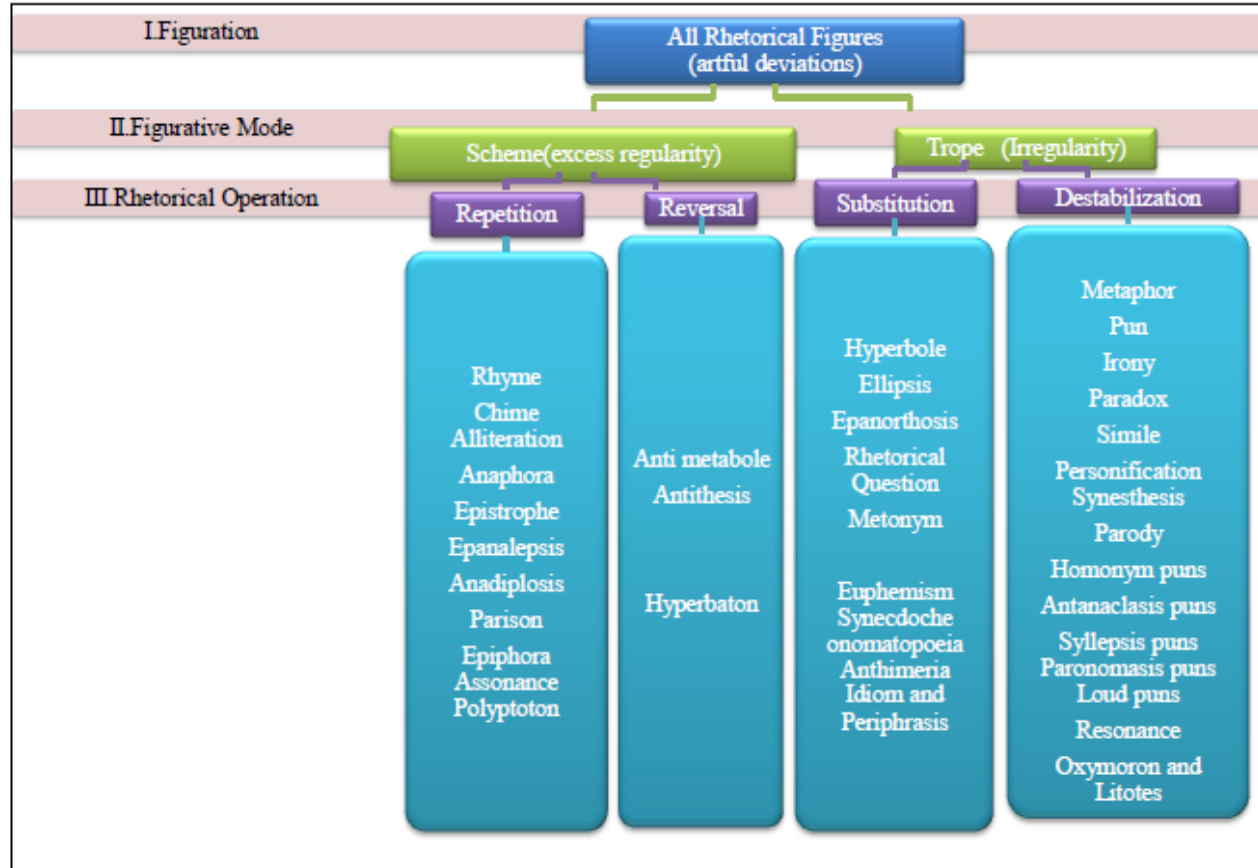


FIGURE 5: EXPANDED TAXONOMY MODEL (SOURCE HUHMAN, 2008)

1.4. LANGUAGE USED IN CREATING APPEAL BY THE COPY WRITERS

In an advertisement, words and pictures play a key role to make the ideas understandable and memorable. Copywriters who have an ear for language match the tone of the writing to the audience. To develop a persuasive message copywriters use appeal.



Figure 6: CREATIVE STRATEGY FOR CREATING AN APPEAL

The studies of Ogilvy (1983), Naccarato & Neuendorf (1998) prove that the ultimate goal of advertising for marketers is sales. Moving further, the contributions of Levitt (1960) and Ogilvy (1983) emphasize that the modern day advertising broadens the reach of this concept beyond selling of physical products or services to the creation of awareness of a brand image (Mikhailitchenko, Javalgi, Mikhailitchenko, & Laroche 2009). Karp (1974), Labarbera, Weingard, & Yorkston(1998) state that for an advertisement to evolve as an effective one, the theme or appeal chosen plays an imperative role. Hence many research studies have tried to reveal the type of appeal carefully chosen by marketers, to fortify brand positioning. Lee & Carter (2005) in their *Global marketing management: changes, challenges and new strategies* reveal that the roaring advertising expenditure by the national international companies/firms suggest that the study of appeal used in the advertisements suggests that, it still remains a crucial area of study.

Copywriters look for appeals such as provocation, evoking fear, humor, emotion or rationality to attract the target customers. Zero B advertisements in 1990s used the provocation strategy to make the acceptance of the concept. They used a provocative copy to bring awareness amongst the masses about the purification of water and if not done 'You don't know yet,, but your customers won't be coming back to your hotel again' and another advertisement had a visual of empty hospital beds with the headline, 'You don't know it yet, but your hospital is slowing down your patients' recovery'. These provocative claims increased the product acceptance (A & M, 1989) as quoted by Jethwaney & Jain (2006). Similarly, Amul advertisements with their humorous appeal in most of their advertisements captured the eye of customers. The report of A& M (1991) as quoted by Jethwaney & Jain (2006), quotes it as 'Even in Cosmopolitan cities, with their diversities, the Amul hoardings fall flat while some are corny. Bedi (1991) quotes that a product that adds to the perception of one's life is a potential candidate for lifestyle advertising using life style appeal. The Raymond's advertisement with the tagline *The Complete Man* is a perfect example of a successful advertisement which used the lifestyle appeal.

Miller (1951) states that creating ads with fear appeal trigger a drive towards changes in attitudes, beliefs and behavior that assuage the person's uncomfortable emotional condition. Jethwaney & Jain (2006) quotes the advertisement campaigns by the Income tax department in our country, in the year 1997, using fear appeal collected 1005 crores of rupees which were more than double the figure they expected to collect from the tax payers.

It sends us clear implications that with the right appeal and the choice of words and the usage of right language, copywriters develop persuasive messages that capture the attention of the readers/viewers which make them more memorable.

On the contrary, jargon used by copywriters can lead to vagueness, abstract expression, triteness etc. (Jethwaney & Jain, 2006). To quote a few failures of advertisements because of non-appealing language:

New York City's Human Resources Administrations campaign against teenage pregnancy showcased hard-hitting facts about the money and time costs of parenting, and the negative consequences of having a child before a teenager is ready. It has provoked negative reactions from every quarter, mayoral candidates and even health advocates. So this advertisement had to be withdrawn.



FIGURE 7: ADVERTISEMENTS OF TEEN PREGNANCY PREVENTION CAMPAIGN
(SOURCE GOOGLE IMAGES)

To quote another globally criticized example of the appeal that went wrong and failed very badly is the example of Easy Jet Airways. In the year 2011, British Airways launched a marketing campaign bearing the slogan "*To Fly. To Serve*". This was received pretty well by its target audience. But the rival company Easy Jet created an advertising campaign and used an image mocking at the advertising campaign of British airways. Later they immediately lamented in regret after posting the mocking image to their Facebook page. It received more than hundred negative comments mentioning them as "jealous", "sleazy". Few other comments accused them of wasting money on surpluses, and for providing rude customer service. They were commented even of deleting disapproving comments.



FIGURE 8: ADVERTISING CAMPAIGN OF EASY JET AIRWAYS
(SOURCE GOOGLE IMAGES)

1.5. LANGUAGE GONE WRONG-PAID DEARLY BY THE COMPANIES

Brooks (2013) stated that HSBC had to spend 10 million dollars to change its tagline to "The world's private bank," in 2009. Adding on to this in European country the slogan which said "Every car has a high-quality body" had a denotative meaning which said "Every car has a high-quality corpse" — far from the image they were hoping to invoke.

Further there is a mention in the Business news in their reports of international marketing fails, about how Electrolux got a quick lesson in English slang when it introduced its products in the states. Thinking it was highlighting its vacuum's high power, the Scandinavian company's advertising campaign centered on the tagline "Nothing sucks like an Electrolux", while the slogan might have been grammatically correct, it never captured.

Bain Insights (2013) stated that for the year 2012, Super Bowl, Chrysler spent more than \$10 million featuring actor and director Clint Eastwood, with the slogan, “It’s halftime in America.” but there was barely a glimpse of Chrysler vehicles. The advertisement generated only a 15% rise in shopper consideration on the automotive consumer website Edmunds.com during the following week. That was a fraction of the incremental traffic generated by advertisements from Lexus, Kia, Chevrolet and Fiat.

1.6. EXAMPLES IN INDIAN CONTEXT

A classic example of this is Volkswagens Beetle advertisement that crashed on moral grounds because of the language used as mentioned in (Gyanizads, 2010). India has long seen the tradition of dowry, where everyone is fighting pillar to post to remove this stigma. With an advertisement coming up that glorifies the product as “the ultimate reward” for a wedding, the idea boomeranged. These instances clearly indicate that language ineffectiveness leads to many disasters.

The tagline of the advertisement stated that Marriage does come with its rewards thus promoting the reward for getting married which is synonymous to dowry.

The failure of advertisements can be accounted to many reasons. One primary reason could be ineffective copywriting and at times the copywriters are in a state of confusion due to availability of lot of information to be included in the advertising copy. Inclusion of all the information available in the copy of the advertisement is termed as Omni-bus effect (Irani, 2012).

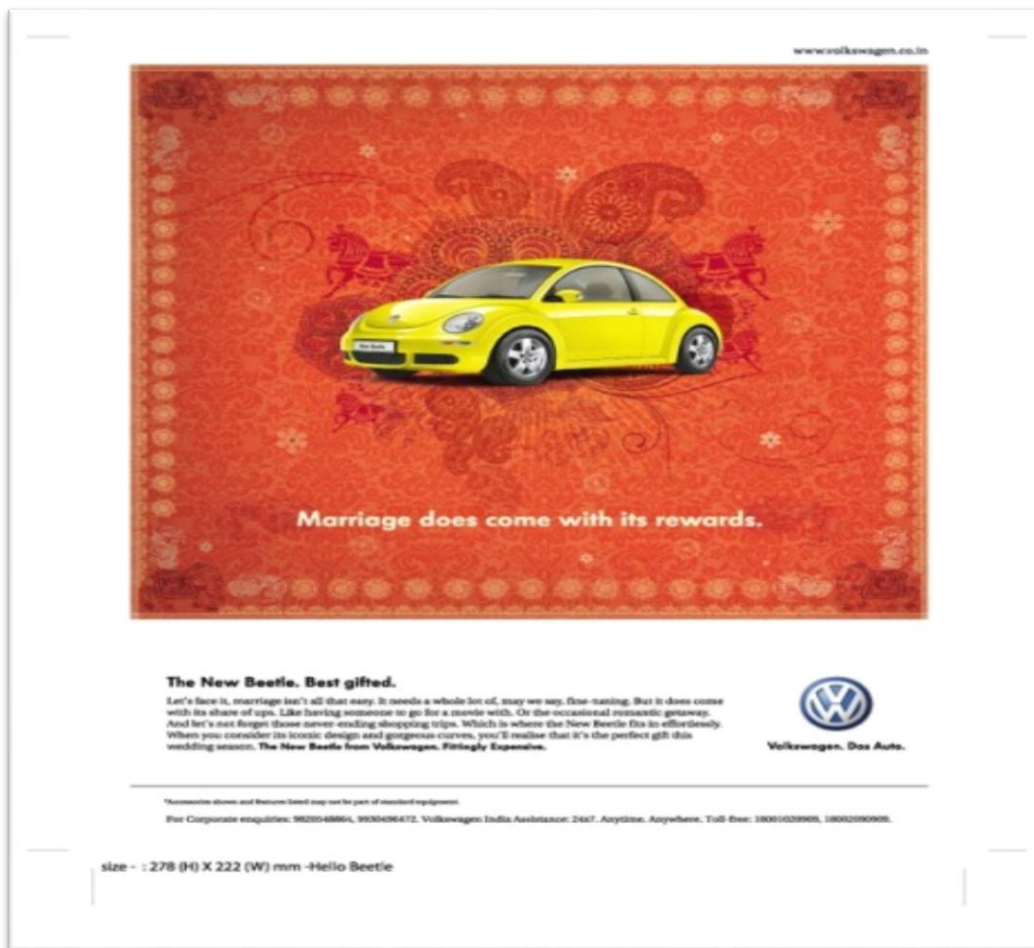


FIGURE 9: VOLKSWAGEN ADVERTISEMENT (SOURCE GOOGLE IMAGES)

1.7. OMNI-BUS EFFECT IN AUTOMOBILE INDUSTRY

Most of the Indian Automobile advertisements have a *muddled marketing approach* leading to an Omni-bus effect (Irani, 2012) where everything seems to be important and as a result sharpness & focus is lost. So there is need for alterations in the English Language used in advertising. Here comes the role of rhetoric as “a key aim of advertising is not purely to inform, but to persuade as well, it is not astounding that advertising is sprinkled with rhetorical devices ” (Leigh, 1994).

This confirms the notion that there is no going out, away and beyond the effectiveness of language. It is the very linguistic parameter that drives the manufacturers’ or producers to seek for a right approach to launch their

manifested idea in the market for the respective consumers'. Here we find a whole lot of the advertising world entering into a surcharged zone for the creation of a world having faith, belief and confirmation. Since this is what decides the approach of any advertising and with a whole lot of need required to study the creation of an impact of conversion to conviction required in the promotion of any product that the research was undertaken for study. The advertisements tend to fail, if they cannot leave mark on the minds of the readers.

According to Indian Media and Entertainment Report 2013 and FICCI-KPMG Frames, Advertising is the cornerstone of the print industry's performance and as per their report, the statistics about the contribution of top categories advertised on print, by volume, was taken by Auto industry followed by Education Sector in the second place. Auto industry gained over a period from 2008 till 2012 and held the top honor and hence the emphasis on automobile advertising in this research. The statistics in the Table 1, below shows the contribution of top categories advertised on print (by volumes).

TABLE 1: TOP CATEGORIES ADVERTISED ON PRINT (BY VOLUMES) FICCI-KPMG FRAMES SOURCE: INDIAN MEDIA AND ENTERTAINMENT REPORT 2013

ent/20217/FICCI-KPMG-Report-13-FRAMES.pdf

Top categories advertised on print (by volumes)						
Categories	2008	2009	2010	2011	2012	Change from 2011
Auto	6.8	7.8	7.1	9.8	11.4	▲
Education	17.1	17.3	14.6	10.6	10.6	▶
FMCG	5.8	7.2	7.4	8.9	10.3	▲
Real estate & home improvement	6.4	6.5	8	8.4	8.6	▲
Clothing/Fashion/Jewellery	5.1	5.5	5.3	6.5	7.1	▲
Retail	5.5	5.8	5.8	5.6	5.8	▲
BFSI	8.3	7.9	8.7	6.7	5.7	▼
HH durables	6.5	5.3	5.3	5.7	4.9	▼
Telecom/Internet/DTH	6.2	5.4	6.3	4.7	4.1	▼
Travel & tourism	4.3	3.5	2.5	2.8	2.3	▼
Corporate	3.6	3	3	2.8	2.2	▼
Media	1.9	2.2	2.2	1.5	1.4	▼
Alcoholic beverages	0.3	0.3	0.2	0.2	0.1	▼
Others	22.2	22.5	23.6	25.7	25.3	▼

Source: Pitch Madison Ad Outlook 2013

Thus Business problem gets defined as

Language ineffectiveness arising out of poorly crafted print advertising message of automobile industry in India, is leading to adverse impact on the brand image.

Thus very careful selection of the words and sentences is preferred by the copywriters. At this juncture, the overview of the research carried out in the past in these key areas is as follows and becomes base for pursuing the Literature review in these areas.

- Rhetoric in Advertising Language.
- Use of rhetoric in the advertising language of Automobile industry.
- Analysis of Advertising language of various Industries.
- Effect of slogans on consumers.
- Recall Studies based on Advertising Language.
- Branding and the role of language.
- Theoretical Underpinning.

CHAPTER 2
LITERATURE REVIEW

The previous chapter introduced figures of speech and the way copy writers use these to appeal the minds of the readers. This chapter focuses on theme based research gaps. The themes of importance are figures of speech in advertising language, analysis of language used in the advertisements of various industries, study of figures of speech in the advertisements of automobile industry, effects of slogans on consumers and recall of slogans.

2.1. THE HISTORY OF RHETORIC

The oldest and the most popular reference to rhetoric can be traced in the epic poems of Homer. To substantiate, the heroes, in Homer's epics, consider the power of speech as a part of human excellence and use them in their speeches (Dixon 1971). Vickers (1988) claims about the reference of quotes from Homer's epics by Aristotle. These were referred by Aristotle more than 40 times. Besides Aristotle many other Roman rhetoricians analyzed Homer's epics for rhetorical activity. The author further states that Homer's works were full of rhetorical devices and many of the writers who worked on the principles of rhetoric referred to Homer's works for examples.

Rhetoric is defined as the faculty of discovering in the particular case, what the available means of persuasion are (Aristotle, 1991). The rhetorician believes in the presence of distinct stylistic options that become the means of motivation. The study of rhetoric when applied to specific area such as advertising opens avenues to identify and differentiate the various stylistic options available. The number of options cannot always be known in advance, but the rhetorician inclines to assume that there are more, rather than fewer.

Todorov (1982) mentions that, "Rhetorical figures were first identified and discussed over two thousand years ago in classical antiquity". From Aristotle until the advent of modern social psychology, the discipline of rhetoric was the primary

repository of Western thinking about persuasion (Barthes, 1970; 1988). The central concern of rhetoric is, and has always been its method and manner. The method works on to discover the most effective way to express a thought in a given context whereas the manner works on to alter its expression to suit any conceivable context. In this context, it is very pertinent to mention and understand that the use of figures of rhetoric has been, as antique as, the human race itself. This formed the basis of oral tradition to effectuate emotive stance in any piece of literary renderings, as a device of figuration in songs, ballads etc. since times immemorial. However, with the development of language and literary tradition, these figures of rhetoric came to be identified. After the identification, the figures of rhetoric were classified that formed an important aspect in the emphatic dimension of literary creation. The growth and development of rhetoric can be broadly classified into the following category as seen in Figure 10.

The genres of rhetoric established by Aristotle and further applied by Dixon (1971) explain that the judicial rhetoric is the oratory of the law courts and rhetoric of legal prosecution and defense and when the audience is probed to review an action in the future it is termed as deliberative rhetoric. The praise or criticism of an individual/institution is taken care by epideictic rhetoric.

As seen in Figure 10, Vickers (1988) stated that Figures of rhetoric transform the styles of speech. It changes the styles from that of a plain to middle and to grand style based on the context. Plain style is used when commonplace matters are to be discussed simply whereas grand style is used when lofty subjects are to be discussed impressively. Middle style is used when topics between plain and grand style are to be discussed in a tempered style. This can be viewed in Figure 10.

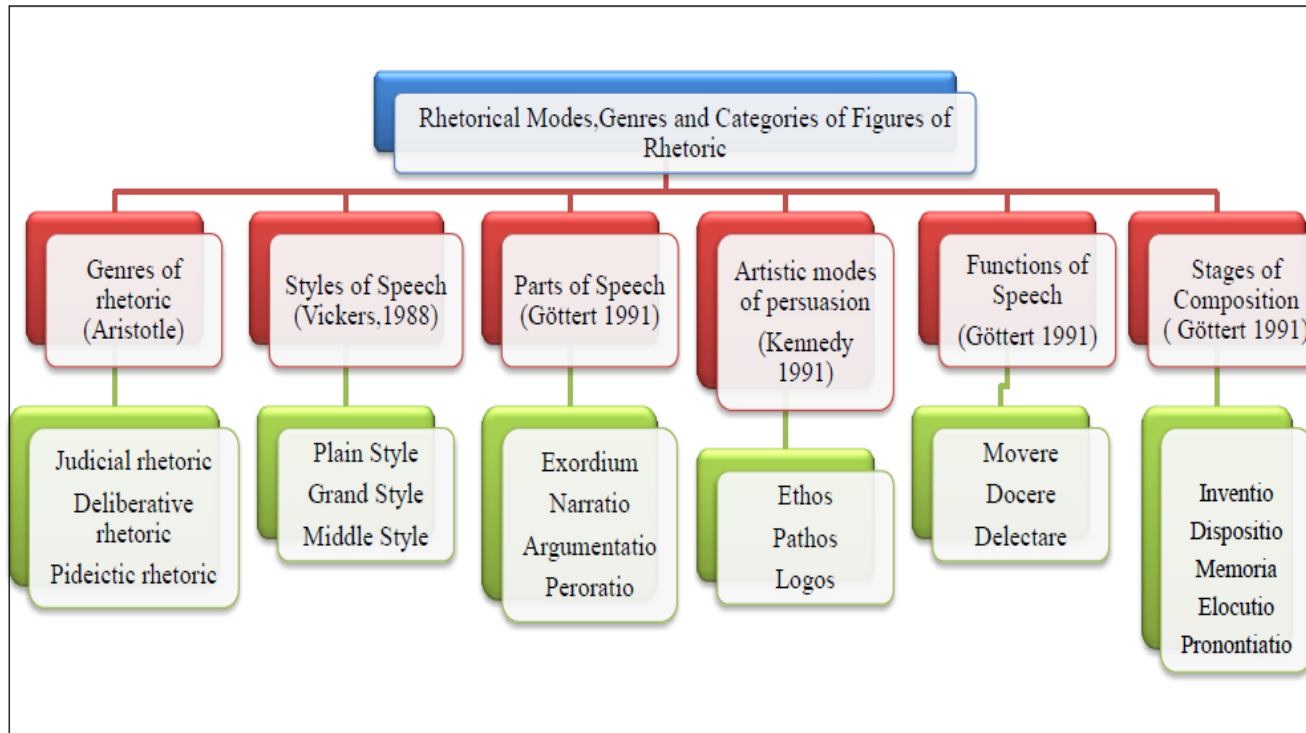


FIGURE 10: RHETORICAL MODES, GENRES AND CATEGORIES

Götttert (1991) stated that rhetorics can be used as the parts of a speech. Rhetoric finds its place/can find its place in the introduction called as exordium and in the description of circumstances termed as narratio. Rhetoric can justify and do the argumentative part, argumentatio and can conclude i.e., peroration. The author further mentions the role of rhetorics in the stages of composition during invention of the ideology, structuring, memorizing and during verbal presentation of ideas. Finally during delivery of speech also rhetoric plays a prominent role. These stages are termed as *invention, disposition, memoria, elocution and pronuntiatio*. Kennedy (1991) gave out the Artistic modes of persuasion and stated that *Ethos* is persuasion derived from the character of the speaker; *Pathos* is persuasion derived from the emotion awakened by a speaker in an audience and *Logos* is mentioned as persuasion derived from true or probable argument. The research further stated the significance of rhetoric as functions of speech where in *Movere*, moves the passions; *Docer*, teaches and *Delectare*, delights.

The existence of figures of rhetoric traces back to the Shakespearean era and also in various genres like poetry, prose and novels. To quote few, Charles Dickens novel, *Hard Times* where Dickens has used lot of figures of speech in many places to express his feelings, selected songs of the pop singer late Michael Jackson etc. The range of rhetoric is not limited to literary conventions. These deviations are prevalent in the advertising language.

2.2. PRESENCE OF FIGURES OF RHETORIC IN DIFFERENT GENRES

The usage of language in framing messages to capture the minds of people existed in all the genres like prose, novel and poetry. Existence and usage of figures of speech traces back to the Shakespearean era. Ravi (2015) states that in Mark Antony's funeral oration in Julius Ceaser, which follows the dull prosaic speech of Brutus, Shakespeare employs irony, rhetoric, melodrama, hyperbole and repetition, all of these create a grand symphony. Another example from

Shakespeare's *Macbeth*, when Macbeth himself realizes the ghastliness of his crime that he committed, he cries out in guilt:

Will all great Neptune's ocean wash this blood/Clean from my hand?

No; this hand will rather/The multitudinous seas incarnadine, /Making the green one red.

Here is the smell of blood still; all perfumes of Arabia will not sweeten this little hand?

Similarly in the same play, *Macbeth*, it is seen that Lady Macbeth, Act 5 Scene 1, metaphorically says that all of the perfumes of Arabia could not get rid of the smell of blood on her hands, that no amount of perfume could "sweeten" them. Ironically, she says in Act 2 Scene 2, that her husband, Macbeth, should not worry about the blood on his hands after he kills Duncan as a little water will take care of it. But a little water doesn't take care of it, and here she is, later, suffering from Obsessive Compulsive Disorder with imaginary blood on her hands all the time. Her guilt has developed and grown, and resulted in obsession and depression.

Another example can be traced from Charles Dickens novel, *Hard Times* where Dickens has used lot of figures of speech in many places to express his feelings (Aritonang & Ownie, 2013). The author mentions the types of figures of speech involved in it and further explains the figurative meaning so the reader will be able to appreciate. The author further goes on to state that without the knowledge of these, the reader will not be able to comprehend and might find them confusing. The figure of speech dominantly involved in the study is metonymy.

In a study of selected songs of the pop singer late Michael Jackson, (Aritonang & Ownie, 2013), related the figure of speech to songs. The dominant type of figure of speech found is hyperbole. Hyperbole is a figure of speech that is a clearly exaggerated description and it very ideally used in songs as it makes it more interesting and makes the listener give more attention to the song.

This universality of figures of rhetoric can never be outdated or out of vogue as its trace is still the essence of every literary work be it Shakespeare or in today's contemporary work. For example in author Salman Rushdie short story, *Good Advice is rarer than rubies*, is an interplay of the same and can be experienced in the words of the protagonist, Miss Rehana, whose words "*I am a poor potato*" depicts her poor state of living by way of metaphorical comparison.

The range of rhetoric is not limited to literary conventions. These deviations are prevalent even today in the advertising language. To capture the attention of the readers, the advertisers, fill the advertisements with rhetorical devices. Sperber and Wilson (1986) states that when deviations in the language happen, the readers examine for a context that makes the deviation intelligible. When the search gives positive results, consumers accept the deviation. Looking at the creative side of the impact created by the figures of speech used, the copywriters have largely banked on its resourcefulness which is pertinent in every art piece of advertisement. The copywriters have played around the emphatic quality of language displayed via the rhetoric be it in the west or the east and Indian advertisement is no exception. It even proved its space in the advertising industry also.

2.3. FIGURES OF SPEECH USED IN THE ADVERTISEMENTS OF VARIOUS INDUSTRIES

In the examples of advertisements from Figure 11, be it the initial lux advertisement of 1929 which featured the legendary actress Leela Chitnis or the advertisement of Lucky Strike Cigarettes, these advertisements talk about the application of figures of rhetoric in advertisements, the use of these, in advertisements, aims at arousing and persuading consumers'. Their proper use can make an advertisement pleasing to both the eye and the mind. So, advertising copywriters often use figures of speech in advertisements.



FIGURE 11: EXAMPLES OF ADVERTISEMENTS FROM THE PAST
(SOURCE GOOGLE IMAGES)

Taking the example of tourism advertising, related to the Gujarat tourism endorsed by the famous Bollywood celebrity, Mr. Amitabh Bachhan, the copy text of the advertisement is structured on the format of a post card resonating the essence i.e., the showering of sudden pleasant effect this visit has lead him to. The post card bears immediate response from the place of his visit to UPARKOT and SAPUTRA, to his near and dear ones which is emphatically suggested by his handwritten note along with his signature stating: “...I heard that within the caves of uparkot, I would find inner peace. When I went there I saw exquisitely carved pillars. I saw ornate sculptures. I saw beautiful structures built in rock. Then I closed my eyes, only to see much more.”

These lines can be viewed in Figure 12 .It hints at a direct invitation to the place UPARKOT, as the name too find mention in his statement. It also hints at his personal visit and liking for Gujarat tourism. There is an invitation to the caves, referring to the beauty, serenity and the mysticism which the place evokes.

In another advertisement of Gujarat Tourism, he refers to the caves in SAPUTRA in his running statement “You can’t lose your way when there are no wrong turns. That was the feeling I got in Satpura. Here every turn offered me new things. Like

the meandering Ambika river. Each step brought me closer to nature. In the dense Jungles of Dang, I felt as if all the trees and shrubs were my old friends.....”
The advertisement is a prose narrative and this narrative tends to effectuate in a simple, yet forceful way by emphasizing how a place like Gujarat, otherwise an arid zone could offer pleasantness. Careful observation of the body copy of the text proves the use of rhetorical figures like metaphor.

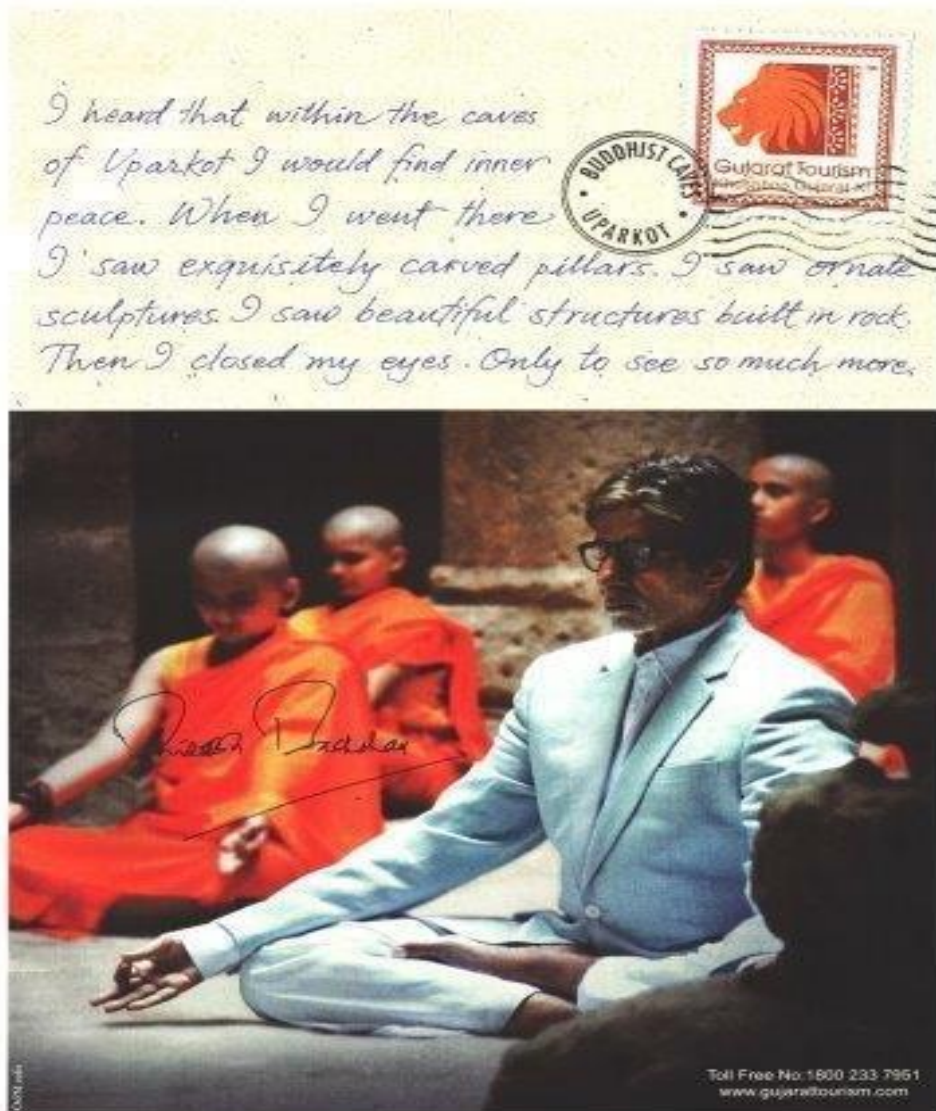


FIGURE 12: EXAMPLE OF TOURISM ADVERTISING BY MR. AMITABH BACHHAN
(SOURCE GOOGLE IMAGES)

The '*Fill it, Shut it, and Forget it*' campaign promoted by Salman Khan for Hero Honda of 1980's (Now HERO) deserves a mention here. This campaign captured the imagination of the people and transformed the biking revolution in India then. The Annual report of Hero Moto Corp Ltd. for the year 2012-2013 mentioned that it is the first advertisement of its kind. It further stated that it created an aura amongst men that it is a utility product marketed for them with exceptional mileage reinforced by the slogan '*Fill it, Shut it, Forget it*' as shown in Figure 13.



FIGURE 13: FILL IT, SHUT IT AND FORGET IT CAMPAIGN
(Source Google Images)

The impact of language can be judged by the factor that there emerged a complete transcendence in the application of language considering the socio-economic transformation which can be seen in the campaign that came out in 2005. The year 2005 saw the launch of *Pleasure* scooter positioned as a *Pleasure* scooter for women with the slogan, 'Why should boys have all the fun?' The company targeted only the women and they gave an affirmative statement that why should you expect men to ride that scooter. Followed by *Maestro* – *Such a boy thing*- the *Maestro* campaign for positioning their product for men.

The emphatic role of rhetoric can be seen played around by the advertisers in the entire campaign. Language indirectly asserted the transformation in the socio-

economic structure by promoting exclusive automobile product for women which so far remained an exclusive masculine entity.

Similarly looking at the range of various advertisements campaigned, it becomes apparent that the spread of education along with awareness, a class has emerged that wants to feel the pulse of the product which can in no way be experienced by glitzy display but by subtle move of words and its hidden meaning, the art and craft exclusive to rhetoric.

Today many products like chocolates, butter, household products are recalled not by their brand names, but by the language used in the slogans. If we look at the taglines, we recollect the following brands as shown in Figure 14.

Taste the thunder (Thumbs-up)

Because You are Worth it (L'Oreal)

Daag Acche hain (Surf)

Boost is the secret of our energy (Boost)

An Idea can change your life (Idea)



FIGURE 14: EXAMPLES OF ADVERTISEMENTS THAT CAPTURES THE MINDS OF READERS AND VIEWERS (SOURCE GOOGLE IMAGES)

A good look at above mentioned taglines, we will come to know that all of them verge on the principle of usage of rhetorical devices. Since the creation of a tagline defines a product, is the most significant task, the copy text an element of a print advertisement, has to meet the requirement of the targeted audience.

The studies of rhetorical figures play a prominent role in the field of Consumer research, for two prominent reasons. Firstly, the research of Leigh (1994) proved that newly obtainable content analyses have confirmed the prevalence of usage of figures of rhetoric in the language of advertising. Secondly, the archetypal commotion associated with the beginning of postmodern (Sherry 1991), text-based views (Hirschman and Holbrook, 1992) and semiotic (Mick, 1986), lead to a focus on rhetorical phenomena in advertising.

Scott (1994) argued about the invisibility of advertising style until the rhetorical perspective began to be applied. The research emphasizes that making advertising style apparent means recognizing and differentiating the distinct stylistic options and all the engagement of the rhetoricians in this activity. From time immemorial, rhetoricians were habituated to compile lists of figures of speech (e.g. Rhyme, anaphora, antithesis, syllepsis, and many, many more). These compiled lists framed catalogs with examples for each entry.

With the scientific revolution clasping western thought, real knowledge gained more prominence over these catalogs, as lists do not hoard up very well against an equation like $E=mc^2$. This juncture of assembling these unstructured lists, and abandoning the matters led to Samuel Butler's famous ridicule: "For all, a rhetorician's rules teach nothing, but to name his tools."

As per the study of Mc Quarrie and Mick (1996) researchers have then, begun to consider the rhetorical figures in advertisements from a theoretical perspective.

2.4. MC.QUARRIE & MICK'S TAXONOMY OF RHETORICAL FIGURES MODEL (1996)

Mc Quarrie and Mick (1996) devised an integrative structure that went beyond a simple list and provided an underlying conceptual network. It linked some elements of the list together and at the same time distinguished them from other elements. The structure devised that verbal rhetorical figures in advertising could be organized according to a three-level hierarchy. It is owing to the efforts of Mc Quarrie and David Glen Mick (1996) that the literary figures of rhetoric today have become the depth of the advertising, as far as its efficacy is concerned, whether from the point of view of its embellishment, or impact on recall.

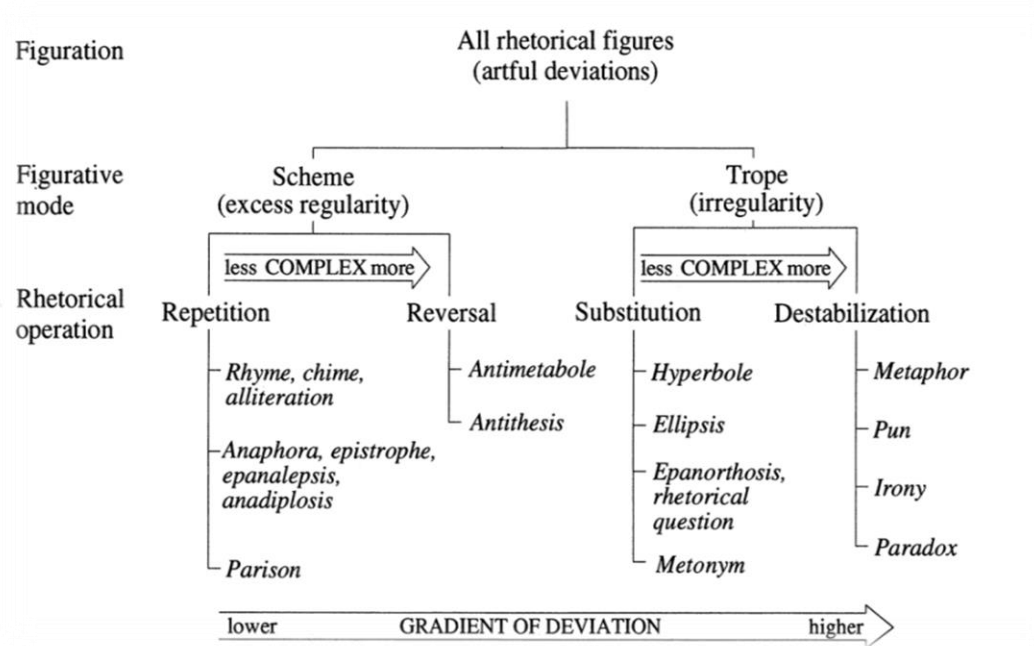


FIGURE 15: MC.QUARRIE'S TAXONOMY OF RHETORICAL FIGURES IN ADVERTISING (SOURCE MC.QUARRIE & MICK, 1996)

Mc Quarrie's taxonomy of rhetorical figures in advertising is based on the gradient of deviation. The *first level* mentions all rhetorical figures as artful deviations. The *second level* mentions about schemes and tropes. The *third level* of the rhetorical taxonomy under the heading of Schemes, the taxonomy distinguishes between Schemes Repetition and Schemes Reversal. Under the heading of Tropes, the taxonomy distinguishes between Tropes Substitution and Tropes Destabilization.

2.5. EXPLANATION OF LEVEL I (FIGURATION) & LEVEL II (FIGURATIVE MODE)- MC. QUARRIE & MICK TAXONOMY MODEL (1996)

Schemes and Tropes differ when viewed from the angle of adding incongruity to language. They differ in two ways. Schemes present deviation on the surface level rather the focus is on the sensory aspects. The categorization of Schemes is based either on repetition or reversal of sounds or words in the statements. In the Tropes the incongruity is focused on the semantic aspects. The categorization of Tropes is represented through substitution of one meaning for the other. The other effect is the creation of destabilization where comparison between two dissimilar things that may not exist literally happens.

The qualitative distinction that is observed between Schemes and tropes is the incongruity. Schemes involve incongruity which is excessively regular. Schemes carry excessive regularity so that the multiple redundant cues adequately communicate the intended meaning (Eco, 1979). Tropes carry excessive irregularity so that the existing cues do not help in communicating the intended meaning. On the contrary, they communicate several possible meanings to be resolved.

2.6. EXPLANATION OF LEVEL III –MC.QUARRIE & MICK'S TAXONOMY MODEL (1996)

In the third level of the rhetorical taxonomy under the heading of Schemes, the taxonomy distinguishes between Schemes repetition and Schemes reversal. The rhetorical operation of schemes repetition works on the lines of not changing the

meaning of the element of expression. Instead, Schemes of repetition combine several instances of some element of the expression. The taxonomy specified in 1996 by Mc.Quarrie & Mick, emphasized that in advertising, the repetition of sounds, alphabets, words, phrases etc. are found. This created the figures of repetition of sound and resulted in figures of speech such as rhyme, chime and alliteration. The repetition of words created the figures of speech such as anaphora, epistrophe, epanalepsis, anadiplosis and parisian.

Rhetorical operation of Schemes reversal is the outcome of the combination of the elements that frame the mirror images of one another in a semantic expression. As stated by Mc.Quarrie and Mick (1996), a striking characteristic of a mirror image, is that there is repetition of the original, but in the reverse order. Antimetabole and antithesis fall under this category where there is repetition of the original in reverse order. When there is repetition of words/pair of words in a phrase in the reverse order, it is happening of antimetabole. On the other hand when binary opposites are incorporated in a phrase, we term it as antithesis.

Substitution tropes also termed as tropic operations, involve a sudden, unexpected or unconventional meaning in their expression. It happens when an expression in a message demands the recipient to comprehend the intended content. Tropes which are highly irregular and somewhat complex, based on the gradient of deviation are subcategorized into substitution tropes and destabilization tropes.

Tightly constrained resolution is observed in substitution tropes. On the other hand loosely constrained resolution is existent in destabilization tropes. Fogelin (1988) asserts that as substitution tropes have a single resolution, the recipient applies for a correction to what the communicator offers. Whereas destabilisation tropes involve usage of multiple meanings which are apparent in the expressions and they offer a final resolution.

Tropes of substitution are subcategorized as hyperbole, ellipsis, epanorthosis, rhetorical question and metonym. The destabilization tropes are subcategorized as Metaphor, Pun, Irony and Paradox. In the tropes of substitution, hyperbole happens when a claim which is strictly impossible is mentioned. Ellipsis is the deliberate omission/leaving of a sentence incomplete for the readers to comprehend. Epanorthosis occurs when a claim is

made in the form of a doubt. Rhetorical question expresses a situation leading to a question to be answered by the reader. Metonym incorporates the characteristic of designating the object by something closely associated with it.

Metaphor which falls under tropes destabilization is the figure of rhetoric that compares two unlikely things. Pun is a rhetorical figure which proposes two or more meanings. For creating the effect, pun exploits the meanings of words. The rhetorical figure irony is the expression that usually signifies the opposite of one's intended meaning. A statement which contradicts itself and still might be true is rhetorical operation, paradox.

Here it is to be noted that the Taxonomy of rhetorical figures of artful deviation in advertisements mentioned in Figure 15 suggested by Mc.Quarrie did not cover many of the rhetorical figure. The list was further upgraded and presented in a more exhaustive form. This was carried forward after consulting and synthesizing additional sources of advertising rhetoric. These sources were contributed by Huhmann et al., 1999, 2002; Leech, 1966; Nelson and Hitchon , 1999; Pandya, 1977; Tanaka 1994.

Modern attempts at systematization began with Jakobson and Halle (1956) and Burke (1950) and culminated in the elaborate typologies of Huhmann (2008) and Mc.Quarrie and Mick (1992).Mc.Quarrie (1996) states that rhetoric is an ancient discipline and that, it was fundamental to western thought for over 2,000 years. Rather swiftly, it began to fade away, as the scientific revolution took roots in the seventeenth and eighteenth centuries. Bender and Welberry (1990) mention that by 1900, rhetoric had almost disappeared from the canon. Deighton (1985) discussed that in the twenty-first century, for reasons as yet poorly unstated, rhetoric is flourishing once more .The author further mentions that the usage and the analysis of rhetoric has spread across disciplines relating to humanities and social sciences. It included consumer research. So by the early 1990s, theoretical and realistic sections spreading rhetorical ideas to the language of advertising, appeared with some constancy (e.g., Mc Quarrie and Mick, 1992; Scott, 1994).

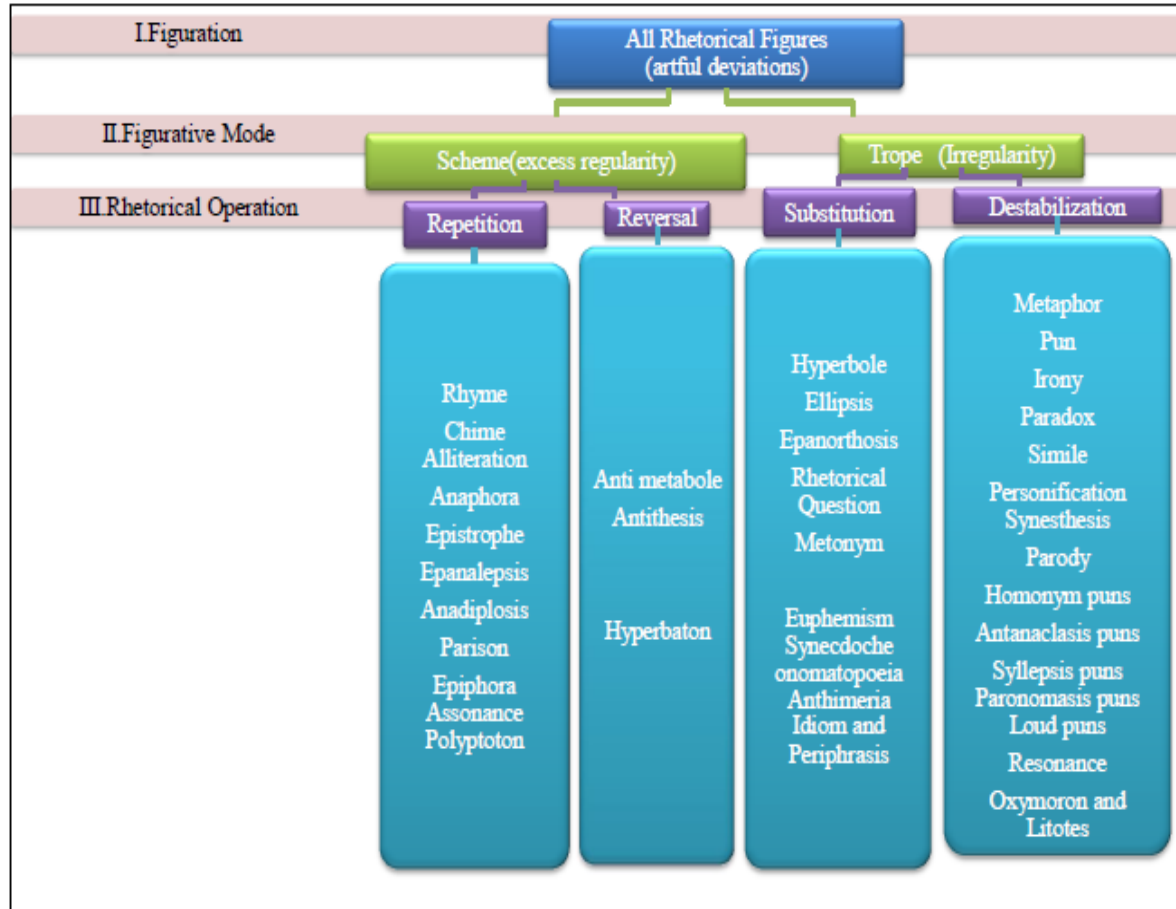


FIGURE 16: EXPANDED TAXONOMY MODEL (SOURCE HUHMANN, 2008)

2.7. EXPLANATION OF LEVEL III-EXPANDED TAXONOMY MODEL (HUHMANN, 2008)

This Expanded Taxonomy Model differs from the basic model of Mc.Quarrie & Mick's Taxonomy Model (1996) at Level III. So the explanation of Level III is as below. Under the rhetorical operation of repetition Schemes, the expanded version of taxonomy incorporated Epiphora, Assonance, Polypoton. Similarly, in the rhetorical operation of reversal under Schemes it included Hyperbaton.

2.7.1. SCHEMES - REPETITION

The figure of rhetoric Epiphora is repetition of the last words whereas Assonance involves repetition of the vowel sounds with in a phrase or a sentence. The rhetorical operation of Polypoton happens when there is usage of different forms of the same root word in the same sense. These were included in Schemes using rhetorical operation repetition.

2.7.2. SCHEMES-REVERSAL

The rhetorical operation of reversal included Hyperbaton. For creating emphasis, hyperbaton uses the reversal of the word order with in a phrase or with in a sentence.

2.7.3. TROPES-SUBSTITUTION

The expanded version of tropes Substitution included Euphemism, Synecdoche, Onomatopoeia, Anthimeria, Idiom and Periphrasis. Similarly the rhetorical operation of destabilization tropes included Simile, Personification, Synesthesia, Parody, Homonym puns, Antanaclasis puns, Syllepsis puns, Paronomasis puns, Loud puns, Resonance, Oxymoron and Litotes.

Euphemism involves substitution of words. The substitution includes soft, mild, less direct words or phrases with more harsh, unpleasant ones. Substitution of a part of word/phrases with that of a whole leads to Synecdoche. It refers to substitution of a particular category with a general one and substitution of a general category with a particular one. A word which imitates/mimics the natural

sounds of a thing is defined as Onomatopoeia. The sound effect created, mimics the object/thing that is described.

A rhetorical term that substitutes one part of speech for another is Anathemism. Periphrasis is a stylistic rhetorical device that is used to convey a meaning through excessive and longer words. This can be conveyed with a shorter expression or in a few words. Idiom is a saying, generally a phrase or a fixed expression which substitutes a particular phrase with a culturally invariant meaning. Idiom has a figurative meaning and it holds a different meaning from its literal meaning.

2.7.4. TROPES-DESTABILIZATION

Discussing about the tropes of destabilization, a simile is a figure of rhetoric which is used to draw a comparison between two different things using the words “like” or “as”. The rhetorical operation of personification features the qualities of human beings to describe a non-living object. The rhetorical figure Synesthesia tries to describe something in a different sense using an experience from one of our five senses. Parody is a rhetorical operation which satirizes the language, style, or ideas of another for creating a satiric effect.

The rhetorical effect of Homonym pun is observed when a word that has different meanings is used; to create the effect. Antanaclasis puns involve repetition of a single word. But each time there is a repetition it comes with different meanings altogether. Syllepsis puns change the meaning of a word as they try to modify different words or clauses whereas Paronomasis puns mark the usage of words that sound alike but have a different meaning all together.

Loud puns rework on the meaning of a cliché or common phrase’s meaning. This is done through the replacement of another word. On the other hand, the rhetorical operation of Resonance is a verbo-pictorial pun. It happens when there is alteration in the common phrase due to the juxtaposition with an image. Oxymoron is a figure of speech that uses two contradictory terms together. Finally Litotes imply the contrary ideas through exaggerated overstatements or understatements.

In a nut shell the Table 2 below shows the various rhetorical operations and explanation of these operations with examples. These examples are taken from literary texts and few are taken from the world of advertising.

TABLE 2: EXPLANATION OF VARIOUS RHETORICAL OPERATIONS WITH EXAMPLES

Schemes –Repetition		
Rhetorical Operation	Explanation	Example
Rhyme	When there is repetition of syllables/sounds at the end of the phrases/words	Clean Wash. Neat Wash.
Chime	Repetition of identical sounds or letters in the initial position	Pleasure meets Power
Alliteration	Repetition of the same consonant sounds in three or more subsequent words initially	To watch, to catch, to match
Anaphora	Repetition of the same first word or the phrase	It runs fast. It runs unfathomable
Epistrophe	Repetition of the same word /words at the end of successive phrases, clauses or sentences	I want <i>the best</i> , and we eat <i>the best</i> , and we rank <i>the best</i> ."
Epanalepsis	Repetition of the same word with which the sentence began.	<i>Next hour</i> there won't be a <i>next hour</i>

Anadiplosis	Starting of a phrase appears with the last words of the prior phrase	"She being none of your flesh and blood, your flesh and blood has not offended the king; and so your flesh and blood is not to be punished by him."
Parision	Repetition of words in the parallel construction of similar length phrases	Never verify, Never clarify.
Epiphora	Repetition of the last words	Clean it, wash it, dry it
Assonance	repetition of vowel sounds	Lifefeeeeeeeeee....
Polyptoton	Usage of the different forms of the same root word in the same sense	The thin becoming thinner
Schemes-Reversal		
Antimetabole	Repetition in reverse order	You hate it, it hates you.
Antithesis	Contrary ideas expressed in a phrase/sentence	Evil men fear it ; good men cherish it

Tropes-Substitution		
Hyperbole	Deliberate exaggeration	Those people are huge like mountains
Ellipsis	Deliberate omission of words	We are open till...
Epanorthosis	Making a claim to call that claim into doubt	This is made of thermoplastics.Ok.Thermoplastics
Rhetorical Question	Asking of a question for creating an effect	Doesn't your child deserve the best?
Metonym	Defining an object by something closely associated with it	Hospital at your door step
Euphemism	involves substitution of words	I want to see that smile every day
Synecdoche	Substitution of a part of word/phrases with that of a whole	Bread earner for the head of the family
Onomatopoeia	A word which imitates/mimics the natural sounds of a thing	Buzz, Rattle

Anthimeria	Substitution of one part of speech for another	Gift her with a lighter, more elegant model to wear at her party
Idiom	Generally a phrase or a fixed expression which substitutes a particular phrase with a culturally invariant meaning	As white as milk
Periphrasis	Substituting a descriptive word for a proper word	A plateful of cereals instead of healthy biscuits
Tropes-Destabilization		
Metaphor	compares two unlikely things	The deer is as beautiful as the woman
Pun	One word proposes two or more meanings	Ask for me tomorrow and you shall find me a grave man
Irony	the expression that usually signifies the opposite of one's intended meaning	To a slow writer "You are as fast as a robot"
Paradox	A statement which contradicts itself and still	Though it looks empty, Still it's full

	might be true	
Simile	Draws comparison between using the words “like” or “as”	He is as good as hundred soldiers
Personification	features the qualities of human beings to describe a non-living object	“Make your face jealous.” the tagline of Pond’s body lotion
Synesthesia	Description of something in a different sense using an experience from one of our five senses	Add taste to your eyes
Parody	Rhetorical operation which satirizes the language, style, or ideas of another for creating a satiric effect.	No kids were harmed in the making of this product
Homonym Puns	When a word that has different meanings is used, to create the effect.	Nature made Herbs
Antanaclasis puns	Involves repetition of a single word. But each time there is a repetition it comes	People in place...please place them

	with different meanings altogether	
Syllepsis puns	changes the meaning of a word as they try to modify different words or clauses	The manager sometimes takes advice in that chamber, and sometimes tea
Paronomasis puns	Mark the usage of words that sound alike but have a different meaning all together.	Waste -waist
Loud Puns	Rework on the meaning of a cliché or common phrase's meaning. This is done through the replacement of another word	Kellogg's tagline <i>Breakfast is as breakfast does.</i>
Resonance	It happens when there is alteration in the common phrase due to the juxtaposition with an image	Maruti Suzuki <i>See More</i>
Oxymoron	uses two contradictory terms together	Funnily Serious

Litotes

Imply the contrary ideas
through exaggerated
overstatements or
understatements.

We offer nothing

Research shows the increasing interest devoted to rhetoric in advertising (McQuarrie & Mick, 1992, 1996, 1999, 2003, 2009; McQuarrie & Phillips 2005; Leigh, 1994; McGuire, 2000; Toncar & Munch, 2001; Phillips & McQuarrie, 2009; Bratu, 2010). Study of Leigh (1994) proved that extensive research has accrued to show that rhetorical figures are common in advertising and able to meaningfully alter consumer response (McQuarrie & Mick 1992, 1996; Mothers Baugh et al., 2002). Generally speaking, rhetoric pertains to the method or manner by which persuasion is attempted (Ong, 1982). Rhetorical strategy also comprises of specific stylistic devices (e.g., metaphor, rhyme) that may be used to attract the attention of consumers, provide pleasure, and evoke elaboration of the message (McQuarrie & Mick, 1996) and this deviation can happen both visually and verbally.

2.8. VISUAL AND VERBAL RHETORIC

The deviation or the rhetoric can be both visual and verbal/linguistic. Visual rhetoric works on the pictorial strategies available to advertisers to persuade the readers whereas Verbal or linguistic rhetoric focusses on the arrangement of words/sentences used in the body copy of the advertisements to persuade the readers. In the words of Ediger & Pavlik (1999), “Copy intends the words given in the sales message whereas, the illustrations are the photographs, images or other visuals and tagline is a catchy phrase or word that identifies a product or company”.

2.8.1. VISUAL RHETORIC

When we talk about human communication with special reference to advertising, its reliance on **visual rhetoric**, to persuade, is more prominent. Visual rhetoric has evolved with Barthes (1964) and Durand (1970). Following a detailed semiotic analysis of an advertisement, Barthes acknowledges that an

advertisement is composed of two levels: denoted and connoted. The literal message appears as the basis of the "symbolic" message. The literal image is denoted and the symbolic image is connoted. Based on this observation, Durand (1970) concluded that the creative advertising is based on the transposition of rhetorical figures to image advertising. The study gave a two-dimensional grouping of rhetorical figures, visible in advertising. The operation that enabled the transition from the literal sense to the figurative one that framed the first dimension. The second dimension revealed the relationship that defined the relation between the components of the figuration.



FIGURE 17: HEINZ'S EXAMPLE FOR VISUAL RHETORIC (SOURCE GOOGLE IMAGES)

Later McQuarrie and Mick(1996) came up with the taxonomy of the figures used in advertising .They conveyed through this that the presentation of a message in a

manner is very different from that usually encountered by the recipient and also revealed that it represents a way to legitimize the violation of certain standards and conventions.

The focus in the analysis of visual rhetoric is, more on how images are used and the explanation talks about the usage of images. This works more on how image, text and the gaze of the viewer combine in making the message. It can be seen in Figure 17, the advertisement of Heinz Ketchup where the bottle of Ketchup looks like a chopped tomato giving the viewer a feel of a fresh tomato being used to make the Ketchup.

A good introduction on the usage of the images in advertising is found in the works of Goddard (1998). The work of Dyer (1982) gave a more resourceful and readable discussion in a fairly more detail manner about the positioning of products and people in advertisements. In continuation Vestergaard & Schroeder (1985) discussed the role of both language and image while influencing particular groups of consumers. The contribution of Williamson (1978) presented a very detailed and complicated discussion on the association of usage of word and image, to the product and their meanings. Nilsen (1979) presented a systematic overview of how 'play' at different linguistic levels create memorable and positive product names. The work of Cook (1992) discussed about how different media i.e., music, writing, speech, image combine in the advertising message. Later Messaris (1997) contributed a book length study about visual images in advertising. These studies proved the contribution of visual rhetoric in the field of advertising language.

2.8.2. VERBAL RHETORIC

Verbal rhetoric too plays a prominent role in the language of advertising. The study of Jairos Kagira Nawa(2009) proved that, designers of advertisements pay attention to the morpho-syntactic, semantic and phonological aspects of the language used in an advertisement. To support this study, the study of

Ke and wang (2013) stated the noticeable language features of advertisements at three levels i.e., the lexical features, syntactical features, and frequently employed rhetorical devices in English advertising texts.

The picture in the Figure 18 is showing the fishes placed in the bags in a row,



FIGURE 18: VOLKSWAGEN’S ADVERTISEMENT TO SHOW THE VERBAL RHETORIC (SOURCE GOOGLE IMAGES)

with a porcupine in between standing in a row. The tagline of the advertisement says *Precision Parking, Park assistance by Volkswagen*. The images in the advertisement without the tagline would not provide any meaning. Here through verbal rhetoric Volkswagen spoke about the parking assistance. The research of Mzoughi and Abdelhak (2011) tested the impact of stylistic elements in advertising that form visual and verbal rhetorical figures on imagery and recall. The visual and verbal figures examined in this study produced more mental images and led to a more favorable attitude towards the advertisement. The study emphasized that stylistic devices effect the memorization of advertisement.

However, the ability of mental imagery contributes to enhance the recall of advertising messages using figures of rhetoric. So this research stressed the role of two types of moderating variables in the persuasion process i.e., involvement and ability of mental imagery. Individual reacts differently to the presence of visual and verbal figures in the advertisement. All these variables influence the relationship between advertising rhetoric and the responses related to persuasion.

Advertisements with figures were recalled more often and liked better and this was proved by the contribution of McQuarrie and Mick (2003). Visual figures were more effective regardless of processing condition, whereas verbal figures performed better only when subjects were directed to process the advertisements. Khan (2008) proved that visual literacy supplements linguistic literacy. With an effort to raise awareness about the importance of visual literacy, this study explored a form of highly visual texts – advertisements – to observe how linguistic elements and visual elements work together. This was done through the study of three advertisements published in three different countries, by following multiple layers and approaches of analyses. The revelations of the study of Philips' (2000) state that verbal anchoring; though increases the comprehension of the advertisement; reduces the liking for the advertisement. It openly reveals the message, thus giving less space for readers to interpret the advertisements all by themselves. Thus there is a gap which proves that impact of language used in advertising is still not explored.

2.9. PAST STUDIES THAT CONCENTRATED ON PARTICULAR FIGURES OF SPEECH

In the canons of research, few researches concentrated on the usage of *particular figures of rhetoric* and few concentrated on the use of puns, condensed and allusive metaphors, rhetorical questions etc. The research of Pawlowski et al. (1998) revealed that the young readers had problem inferring metaphor. The older they were, their inference to metaphors improved. He further quoted that

metaphors used in the advertisements had least impact on the recall of the advertisements and also on the liking of the product. Thus the study proves that, for understanding the complexity of metaphors and to decipher the meaning conveyed by metaphors; the circumstantial knowledge is a must. The study of Lundmark (2005) examined the various ways in which conceptual metaphor and related cognitive processes are exploited for creative purposes in advertising texts and accompanying images. Studies of Riejos & Mansilla (2013) proved the frequent presence of metaphor in our daily language and in non-literary written discourse also. The work of Akinbode (2012) discussed the essential characteristics of advertising language in the mass media, which enabled the advertisers to reach the target audience. It also worked on how advertising language influences the consumer's purchasing attitude. Coker et al., (2012) highlighted the use of puns, condensed and allusive metaphors, rhetorical questions and metonymy in the selected samples of advertisements. The study verified that, advertising copy is a poetic and creative piece. Study also states that it goes a long way to show the relevance of conventional language and literary studies to the practice of advertising even in the globalized world. The contribution of Ottati et al., (2010) concluded that, Metaphor serves multiple functions in persuasive communication. It stated that the effect of metaphor on persuasion is potentially mediated by multiple psychological process mechanisms. The study of Phillips and Mc.Quarrie (2002) proved that rhetorical figures such as metaphor, metonym, and irony have been used in advertisements for many decades. The evaluation of the effects of puns and metaphors, in print advertising was conducted by Toncar and Munch (2001). The study revealed that puns and metaphors necessitate readers to make interpretations in order to comprehend their intended meanings. Their studies further quoted that tropes created long-lasting impression being indirect or irregular statements and made the advertisements more promising and convincing than the explicit messages. The previous studies proved that rhetorical figures were often featured in Print advertisements (Mc Quarrie & Mick, 1996). Langrehr (2003) mentions, "both

literature and advertising share similar creative techniques to say things in ways other than by direct statements of fact.” Stern (1988) used poems to analyze, the advertisements of two financial services and applied poetic explication in the analysis. The prose was broken into poetry form and analysis was done using imagery, metaphor and symbol. The findings revealed that both advertisements convey different personas: one focusing more into power, while the other into establishing a relationship with consumers.

Further, Leigh (1994) investigated headlines in print advertisements. It was found that when compared to other figures of speech; puns, alliteration, and assonance were used widely. The research proved the prevalence of linkage between the figures of rhetoric and the headline picture in print advertisements. It is only after the publication of Leigh (1994), and Mc Quarrie and Mick (1996), it was extensively acknowledged that contemporary print advertising make use of the same rhetorical figures initially described by Greek and Roman orators over 2,000 years ago.

The works of Gustav et al. (1999) state that in magazine print advertisements, the focus is mainly on consumer perception whereas Leigh (1994) states that the emphasis is more on the usage of figures of rhetoric in the Print formats. The horizon of the research in the Print Media touched the cross-cultural studies (Hatzithomas et al., 2011) and Agarwal et al., (2010) worked on the strategies used in cross-cultural advertising internationally; Martin (2008) emphasized on the language-mixing. Okanlawon & Oluga (2008) centered the advertising language studies in the genre of gender studies, whereas Pratt et al., (1995) did comparative analysis related to nutrition in print advertisements. However, contribution to literature related to the language of automobile advertising with special focus on rhetoric’s; and its impact on the recall factor remained untested.

FINALLY BEFORE EMERGING WHY AUTOMOBILE?

In the research on advertising language, the studies center towards the effectiveness of advertising language (Mc.Quarrie & Mick, 1996); observations and awareness about brand product (Ahluwalia, 2008; Nicol, 2001); theoretical

and lexical planes of demonstration (Peracchio & Levy, 2005). The studies of Wu & Chan (2007) focused on the use of language mix and the inputs of Martin & Nakayama (2005) emphasized the use of foreign language structure in local advertisements. Little is explored in the analysis of the automobile advertising rhetoric. The review of works contributed in the area of rhetorics, related to various industries is as mentioned below.

Djafarova & Anderson (2008) explored the way the figures of speech such as metaphors, puns, alliteration contribute to the creation of tourism images in print advertising whereas Chaysin (2011) investigated the use of figures of speech in printed food advertising from a food magazine and analyzed the most frequently used figures of rhetoric in the food product area. Jaganathan et al. (2014) analysed the rhetorical devices and language equivalence used in the English and German print advertisements. A contrastive analysis of three cars' print advertisements, namely Mercedes Benz, BMW and Volkswagen from the German and Malaysian English dailies was carried out and identified the rhetorical devices used in the advertisements.

khankhrua (2007) investigated the linguistic features and language tactics used in the body copies of online diet program advertisements. The sample consisted of 36 diet program advertisements selected from the eBay Web site from December 1 to December 31, 2004. The study concluded that simple, clear, and easy-to-understand product or service information is very essential in online diet program advertisements.

When the focus shifts to the print form of advertisements, in the field of the rhetorical language used in automobile advertising it is realized that little is explored. A study by Burns et al. (2005) on claims by automobiles examined the accurate and inaccurate claims made by the automobile industry. The study did not investigate the rhetorical aspect of the language used by players in automobile industry in making claims. Sindano (2014) research is qualitative in nature. This study involved the critical examination of the collected car advertisements from

the Namibian newspaper from rhetorical point of view. They were subsequently arranged according to brand names. The samples of car advertisements were taken from the Namibian newspaper dating from January 2012 to December 2012. The examined car advertisements were found to contain slogans, aggressive language, comparative, and superlative forms. The study did not verify the impact of recall factor on the minds of readers based on the rhetorical structures used in the advertisements.

The research of Jaganathan et al. (2014) analyzed the rhetorical devices and language equivalence by using a contrastive analysis. The corpus of advertisements was taken from the English and Malaysian print advertisements. Three cars' print advertisements, namely Mercedes Benz, BMW and Volkswagen from the German and Malaysian English dailies were identified and the analysis was done to recognize the rhetorical devices used in the advertisements.

The analysis of all these studies conclude that no study has been conducted so far the area of automobile industry with special; focus on print media. Above all the choice of analysis of advertisements from Automobile Industry was clearly mentioned in Chapter 1.

GAP :

The figures of speech used in the Indian automobile print advertisements have not been studied so far.

Thus the gap gets established that no work concentrated on the study of figures of rhetoric used in the advertisements of automobile industry.

2.10. DEVIATION IN THE LANGUAGE OF ADVERTISEMENTS & SLOGANS

When there is a mention about deviation, the deviation in an advertisement can happen visually and verbally also. Verbally the deviation can happen at the logo, slogan etc. We often come across this deviation in the slogans of the advertising message and Rosengren & Dahlén (2006) state that synthesizing the slogans contributes positively to brand equity creating brand awareness by linking the brand to a product category. There is interconnectedness between the comprehension of advertisements and the language with special focus on figurative language. This was validated in the studies of researchers like McGuire and Mick (2000); Toncar and Munch (2001); Mulken et al.(2005); Philips (2000) and Lagerwerf and Meijers (2008).

In the words of Borchers (2002), the linguistic statements that are intended to create a connection between an audience and a persuader is defined as a slogan also. These catchy phrases are also termed as taglines which persuade the readers to remember the message with minimal effort. Rosenweig (2000) asserts that slogans are powerful devices that are simple to read, understand and above all simple to recall. It is important to mention MacLachlan (1984) who mentions that incompleteness in the slogans puzzles the readers and Greatrex (1998) refers that advertisements are clever puzzles.

The existence of verbal texts is usually found in body text, headlines and subheads of the advertisements. Fuertes-Olivera et al., (2001) emphasizes the frequent presence of slogans in advertisements as they are hybrid text types. Supphellen and Nygaardsvik (2002) defines slogan as phrases that communicate persuasive information about a brand. This was further strengthened by O'guinn et al.(2009) who mentions slogan as a short phrase that establishes the credibility to increase the memorability of a product or service. Kohli et al. (2007) states that slogans contribute to enhance brand awareness and to create, support, or change the brand perceptions and (re)positioning. This makes slogans one fundamental element in the (re)construction of brand identity, recognizing that slogans may

have positive effects on brands (Dahlén & Rosengren,2005). Slogans also provide continuity throughout advertising campaigns and facilitate the establishment and maintenance of a strong brand identity, enabling positive effects, namely: enhanced product differentiation, improved brand recall and improved brand evaluations (Dahlén & Rosengren, 2005).

The study of Boush (1993) emphasized that brand slogans seem to influence the acceptability of potential brand extensions and that there is significant relationship between the theme of a slogan and the product categories it belongs to. The study of Bradley and Meeds (2002) proved that syntactic complexity did not influence the comprehension of advertising slogans. The study of Ennis and Zanna (1993) revealed that in the segment of cars the product beliefs are influenced by the Slogans. It was stated by Katz and Rose (1969) that with the increase in the age, the familiarity of the slogan increases for some goods whereas it decreases for few other.

Some of the researches concentrated on the effects of slogans and the impact of slogans. The research of Reece et al., (1994) amounts that the wordplay involved in a slogan helps in the correct identification of brands and Stewart and Clark (2007) argued that when specific audience are exposed to the slogans, it turns out to be more effective. The research of Yalch (1991) evidenced that conditions play a key role in enhancing the memory and also substantiated the argument by stating that when slogans were included in an advertisement using the jingle, the memorability of the advertisement gets enhanced.

Research of Rosengren and Dahlén (2006) verified that slogans are mostly beneficial in branding and also stated that few empirical studies have tested the validity.

Thus observation of these studies gives out the gap for this research study i.e., *the effect of slogans on the consumers; based on the language is still to be tested.*

2.11. BRANDING AND THE ROLE OF LANGUAGE

Relating the rhetorical usage to the brands and advertisements, when companies uses a symbol, logo, name or a sentence to distinguish their product from others it is stated as creating a brand. The visible items of a brand like its logo, tagline, colour, symbols help the brands in creating its identity. This is explained in Aaker's Brand identity model (1996). This model has 4 elements namely brand as Brand as product, as organization, as person and Brand as symbol.

AAKER'S BRAND IDENTITY MODEL (1996)

Aaker (1996) a marketing professor at the University of California, in his popular book *Building Strong Brands* proposed a comprehensive brand identity planning model. Developing brand identity is developing unique set of brand associations implying a promise to customers. It also involves knowing what the brand stands and to express that identity effectively. To be more effective, a brand identity needs to resonate with customers, distinguish the brand from its challengers, and exemplify what the organization can and will do over a period of time. This model recommends that while building the brand identity, a four-fold perspective will help. With the help of this model, he suggested that companies should bear in mind the four different aspects of brand as a product, as an organization, as a person and as a symbol.

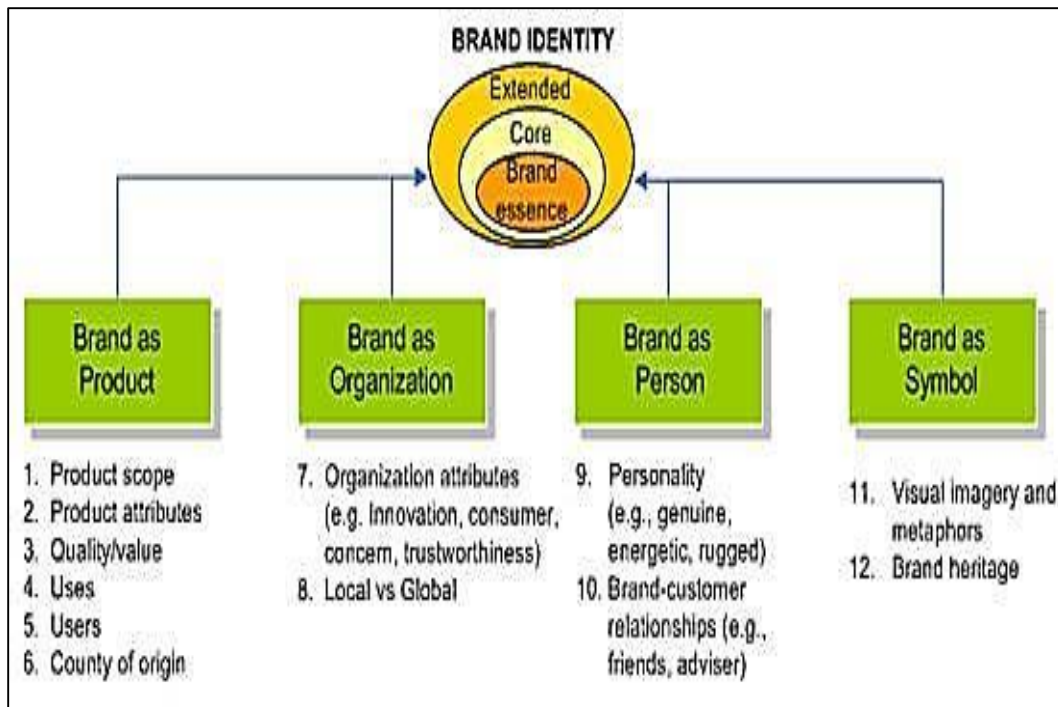


FIGURE 19: BRAND IDENTITY MODEL (AAKER, 1996)

BRAND AS A PRODUCT

As mentioned in the figure 19, firstly a brand is connected with the products it is involved with. A brand is identified by the type of products it sponsors, the range of products it is into, the attributes of the products (like the observed quality of the products), its customer groups, the occasion of the usage of the products and its country of origin. Looking at the examples, the shoe shining product, Cherry Blossom, covers the product range from wax polishes to shoe shine spray. The example of Dettol also falls under this category, where the product line includes Dettol soaps, hand wash etc. The advertisements of Mountain Dew depict the adventurous spirit of the brand. Likewise, Johnson & Johnson is the most fetched brand for baby products.(i.e., consumers) whereas the brand Kellogs is associated with breakfast cereals (example of usage of occasions).In the field of electronics the competence of Japanese is exemplified by Sony (example of Country of Origin).

Brand as Organization:

To a larger extent the identity of a brand is shaped by the parent company (Sangkhawasi & Johri, 2007). In the cases where brand and company share the same name, the brand symbolizes the spirit, personality and values and beliefs of the parent company. To substantiate, Sony, the brand stands for the technological excellence as envisioned by the parent company Sony. The organizational attributes like the quality, innovation, leadership and societal concerns add to the value that the brand carries.

Brand as a person:

Aaker (1996), states that brand can be described as a person. In the description of a brand, adjectives such as friendly, carefree, stress free, cheerful etc. are often used. These help in building long-term relationship with customers. Brands also started mentioning personal characteristics to make it more appealing. The examples of Hero Pleasure which featured celebrities like Priyanka Chopra and Alia Bhatt with the taglines *Why should boys have all the fun* is chosen as means to express the freedom bestowed by the product. These were best described using brand as a person. The personality of the brands are created using slogans, taglines and even through incorporation of target market's personality.

Brand as a Symbol:

Strong symbols provide consistency and structure to an identity and paves path for easy recognition and recall (Mohan & Sequeira, 2012). In fact the power of the



FIGURE 20: EXAMPLES OF ADVERTISEMENTS SHOWING BRAND AS A SYMBOL

brand is reflected when the brand is able to elevate the symbols to the status of being a part of identity. Brand Symbols include brand characters, logos, coloring, design, graphical representation and symbolic identities. The significance of symbols enhances the awareness of the product, builds associations thus contributing in the building up of the personality of the brand. Discussing in detail the brand characters like the devil of Onida, the penguin of Electrolux kelvinator captured the eye of the people. The logo is a part of visual imagery of the brand (Johri, 2007) and it can depict what the brand stands for. Examples of the logo of Nike –Swoosh and its slogan *Just do it* speaks about the brand Nike

The logo of Cadbury chocolate milk pouring into chocolate bar describes the connection between the milk and this chocolate bar that the brand envisioned. Thus appropriate brand symbols which even include brand characters like Amul girl increase the visibility of the brand and enhance recall. Aaker (1996) further stated that Symbols are very strong if they involve a recognizable, meaningful and trustful metaphor, with a symbol or a symbol characteristic which represents purposeful, emotional or self-expressive benefit. Thus the author states that visual images coupled with metaphorical symbols help in relating to the brand in much easier manner. Here in this model depicted in Figure 20, which focused on brand as symbol, Aaker(1996) addressed visual imagery and metaphors only. Metaphor



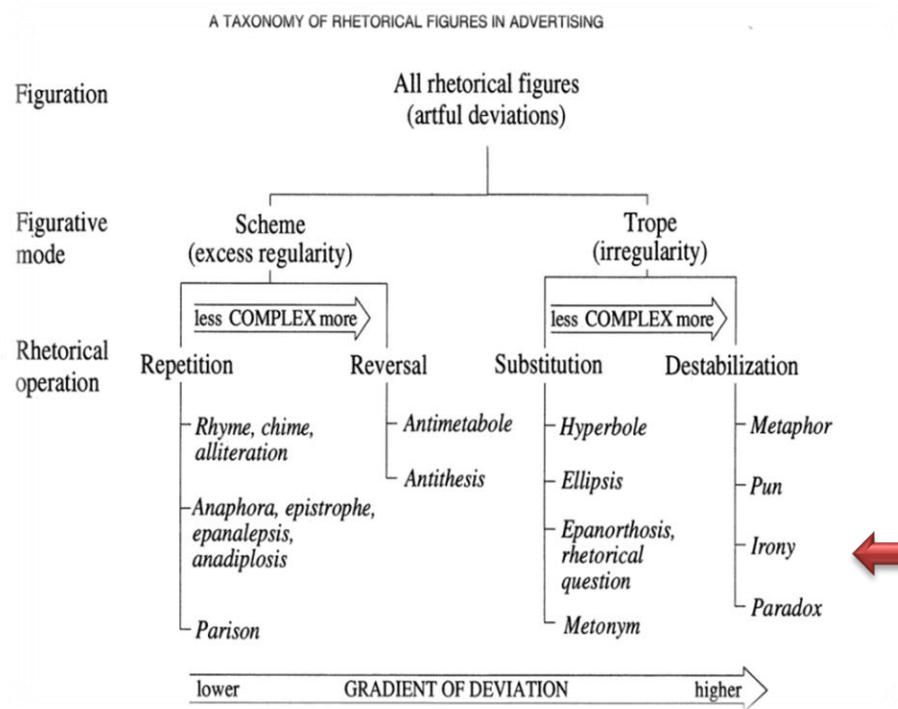
FIGURE 21: EXAMPLES OF VISUAL IMAGERY WHICH ARE METAPHORICAL

refers to the metaphor that is involved in the visual imagery. Few of the examples of visual imagery with metaphors are as mentioned in Figure 21, the doughboy shown in the Pillsbury Atta advertisements and the thundering symbol on the RIN bar advertisements are symbolic visual images. The doughboy is symbolic of the softness of the Pillsbury Atta and the thundering symbol on RIN bar shows the power of using RIN to get the thundering whiteness in clothes after the wash. These are the examples of visual metaphors.

Before briefing visual metaphor, it will be helpful to define “metaphor”. According to Berger (2012), the metaphor is a form of analogy, or “A mode of communication in which meaning is generated by making comparisons” (Berger 2012, p. 241). A metaphor is actually a strong comparison which proposes equivalence between the two objects/things being compared (Berger, 2012). The author further mentions that if you say that your love is a rose, then you are using a metaphor. Signifying such uniformity will make the receiver to compare and give the qualities of the rose to your love. Such metaphors when portrayed through the use of visuals rather than words are termed as metaphorical visual imagery. Pieters & Wedel (2004) points out that for capturing the attention, the visuals play an important role.

RELATING METAPHOR USING MC.QUARRIAN MODEL (1996)

This research model in Figure 22, is devised by Mc.Quarrie & Glen Mick (1996).The model was based on the gradient of deviation. This model gave clarity about the division of Schemes and tropes. The basic premise of this model rested on the rhetorical operations which stated the figurative modes of schemes and tropes. Schemes and Tropes are subcategorized into repetition and reversal as part of Schemes whereas substitution and destabilization on the part of trope. In total it included 19 figures of speech. The 19 figures of speech were sub categorized as 8 figures of speech under Repetition, 2 under Reversal, 5 in substitution and 4 under the category of Destabilization. The figure of speech of metaphor is mentioned under the category of Tropes, Destabilization.



**Mention about
Metaphor
under Trope
Destabilization**

FIGURE 22: TAXONOMY OF RHETORICAL FIGURES IN ADVERTISING (SOURCE MC.QUARRIE & GLEN MICK, 1996)

In Mc.Quarrie and Mick's words the Figure of speech *Metaphor* meant *substitution based on underlying resemblance*. Moving further when we look at the last two decades researchers have attempted including new figures of rhetoric to the Mc.Quarrie & Glen Mick Taxonomy Model (1996). This could happen due to the progress of the research by Huhmann, Mothersbaugh, and Franke 1999/2002; Leech (1966); Nelson and Hitch (1999); Pandya (1977); Tanaka (1994). The repository of the figures of speech raised to a platform where we find 40 Figures of speech. These figures of speech fell under the category of

Repetition 11, Reversal 3, Substitution 10 and Destabilization 16, after consulting and synthesizing additional sources of advertising rhetoric. This is clearly explained in the expanded taxonomy given in the Figure 23. Here also we get to see the existence of the Figures of speech Metaphor falling under destabilization tropes. This is specified in Figure 23 and highlighted.

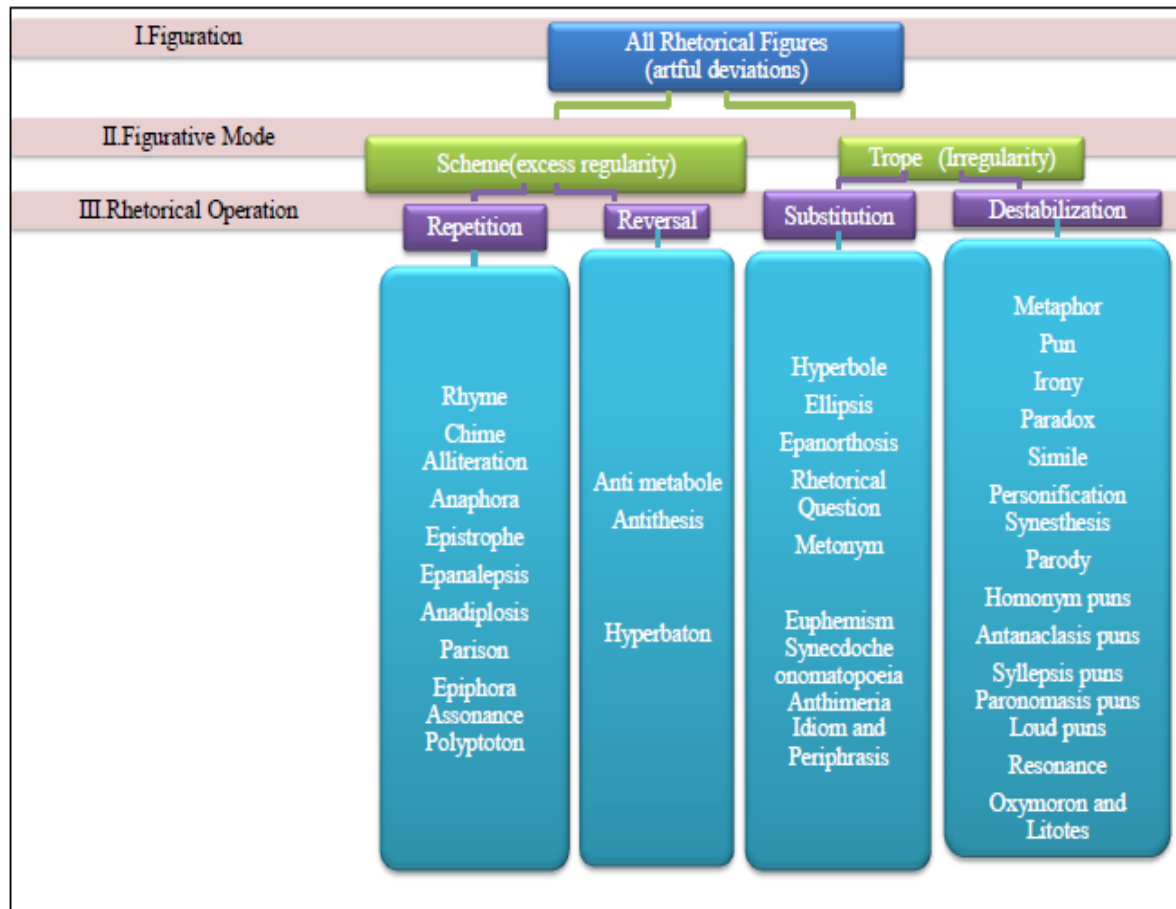


FIGURE 23: EXPANDED TAXONOMY MODEL (SOURCE HUHMANN, 2008)

Thus mention about metaphors in the Aaker's Brand Identity Model(1996) focusses only on the visual imagery expressed metaphorically. On the other hand in Mc.Quarrie's Taxonomy Model (1996) and also in the Expanded Taxonomy Model (1996), Metaphor which means *substitution based on underlying resemblance* is part of other figures of speech mentioned and is just variable mentioned. This situation arises a question that why in Aaker's Brand Identity Model (1996) there is mention only about Visual Imagery and Metaphors for establishing brand identity and why not the rest of the 40 figures of speech as mentioned in Expanded Taxonomy Model as proposed by Huhmann (2008).

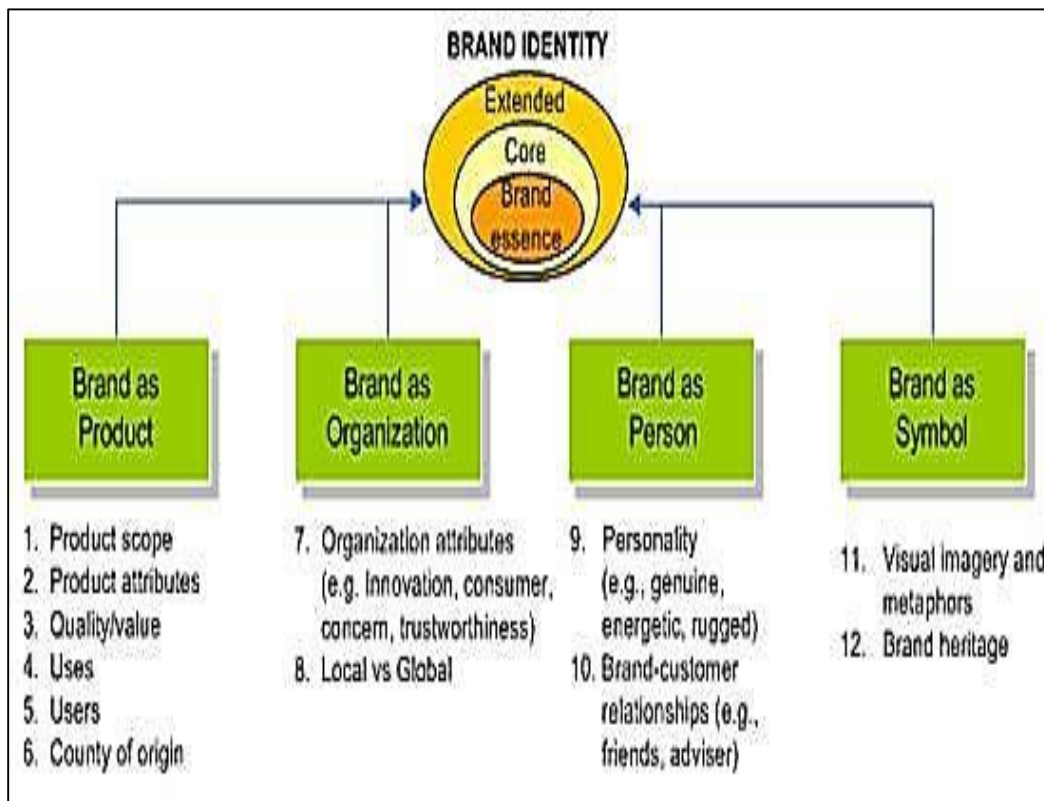


FIGURE 24: BRAND IDENTITY MODEL (AAKER, 1996)

**VISUAL
IMAGERY
AND
METAPHORS**

After observing the role of Metaphor in Mc.Quarrie's Taxonomy model (1996), Expanded Taxonomy Model (Huhmann, 2008) and Aaker's Brand Identity Model (1996) the gap identified is

While considering brand as symbol, Aaker (1996) model mentions visual imagery and metaphors only. Thus GAP gets established that besides metaphor, other Figures of speech to be considered for brand identity

2.12. RECALL STUDIES

There are different measures of advertising effectiveness in the literature, though they tend to be generally recall based or persuasion-focused. It includes measurement of likability (Leather et al., 1994), measurement of desirability (Wells, 2000), attitude toward the brand (Ang and Low, 2000), and recall (Higie and Sewall, 1991). This statement is strongly supported by Alba & Chattopadhyay, 1986). In this they affirm that the most common way to measure the salience of a product or brand from the consumer has been through a simple recall test, providing a cue (Alba & Chattopadhyay, 1986). The recall can be operationalized measuring the spontaneous/non-aided recall of each slogan and the aided/assisted recognition of the slogan. As mentioned by Romaniuk & Sharp (2004) both spontaneous recall and aided recognition are part of the recall testing, since the first is an indicator of the presence of slogan in working memory, and the second refers to the longer-run average accessibility from long-term memory.

The use of recall has been well established in the advertising literature (Donthu, Cherian, and Bhargava 1993; Muehling, Stoltman, and Grossbart 1990; Stewart 1989; Stewart and Furse 1986; Stone, Besser, and Lewis 2000), is linked to putting a brand into a consumer's evoked set (Stewart 1989; Stewart and Furse 1986), and is frequently used by advertising professionals (Jones 1986; Walker and von Gonten 1989). Both types of recall i.e., aided and unaided have been widely used as measures of advertising effectiveness, but they have rarely been

used in the same study (for an exception, see Donthu, Cherian, and Bhargava 1993).

This research uses aided recall, as stated in the name, an assisted recall. This helps in easier memory access for the participants and the recall happens based on the language used in the advertisements.

The revelation in Metacom (2009) proved that by holding an advertisement longer, we can make the advertisements stick to the minds of people. This research focused on how to break recognition barrier and also worked on four steps to improve recognition and recall. This study also proved that by exposing an advertisement for more than **2.75 seconds** creates impact in the minds of the viewer and thus enhances recall. These results were used in the ongoing research for the exposure of the advertisements.

The study of Till & Baack (2005) stressed on creative advertising for enhancing recall. This research examined the potential efficacy of creative advertising in enhancing recall and attitude towards the brand and purchase intent. The research of Morias (2007) proves that for the over the counter health and beauty aids and household products, without persuasion there is no recall. The research further proved that advertising research is an aid to, not a substitute for, judgment and recall testing is one of several tools that supported their judgment. In the research of Plessis (2005), they gave the measurements of recognition and recall based on the differences of left and right brain hemispheric theories. This study detailed about techniques of both recognition and recall and dredge a consumer's memory for traces of an advertisement or brand. It also briefed the measurements of recognition and recall to brain hemispheric theories (based on the differences between the 'right brain' and 'left brain').

Positive correlation between time of day recall and recall ability is found in the works of Martin (2010). This study explored circadian rhythms and their effects on long term recall in 127 college students. Students were exposed to a series of

commercials over a period of time. Unaided recall was attempted two weeks later. Results from two studies are tabulated and compared. A positive correlation between time of day recall and recall ability is found.

The interplay between exposure, recall and patronage is found in the study of Esuh (2014). The study finds that MTN network consumers in Nigeria often recall the product slogan "Everywhere you go" is very appealing and results in high recall and patronage. In the same year Vieira (2014) proved that slogans play an important role in brand positioning. This study empirically analyzed the recall and recognition of business to consumer brand slogans and possible characteristics impacting it. This study is cross-industry in nature, because it does not focus on one specific brand or product category. The study addresses twenty one brands operating in Portugal, from different industries, with national and international origins. The main global finding is that a slogan can play an important role in branding, but the slogan should be managed in a long-term perspective, coherent with long-term brand positioning and avoiding frequent radical changes. Studies reveal that absurdity and familiar language used in the advertisements also enhances recall.

The study by Yildiz (2014) found that absurdity increases the brand name recall. The presence and absence of a visual absurd stimulus was tested with print advertisements that were created for a fictitious outdoor clothing brand. As a result of the unaided recall test it was found that absurdity increases the brand name recall. However, there was not a significant difference on slogan recall whereas Ahn & Ferle (2008) proved that messages written in more familiar language results in deeper processing thus enhances recognition. This research examined how language choice may influence important advertising outcome measures within a South Korean advertising context. Specifically, the study explored how foreign and local languages influence recall and recognition for brand name and body copy messages in South Korean market. Studies also prove that well-executed commercials with emotional content can actually boost recall.

(Mehta & Purvis,2006). On the other hand, Naccarato & Neuendorf (1998) proved that content analysis is vital procedure for measuring the success of advertisement.

Bishop& Peterson (2008) proved that code switching influences message recall. This study examined how using language code-switching (the practice of alternating between two languages during conversation in advertising) interacts with the context language of the medium to influence message recall.

Readers respond positively when features of an advertisement are coupled with more product information (Meeds et al, 2012). This study investigated on how consumer benefits and product features in print advertising influence readers' memory for advertisement copy elements and their evaluations of the advertisements. The results of this study provided evidence that readers respond positively and retain more product-related information when features and benefits are integrated with each other.

Kohli et al, (2013) proved higher spending is necessary to keep the slogans on the top of the consumers' mind. This study examined the roles of exposure in media. It categorized the elements of slogan design on recall/jingle, rhyming, and simplicity (or low complexity) as three creative elements in slogan design. The study concluded that higher spending is necessary to keep the slogan on top of the consumers' mind.

The depository of the research proves that creative writing, higher spending helps in ad recall. But there is a need to study the impact of figures of speech used in the language of automobile advertisements, on the recall of the readers.

GAP 2: There is a need to study the impact of figures of speech used in the language of automobile advertisements, on the recall of the readers.

2.13. THEORETICAL UNDERPINNING

The theoretical underpinning, on which this research is based, is of Mc.Quarrie and Glen Mick's Taxonomy Model (1996). The basic premise of this model rests on the rhetorical operations which state the figurative mode of schemes and tropes. The rhetorical operation of both these figurative modes (Schemes and Tropes) are subcategorized into repetition and reversal as part of Schemes whereas substitution and destabilization on the part of trope. The research of the model devised by Mc.Quarrie & Glen Mick for their research included 19 figures of speech which comprised of 8 figures of speech under the category of Repetition, 2 under Reversal, 5 in substitution and 4 under the category of Destabilization.

Over the last two decades researchers have attempted including new figures of rhetorics to the Mc.Quarrie & Glen Mick Taxonomy Model (1996) and with the progress of the research by (Huhmann, Mothersbaugh, and Franke 1999, 2002); (Leech, 1966) ;(Nelson and Hitch, 1999); (Pandya, 1977); (Tanaka, 1994); the repository of the figures of speech raised to a platform where we find 40 Figures of speech. These figures of speech fell under the category of Repetition 11, Reversal 3, Substitution 10, and Destabilization 16 after consulting and synthesizing additional sources of advertising rhetoric. The focus of the researchers in Management attempted at identifying the existence of Figures of speech in various print advertisements.

2.14. STUDIES THAT BASED THEIR RESEARCH ON MC.QUARRIAN & MICK TAXONOMY MODEL (1996).

Lian & Tonawanik (2012), Mulken (2003) sourced their research on this model. The earlier research analyzed the figurative language found in men's magazines, using McQuarrie and Mick (1996) Rhetorical Figures Framework. It concluded that advertisements in a larger context can be used as literary devices and they can

assist as worthy teaching resources for teaching and learning English. Further Mulken (2003) examined the validity of the two frameworks i.e., Text-Interpretive Analysis devised by McQuarrie and Mick (1996, 1999) and the

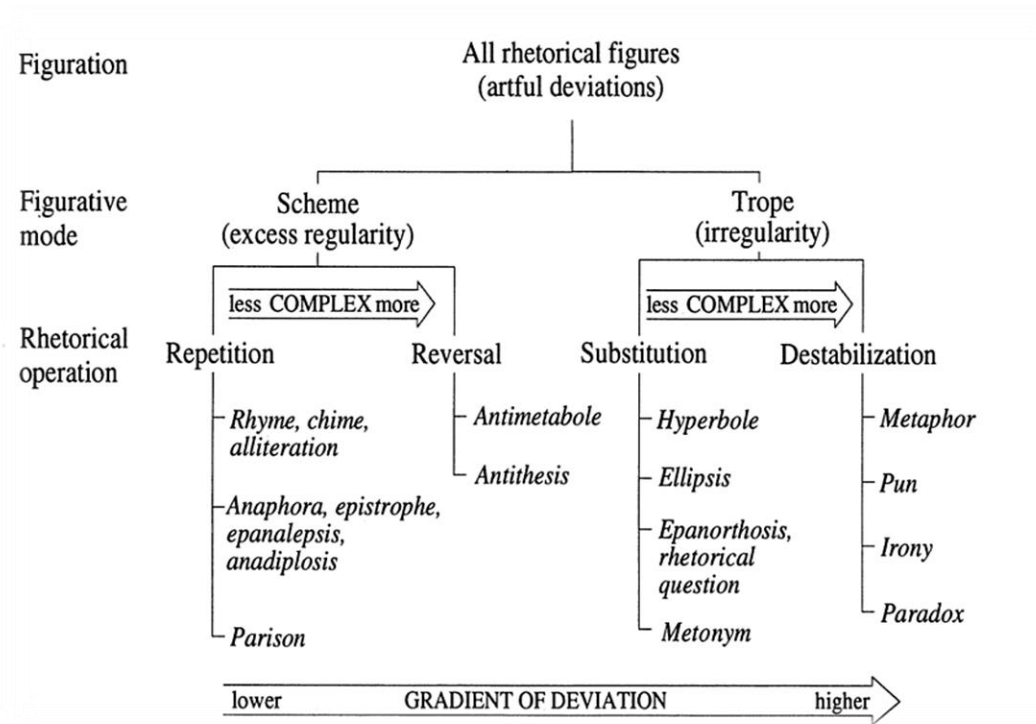


FIGURE 25:MC.QUARRIE & MICK’S TAXONOMY OF RHETORICAL FIGURES IN ADVERTISING (SOURCE MC.QUARRIE & MICK 1996)

Visual Rhetoric approach by Groupe Mu (1992).The results showed that neither framework is completely infallible, and that both frameworks present inadequacies with regard to their feasibility. The taxonomy model proposed in Mc.Quarrie and Mick (1996) appears, however, to be the most promising.

Grasping figurative language is recognized as a major task in language pedagogy. There is voluminous research on advertising language, particularly of interest to the advertising industry (Langrehr, 2003); yet the focus there, tends to be on the

products and consumers' feedback, with research findings applied to improve marketing strategies for commercial ends. But this research is based on the expanded taxonomy model based on the research of Huhmann (2008).

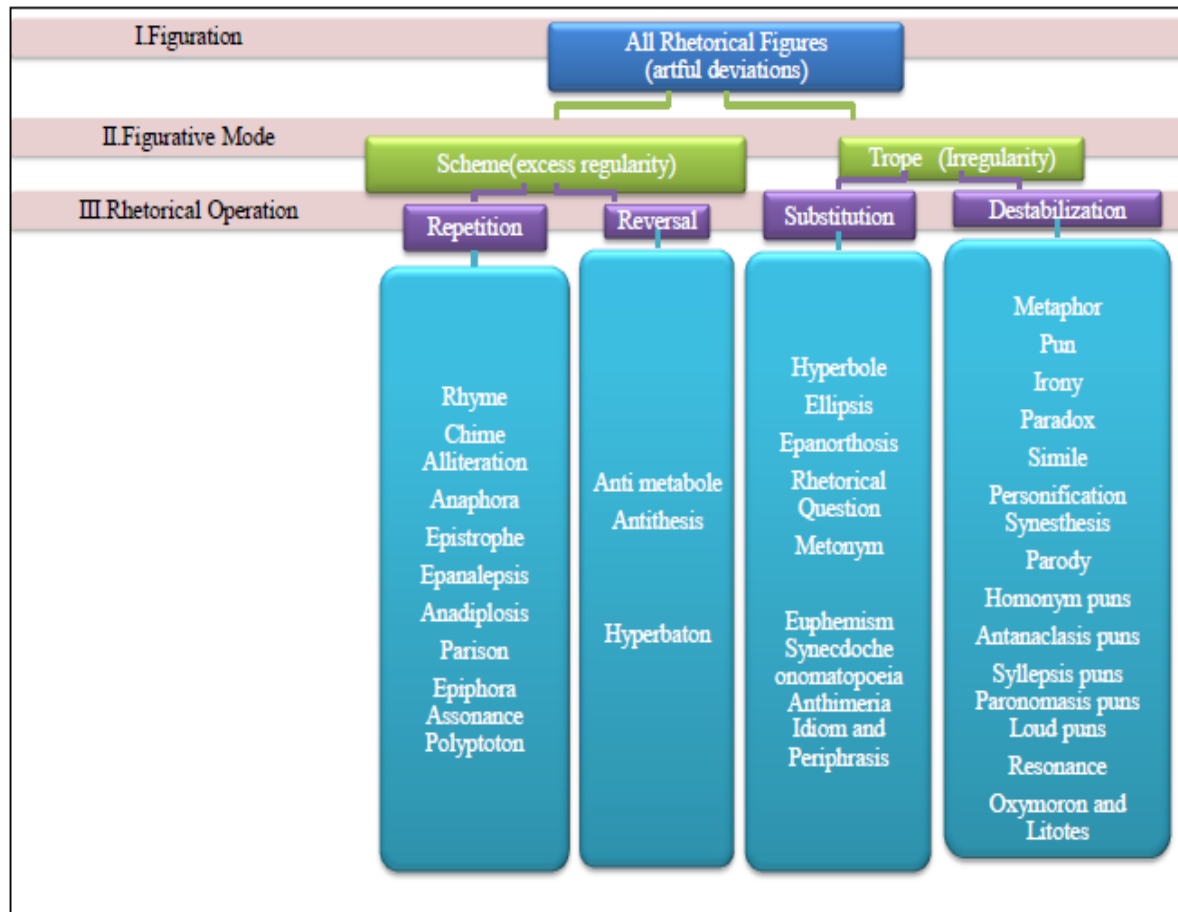
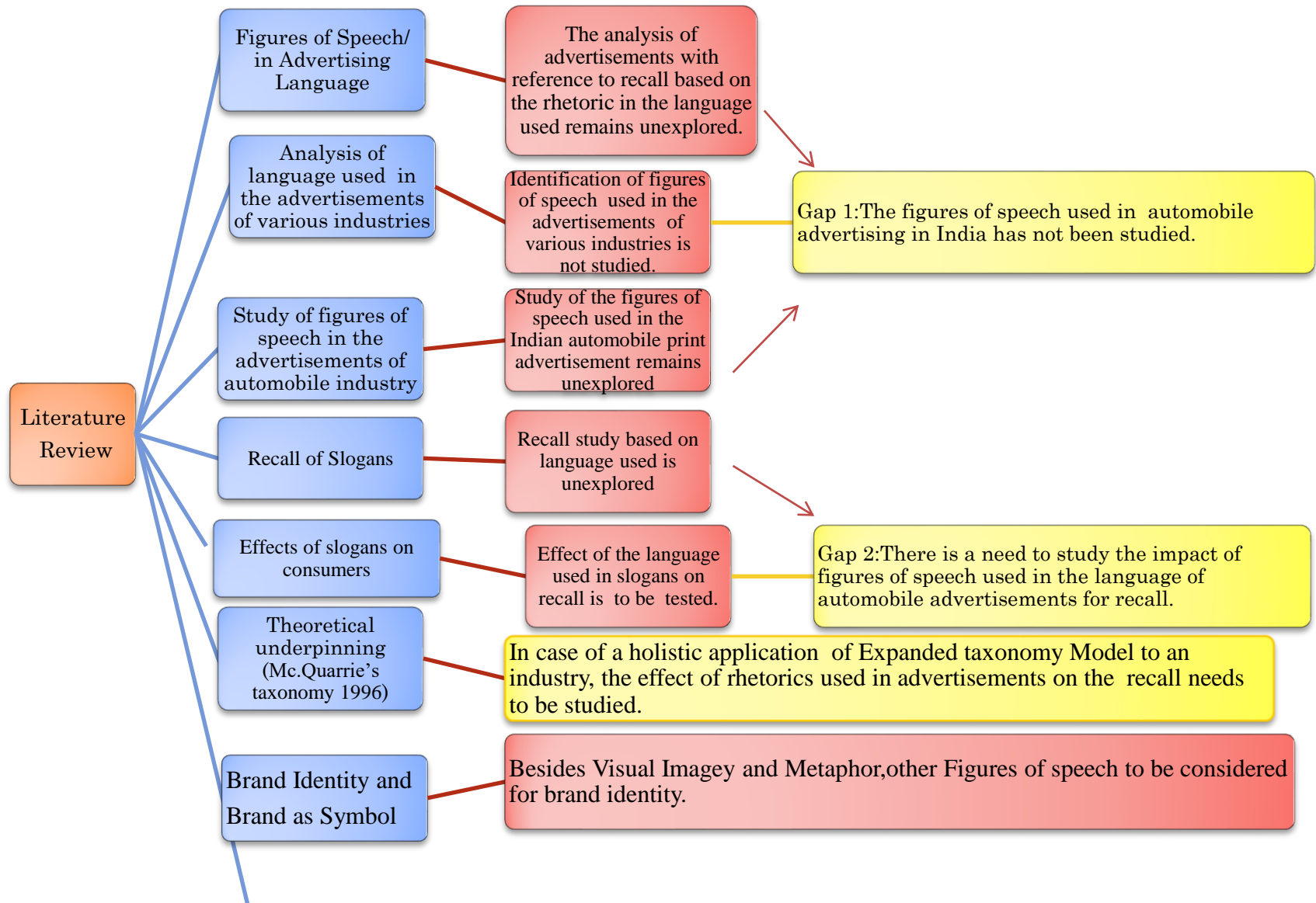


FIGURE 26: EXPANDED TAXONOMY MODEL (SOURCE HUHMAN. 2008)

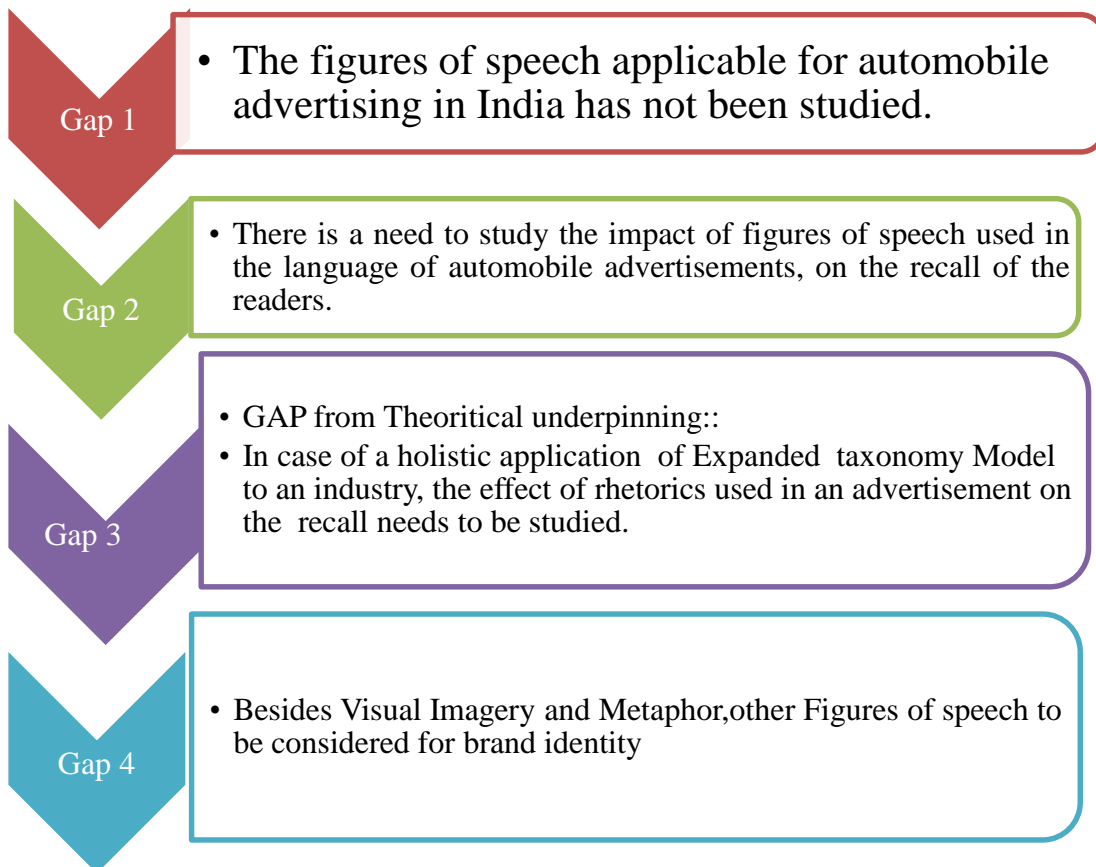
Thus the gap gets determined as:

In case of a holistic application of Mc.Quarrian taxonomy Model to an industry, the effect of rhetoric used in an advertisement on recall needs to be studied. FIGURE 27 CLEARLY SHOWS THE EVOLUTION OF FINAL GAPS IN LITERATURE REVIEW



2.15. GAPS FROM THE LITERATURE REVIEW

Based on the analysis of research done in the past in similar areas, the following research gaps have been identified:



Over the years through Mc.Quairre Taxonomy Model(1996) has been enriched with additions of various Figures of speech from linguistic researches but the application of the model for the identification of significant figures of speech responsible for effective language recall has not yet been done. This chapter concludes with the evolution of gaps mentioned in Figure 27.

The next chapter on the research methodology will firstly focus on the steps followed for meeting the objectives involved in the rhetorical analysis of the selected advertisements. Rhetorical analysis deals with the study of significance

of words and images (Long & Wal, 2012). This chapter also briefs about the development of questionnaire for testing the recall and the administration of the questionnaire. The next chapter focusses on the methodology that is to be adopted to answer these 4 gaps. So it involves identification and analysis of advertisements of automobile industry for the rhetoric's used in the advertisements. Further hypothetical testing will check the impact of language used in the advertisements on the recall.

CHAPTER 3
RESEARCH METHODOLOGY

Chapter on literature review focused on the literature contributed by researchers in the areas of rhetoric in advertising language with focus on verbal and visual rhetoric, language used in taglines and measurement of advertising effectiveness through recall studies. This chapter on research methodology brings out the research design that is to be followed.

The research design in this chapter is based on the research onion given by Saunders *et al.* (2007). Research onion (Figure 28) elucidates the stages that must be covered while finalizing a research strategy.

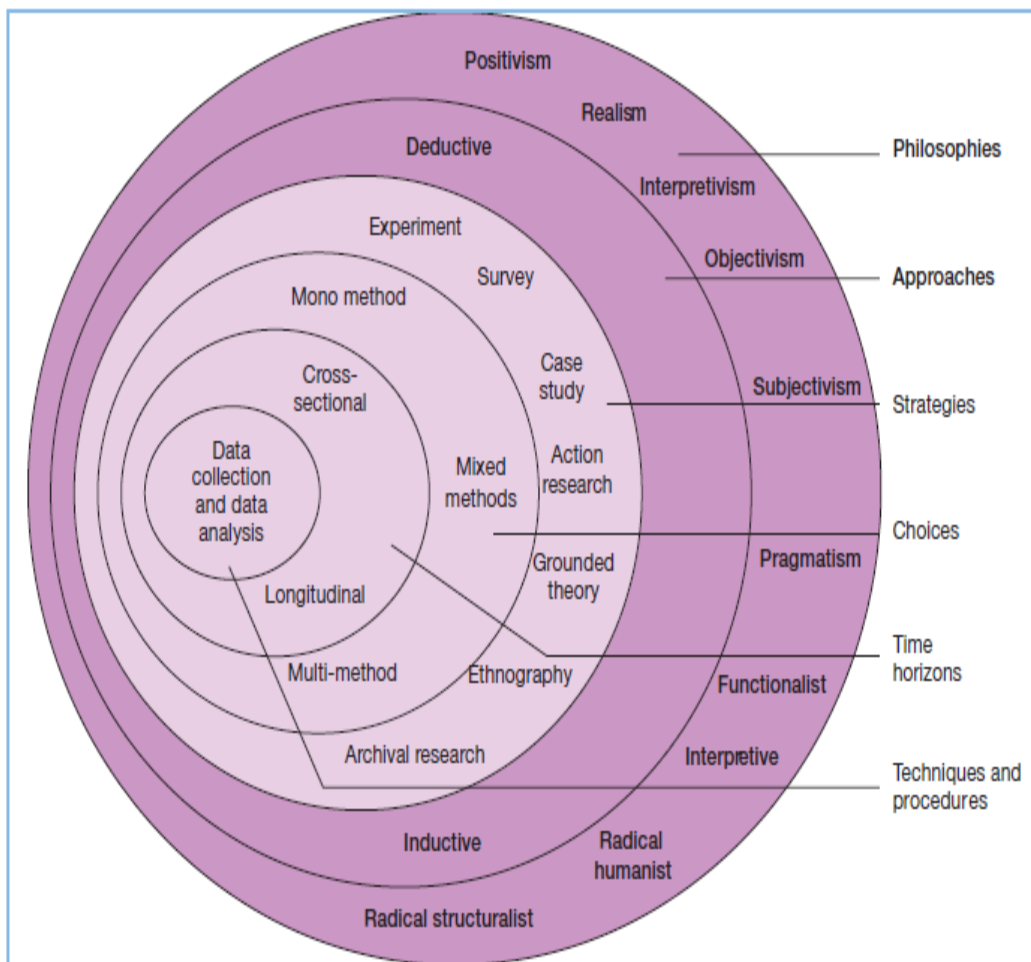


FIGURE 28: THE RESEARCH ONION
(MARK SAUNDERS, PHILIP LEWIS AND ADRIAN THOM HILL, 2006)

When observed from outside, each layer of the research onion labels a more comprehensive stage of the research process. Its adaptability for almost any type of research methodology was established by Bryman (2012).

A research philosophy refers to the set of beliefs concerning the nature of the reality being investigated (Bryman,2012) and the choice of research philosophy is defined by the type of knowledge being investigated in the research project (May, 2011).Defining the research philosophy is the first step in the research onion. It is the starting point for appropriate research approach. This is adopted in the second step. The research strategy is ascertained in the third step. The fourth layer identifies the time horizon. The data collection methodology is identified in the fifth step. Thus research onion creates a series of stages which eases the understanding of the different methods of data collection. It also clarifies the steps to be followed for the description of the research methodological study. This is clearly depicted in Figure 28.

3.1. COMPONENTS OF RESEARCH ONION AS FOLLOWED IN THE PRESENT STUDY

Based on the world view philosophy on research methodology (Crewell, 2009), it was thought to best have a Pragmatism Philosophy for the research. Pragmatism Philosophy was chosen, since the identification of the figures of rhetoric involved in the selected sample requires interpretation of the meaning involved and analysis of the recall factor based on the language used in the advertisements, through hypothesis testing. The underlying principle was to qualitatively understand the framing of the hypothetical statements using the Mc.Quarrie & Mick's Taxonomy Model (1996) as the base. Further, the quantitative treatment of the recall variables narrow down to give the impact of the Figures of Speech used in the advertisements of automobile industry on the recall factor, using the survey method, sets the tone on mono method in the research design. The variables are subject to 'Interpretivism' for framing the hypothetical statements based on the Mc.Quarrie's taxonomy model. As the collection of data is done

through survey method, the time horizon is categorized as cross-functional. The research is based on the model established by Mc.Quarrie and progresses to test the contribution of the deviative language in establishing the brand identity. So it is categorized as following deductive approach of research. Thus the components of the Research Onion followed in this this is clarly given in Figure 29.

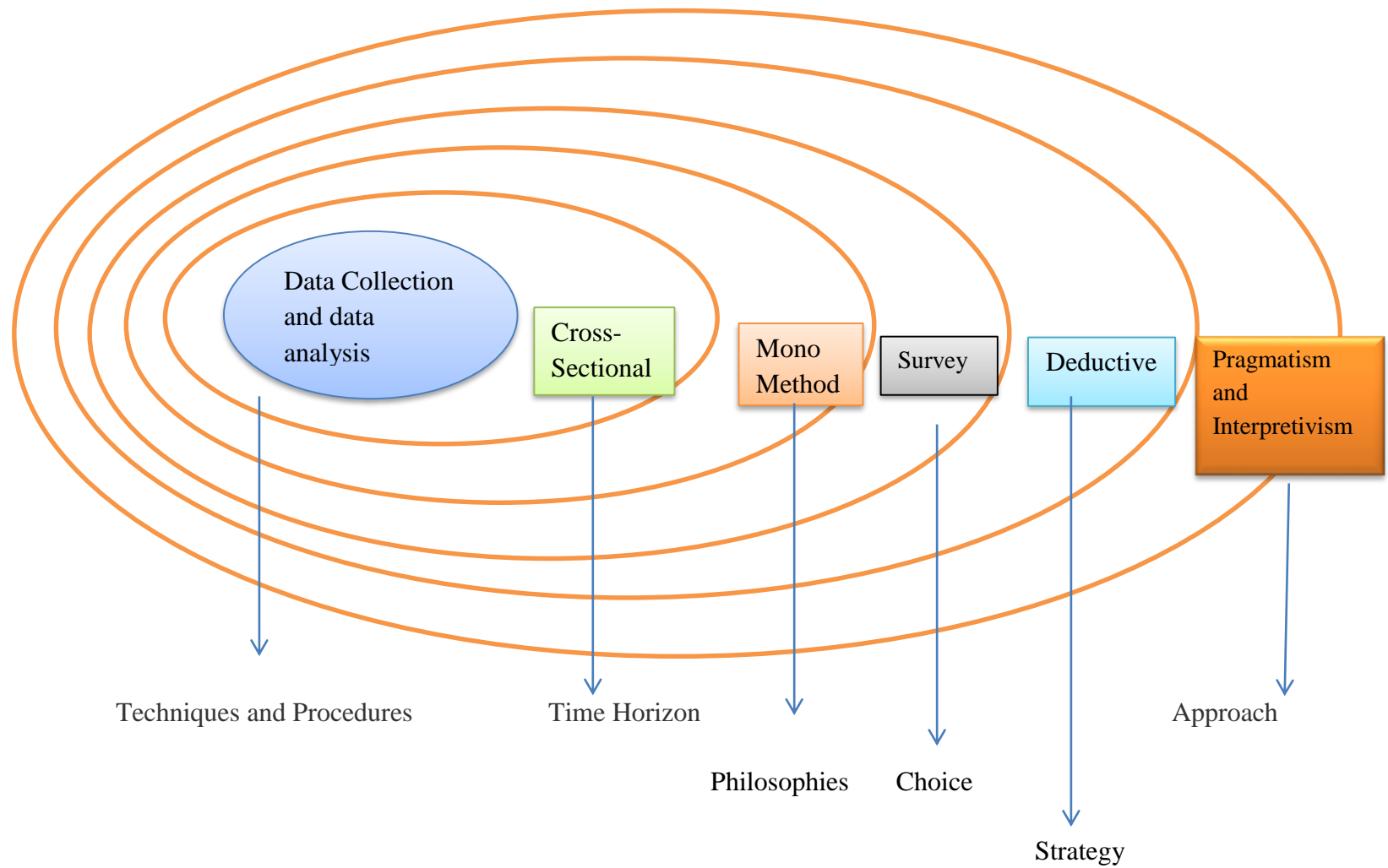


FIGURE 29: COMPONENTS OF RESEARCH ONION AS FOLLOWED IN THE PRESENT STUDY

The research onion given in Figure 29 clearly gave the idea of the research philosophy to be followed in this research. Before working on the research process to be followed, at this juncture, it is necessary to recapitulate the research gaps:

Research Gap 1: The figure of speech used in automobile advertising in India has not been studied.

Research Gap 2: There is a need to study the impact of Figures of Speech used in the language of automobile advertisements, for recall.

Gap from the theoretical underpinning is that, in case of a holistic application of Expanded Taxonomy Model (Huhmann, 2008), to an industry, the effect of rhetorics used in an advertisement on recall needs to be studied.

While considering brand as symbol, in Aaker's Brand Identity Model (1996) dealing with brand as a symbol, there is mention about 'Visual Imagery and Metaphors' only. Where as in Mc.Quarrie's Taxonomy Model (1996) and Expanded Taxonomy model (Huhmann, 2008), metaphor falls under the figurative mode of Tropes, Destabilization. Thus there is no mention about the rest 39 figures of speech. Accordingly the gap is stated as

Research Gap 3: While considering brand as a symbol, as mentioned in Aaker's Brand Identity Model (1996) apart from 'Visual Imagery and Metaphor' the rest of the 40 figures of speech mentioned in the Expanded Taxonomy Model (Huhmann, 2008) be included comprising of Metaphors also.

Hence looking at the research gaps as outlined above, the research problem is Identification of different Figures of Speech that bring about advertising recall and their role in brand identity. This brings out three research questions

Research Question 1: What are the Figures of Speech being used in Indian Print Automobile Advertisements?

Research Question 2: What is the impact of Figures of Speech on the recall of advertisements of Automobile print advertisements?

Research Question 3: How can brand as a symbol be enriched within Brand Identity, by various other elements of Figures of Speech besides the ‘Visual Imagery and Metaphors’?

To answer the above research questions we have the following research objectives

Research Objective 1: To identify and analyze the Figures of Speech used in Indian Print Automobile Advertisements.

Research Objective 2: To study the impact of Figures of Speech so used in Indian Automobile advertisements on the recall factor of the readers.

Research Objective 3: To create a Brand as Symbol framework of Aaker’s Brand Identity on Figures of Speech.

The research methodology used in this research is both Qualitative and Quantitative. To achieve research objective 1, i.e., to identify and analyze the Figures of Speech used in Indian Print Automobile Advertisements, Qualitative analysis will be done after identification of the advertisements using Rhetorical Analysis method. To achieve research objective 2 ,i.e., to study the impact of Figures of Speech used in Indian Automobile advertisements on the recall factor of the readers, Quantitative analysis will be taken up through Hypothesis Testing. The hypothesis for the study is to determine whether there existed any impact of the figures of rhetoric on the recall factor of the minds of the readers.

H01: Figures of Speech used in the advertisements of automotive industry do not have an impact on the recall of the minds of the readers.

H11: Figures of Rhetoric used in the advertisements of automotive industry have an impact on the recall of the minds of the readers.

To recap the research process

Stage 1: For Achieving Objective 1

Identification of Advertisements of Automobile industry (2010-2013) and analysis of Figures of Speech involved, using Rhetorical Analysis method. This stage initially involves three steps and the analysis of identification of Figures of Speech as a sub stage involves the 5 step approach. The result of this stage answers the research objective 1.

Stage 2: For achieving Objective 2

To study the recall based on the Figures of Speech used in Indian Automobile advertisements, a questionnaire will be developed. Survey method will be used for collecting responses from the respondents. Secondly, the use of Chi-square tests work on the hypothesis testing i.e., to check whether Figures of speech used in the advertisements of automobile industry has impact on the recall.

Stage 3: For achieving Objective 3

In this stage, an enhanced framework which includes Figures of speech with in brand as symbol in the Aaker's Brand Identity Model (1996) will be created.

3.2. RESEARCH PROCESS IN DETAIL

3.2.1. STAGE 1 - ACHIEVING OBJECTIVE 1- RHETORICAL ANALYSIS

The research process initiated with the identification of the print advertisements that were published between 2010 and 2013. These advertisements were sourced from an online site Agency FAQ's which deals with information on advertising companies and Indian advertising industry. The time period was chosen as 2010 till 2013 because, as per the statistics mentioned by FICCI-KPMG REPORT 2013, Auto industry tops the list in the contribution of top categories advertised on print (by volumes) followed by Education sector in the second place. The report also mentions that advertising is the cornerstone of the print industry's performance. Thus the identification of the print advertisements of automobile industry with special focus on four wheelers, during that period, resulted in 403 advertisements. This process completes step 1.

The second step started with the selection of every 5th advertisement and it is based on the systematic sampling technique (Macnamara, 2005) where selecting every n th unit is done, from the total population of advertisements for the study. In this method, the elements of the population are put into a list and then every k th element in the list is chosen (systematically) for inclusion in the sample. Thus every 5th advertisement was selected and this resulted in 80 advertisements. The process can be viewed in Figure 30.

At this juncture there should be a mention about the various approaches that are available for analyzing Media representation. As mentioned by Ott & Mack (2010) there are 5 different approaches for analyzing Media representations like Cultural analysis approach, Psychoanalytical analysis approach, Feminist analysis approach, Queer analysis approach and Rhetorical analysis approach. Cultural analysis approach deals with how texts embody and transmit ideology whereas Psychoanalytical analysis approach helps to study how issues of human drive and desire manifest in relation to movie, theatre etc. The Feminist analysis approach deals with the study of how texts can frame ideological categories of gender as biological and natural constants. Queer analysis approach helps to analyze a media text that represents issues of sexuality as a basis for critique. Rhetorical analysis approach involves study of significance of words and images in analyzing the figures of speech involved in it. Finally for this study Rhetorical analysis approach is best suited as it works on the significance of words and images in analyzing the figures of speech involved in it. Observation of these approaches elucidated that Rhetorical analysis approach was to be followed in this study. This was validated by the studies of Scott (1994b) who established the fact that Rhetorical analysis approach establishes inventory of the interpretation of the advertisements based on the visual (Scott,1994) and the style i.e., manner of expressing the content (Scott,1994 b). Thus Rhetorical analysis approach is adopted in this study to identify the figures of speech. This rhetorical approach involves 5 steps and these five steps are as depicted in figure 31.

The third step involved the analysis of the Figures of Speech involved in the selected 80 advertisements using the Expanded Taxonomy Model (Huhmann, 2008). Out of these 80 advertisements, 43 advertisements qualified for the study and the rest 37 advertisements could not be included for the study due to the absence of the taglines in 16 advertisements and 17 advertisements were repetitive and 4 advertisements used no rhetoric. As the base of this research is to analyze the language used in taglines, so advertisements which did not meet this requirement were not included. The analysis of the Figures of Speech in the selected 43 advertisements will be done using the rhetorical analysis method taking the Expanded Taxonomy Model of Huhmann (2008)

The pictorial view of the process is as mentioned in Figure 30.

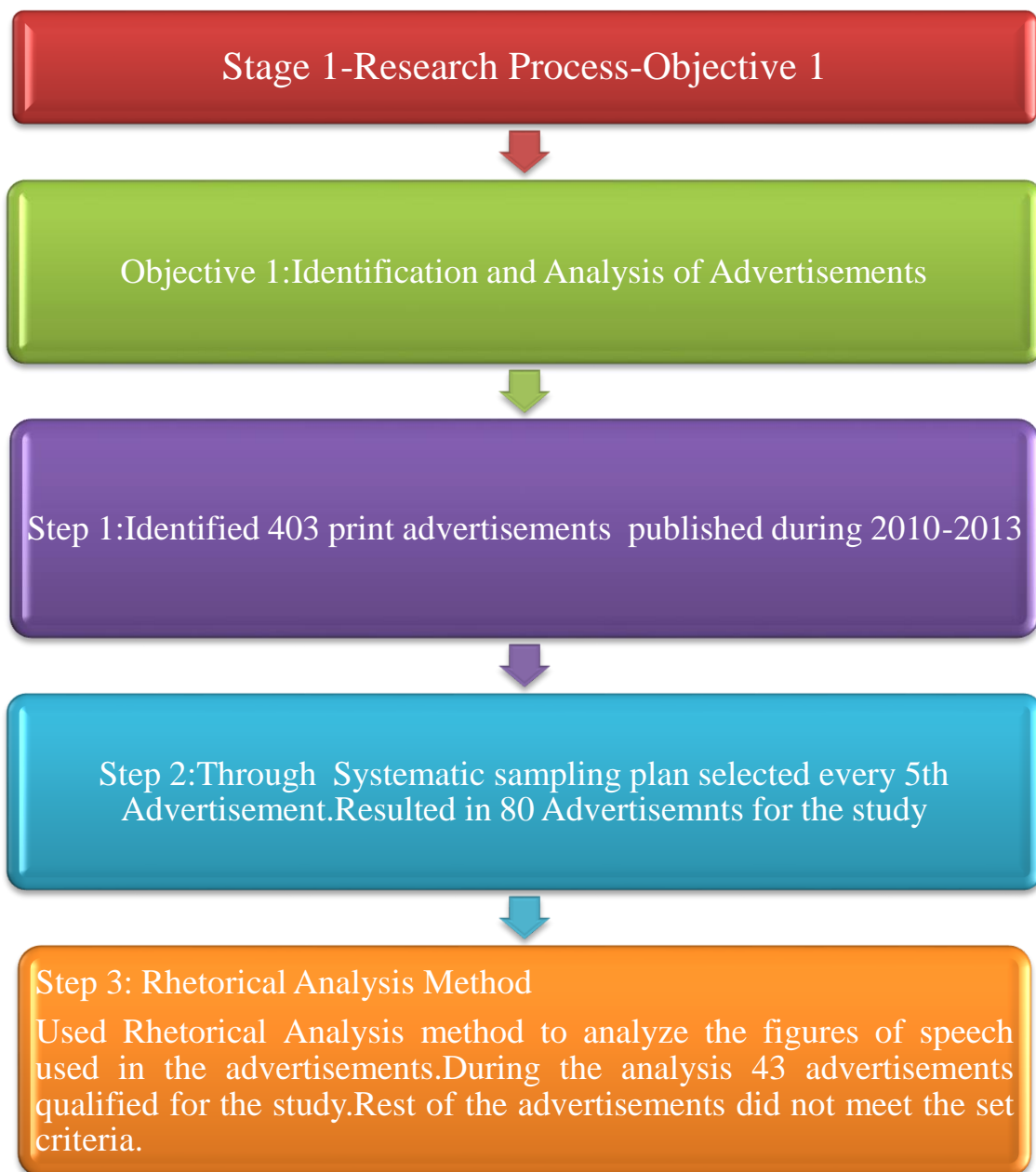


FIGURE 30: DETAILED RESEARCH PLAN FOR ACHIEVING OBJECTIVE 1

Step 3 i.e., Rhetorical Analysis Method mentioned in Figure 30 includes a 5 step process. This 5 step process is as briefed in Figure 31 below.

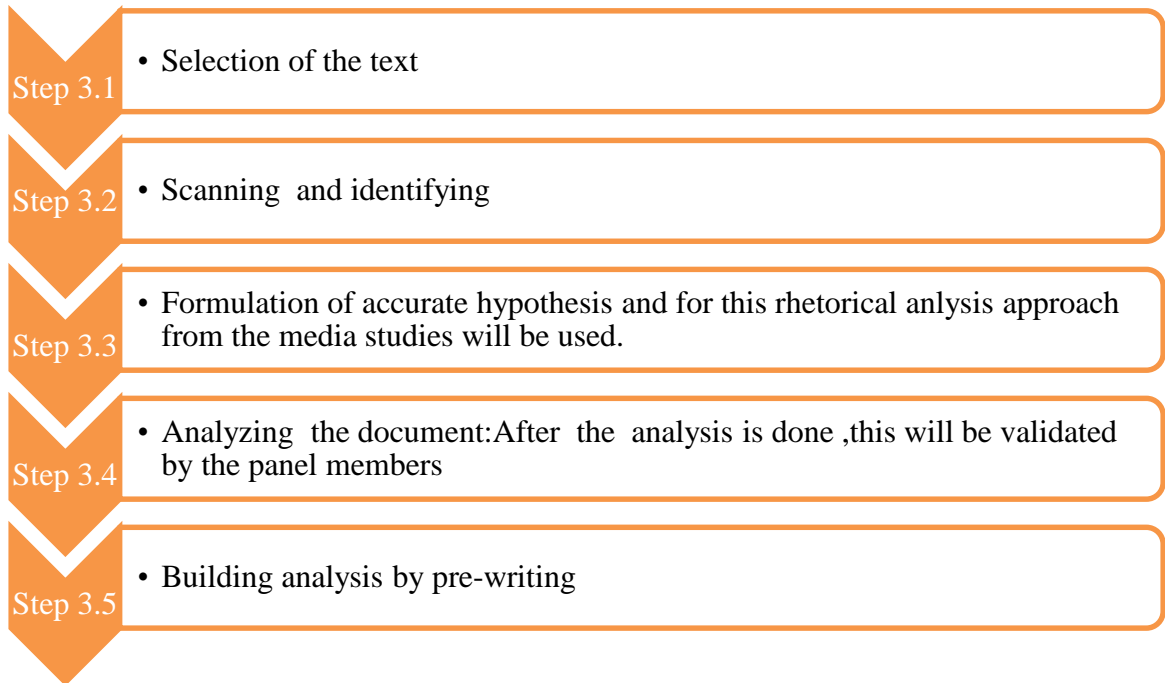


FIGURE 31: STEPS IN RHETORICAL ANALYSIS METHOD (OTT & MACK,2013)

3.2.2.1. METHODOLOGICAL APPROACH

Step 3.1: Selection of the text:

The selection of the text in this case is the selection of the advertising texts. It was part of achieving objective 1. So the selection of every 5th advertisement from the 403 advertisements based on the systematic sampling resulted in 80 Advertisements

Step 3.2: Scanning and Identifying:

The next stage involved the analysis of the figures of speech involved in those advertisements using the taxonomy of figures of speech. Out of these 80 advertisements, 43 advertisements qualified for the study and the rest of the 37 ads could not be included for the study due to the absence of the taglines (16) and few advertisements were repetitive(17) and 4 advertisements used no rhetoric. As

the base of this research is to analyze the language used in taglines, so advertisements which did not meet this requirement were not included. Steps 3.1 and Step 3.2 are part of the Steps 1 and 2 as mentioned in Figure 30.

The outcome of steps 3.1 and 3.2 is as mentioned in Table 3.

TABLE 3: TABLE SHOWING THE SELECTED ADVERTISEMENTS FOR THE STUDY

Sl.No	Taglines	Brand(Company)
1	See more	Ritz (Maruti Suzuki)
2	Carry more	Ritz (Maruti Suzuki)
3	Don't just make a style statement. Drive it home.	CIVIC(HONDA)
4	We've built a car in which safety is part of standard equipment. You don't have to take our word for it though. Take your own.	TATA nano
5	Drive the next generation	Range Rover
6	Style shouts. Pedigree whispers.	Skoda Fabia
7	There's a shortcut to the TOP. Only it's not a paved road.	Skoda Yeti
8	Like nothing else on earth.	Rolls-Royce.
9	Inspiration flows	New BMW 6 Series Convertible
10	A thrilling drive in every detail	Range Rover
11	Two thirds of the Earth is covered in water. The rest is yours.	Mercedes-Benz
12	The corner office on the road	Audi
13	In the absence of a way, I better make one for myself. I am what drives me.	TATA Motors.
14	Fun is standard, The road is optional.	PAJERO
15	Power meets Pleasure	Renault KOLEOS

16	Love to Celebrate?	ETIOS Liva
17	Licence to thrill.	Mercedes-Benz
18	They race to the future even while standing still	CHEVROLET
19	If just the Scandinavian looks could heat it up,Think about the offer.	VOLVO
20	Fall in love in 4.5 Seconds	Mercedes-Benz(AMG)
21	India's most fuel efficient automatic sedan is here	Ford
22	Your heart beat rises. The price doesn't.	Mercedes Benz
23	Registrations Closed Throttles Open	Toyota Etios
24	Drive tomorrow's Technologies, Today.	Fiat
25	The Seat of Power	Maruti Suzuki SX4
26	Joy up. Consumption down.	BMW 520d
27	More Surprises per kilometer.(Govt.may hike diesel car rates by Rupees 2.5 lakh)	Skoda Yeti
28	Respect comes automatically to those in power.	Ford Endeavour.
29	IMPOSSIBLE IS POSSIBLE	Maruti suzuki Estilo
30	The Key to Leadership is vision, not convention.	toyota Camry
31	Waku-doki	Toyota
32	Transform the road	Mercedes Benz
33	Slide like Music-Easy to get in and out,with twin sliding doors	Nissan Evalia
34	The all-new Jetta.You'll do anything to drive it.	Volkswagon
35	Carefree bachelor to caring husband. Change is a wonderful thing.	Ford Figo
36	Those days won't come back. Nor will those huge parking spots.	Nissan Micra

37	Moves like music	Nissan Evalia
38	Attention Assist	Volkswagen
39	The CAAAR. Now Available in Diesel	Nissan Sunny
40	Different Fuel. Same spirit.	Porsche
41	The key to life is no key	Nissan Micra
42	Take a test drive without a single drop of fuel	Ford
43	Think Blue.Win Blue	Volkswagon

Step 3.3: Formulation of an accurate hypothesis

For the formulation of accurate hypothetical statements which is part of the step 3, **rhetorical analysis approach** from the media studies was used. Here the analysis of the taglines for the identification of the figures of speech is done. This is based on the Expanded Taxonomy model (Huhmann, 2008). These hypothetical statements helped in the analysis of the Figures of Speech used in the selected sample of advertisements.

The formulated hypothetical statements helped in the analysis of the Figures of Speech used in the selected sample of advertisements. Table 4 details about the hypothetical statements framed.

TABLE 4: FRAMING OF HYPOTHETICAL STATEMENTS TO ANALYZE THE FIGURES OF RHETORIC USED

Ad No	Taglines	Brand (Company)	Figurative Mode	Rhetorical Operation	Figure of Speech	Formation of Hypothetical Statements
1	See more	Ritz (Maruti Suzuki)	Trope	Destabilization	Resonance	Resonance as it is showing a verbo-pictorial pun that altered a common phrase's meaning by juxtaposing it with an image
2	Carry more	Ritz (Maruti Suzuki)	Trope	Destabilization	Litotes	Classified as Litotes as it intensified the idea
3	Don't just make a style statement. Drive it home.	CIVIC(HONDA)	Trope	Destabilization	Metaphor and Metonym	We observe comparison between two unlikely things thus categorizing into Metaphor and by incorporating the characteristic of designating the object by something closely associated with it, thus categorizing it into Metonym.

4	We've built a car in which safety is part of standard equipment. You don't have to take our word for it though. Take your own.	TATA nano	Trope	Destabilization	Litotes and Irony	Litotes as it intensified an idea or implies the contrary through and Irony as it implies the opposite of what is said through a mismatch between the words used and either the communicator's character or the nature of the subject
5	Drive the next generation	Range Rover	Trope	Destabilization	Ellipsis and Litotes	Plentitude of expression elements can be categorized using the rhetorical device Ellipsis and Litotes as it intensified the idea.
6	Style shouts. Pedigree whispers.	Skoda Fabia	Scheme & Trope	Repetition and Destabilization	Onomatopoeia and Syllepsis	Onomatopoeia as it substituted sound for descriptive words and syllepsis there is change in the word meaning as it is modifying different words

7	There's a shortcut to the TOP.Only it's not a paved road.	Skoda Yeti	Scheme & Trope	Repetition and Destabilization	Chime and Parody	Chime because of the repetition of same consonant sound and parody due to the satiric effect
8	Like nothing else on earth.	Rolls-Royce.	Trope	Substitution	Hyperbole	Hyperbole which makes a claim which is strictly impossible thus using the rhetorical device hyperbole.
9	Inspiration flows	New BMW 6 Series Convertible	Trope	Destabilisation	Syllepsis	Syllepsis puns changes a word's meaning as it modifies different words or clauses
10	A thrilling drive in every detail	Range Rover	Scheme	Repetition	Alliteration	Repetition of consonant sound resulted in Alliteration.

11	Two thirds of the Earth is covered in water. The rest is yours.	Mercedes-Benz	Scheme & Trope	Repetition and Substitution	Assonance leading to Parallelism (Scheme) & Hyperbole (Trope)	Hyperbole for exaggeration and assonance due to repetition of vowel sound leading to Parallelism
12	The corner office on the road	Audi	Scheme	Reversal	Antithesis	Use of Antithetical words in framing the sense lead to antithesis
13	In the absence of a way, I better make one for myself. I am what drives me.	TATA Motors.	Trope	Substitution	Epanorthosis and Periphrasis	Epanorthosis because of a claim into doubt and also uses Periphrasis by substituting a proper noun for a related characteristic.
14	Fun is standard, The road is optional.	PAJERO	Trope	Destabilisation	Syllepsis	Syllepsis puns changes a word's meaning as it modifies different words or clauses.
15	Power meets Pleasure	Renault KOLEOS	Scheme	Repetition	Chime	Chime repeats the same consonant sound in the initial position in three or more subsequent words.

16	Love Celebrate?	to	ETIOS Liva	Trope	Substitution	Rhetorical Question	Rhetorical question as it is leading to a question to be answered.
17	Licence thrill.	to	Mercedes-Benz	Scheme & Trope	Destabilisation and Substitution	Paradox and Eupheistic	Paradox as the statement made cannot be true as given but eupheistic as it substitutes milder expression word with a more coarse word.
18	They race to the future even while standing still		Chevrolet	Trope	Substitution and Destabilisation	Hyberbole and Paradox for emphasis	Text deliberately exaggerates projecting that They race to the future even while standing still is categorized as hyperbolic statement as it makes a claim that strictly speaking is impossible. Nothing in this universe can race to the future while standing still. So we see the use of the rhetoric device, hyperbole. On the other hand Paradox is capitalized on the relation of opposition by the usage of the words race while standing still.

19	If just the Scandinavian looks could heat it up, Think about the offer.	VOLVO	Trope	Destabilisation	Synesthesia	Used an experience from one of our five senses and can be categorized under the rhetorical device synesthesia.
20	Fall in love in 4.5 Seconds	Mercedes-Benz(AMG)	Trope	Destabilisation	Synesthesia	Used an experience from one of our five senses and can be categorized under the rhetorical device synesthesia.
21	India's most fuel efficient automatic sedan is here	Ford	Trope	Substitution	Metonym	As it emphasized on part/whole relations thus categorized into Metonym
22	Your heart beat rises. The price doesn't.	Mercedes Benz	Scheme	Reversal	Antithesis and Hyperbaton	Use of Antithetical words like beat rises prices doesn't lead to antithesis and hyperbaton as it reversed the usual word order in sentence for emphasis

23	Registrations Closed Throttles Open	Toyota Etios	Scheme	Reversal	Antithesis and Hyperbaton	Use of Antithetical words like closed, open, lead to antithesis and hyperbaton as it reverses the usual word order in sentence/phrase for emphasis
24	Drive tomorrow's Technologies, Today.	Fiat	Scheme	Repetition & Reversal	Chime, Antithesis and Hyperbaton	Chime repeats the same consonant sound in the initial position in three or more subsequent words
25	The Seat of Power	Maruti Suzuki SX4	Trope	Destabilisation	Metaphor and Metonym	Comparison between two unlikely things thus categorizing into Metaphor. Incorporation of the characteristic of designating the object by something closely associated with it, thus categorizing it into Metonym
26	Joy up. Consumption down.	BMW 520d	Scheme	Reversal	Antithesis and Hyperbaton	Use of Antithetical words like up and down leads to antithesis and hyperbaton as it reverses the usual word order in sentence/phrase for emphasis

27	More Surprises per kilometer. (Govt.may hike diesel car rates by Rupees 2.5 lakh)	Skoda Yeti	Trope	Substitution	Hyperbole	Hyperbole which makes a claim which is strictly impossible thus using the rhetorical device hyperbole.
28	Respect comes automatically to those in power.	Ford Endeavour.	Trope	Destabilization	Metaphor	comparison between two unlikely things thus categorized as Metaphor
29	Impossible Is Possible	Maruti Suzuki Estilo	Scheme	Reversal	Antithesis	Use of Antithetical words like Impossible and possible lead to antithesis
30	The Key to Leadership is vision, not convention.	Toyota Camry	Scheme	Repetition	Chime	Chime repeats the same consonant sound in the initial position in three or more subsequent words
31	Waku-doki	Toyota	Scheme	Repetition	Chime	Chime repeats the same consonant sound in the initial position in three or more subsequent words
32	Transform the road	Mercedes Benz	Trope	Destabilization	Homonym	Because of use of a word that has different meanings

33	Slide like Music-Easy to get in and out,with twin sliding doors	Nissan Evalia	Scheme	Repetition	Chime, Parallelism and Metaphoric	Chime repeats the same consonant sound in the initial position in three or more subsequent words and Metaphoric due to comparison between two unlikely things.
34	The all-new Jetta.You'll do anything to drive it.	Volkswagen	Trope	Substitution	Metonym	Incorporation of the characteristic of designating the object by something closely associated with it, thus categorizing it into Metonym
35	Carefree bachelor to caring husband. Change is a wonderful thing.	Ford Figo	Trope	Destabilization	Metaphor	Comparison between two unlikely things thus categorizing into Metaphor
36	Those days won't come back. Nor will those huge parking spots.	Nissan Micra	Trope	Substitution	Ellipsis	Deliberate omission/ leaving a sentence incomplete for readers' comprehension. So ellipsis

37	Moves like music	Nissan Evalia	Scheme and Trope	Repetition/ Destabilization	Assonance and Chime Synesthesia	Repetition of same consonant sound in the initial position and synesthesia as it used an experience from one of our five senses to describe something from a different sense.
38	Attention Assist	Volkswagen	Scheme	Repetition	Chime	Chime because in Attention Assist we observe the recurrence of the vowel A right in the beginning of the both the words.
39	The CAAAR. Now Available in Diesel	Nissan Sunny	Scheme	Repetition	Assonance	Repetition of Alphabet A resulted in Assonance.
40	Different Fuel. Same spirit.	Porsche	Scheme	Reversal	Antithesis & Hyperbaton	Use of Antithetical words like different and same resulted in antithesis and hyperbaton as it reversed the usual word order in sentence/phrase for emphasis
41	The key to life is no key	Nissan Micra	Scheme	Reversal	Anti-thesis	Use of Antithetical words like key and No key lead to antithesis

42	Take a test drive without a single drop of fuel	Ford	Trope	Destabilization	Paradox	Paradox as it appears to be contradictory.
43	Think Blue. Win Blue	Volkswagen	Scheme	Repetition	Rhyme	Rhyme because of repetition of the word blue at the end of the phrases.

Step 3.4: Analyzing the Document

After the framing of hypothetical statements, the content validity of the statements was done by the panel members. As mentioned by Heffner, C.L. (2004) content validity is concerned with a test's ability to include or represent all of the content of a particular construct. It was further stated that besides expert opinion there is no easy way to determine content validity.

As stated by Lynn (1986), content validity is a two stage process and it involved development of hypothetical statements followed by the judgement of the panel. Content validity of the hypothetical statements based on the taxonomy model was checked by engaging 4 experts of English Language. The taxonomy was provided to them with a brief on Figures of Speech namely Schemes and Tropes and their classification. The variation was identified in the Advertisement 11 i.e., of Mercedes Benz, where it was identified as hyperbole during the formation of hypothesis. But Parallelism and Assonance were added for emphasis to by the panel. Thus the variations were discussed and were rectified. Thus the identification of Schemes and Tropes in 43 taglines received 97.68% validity. The variations were discussed and were rectified.

Step 3.5: Building Analysis by Pre-writing

This step involves writing of the framed hypothetical statements into detailed analysis. The outcomes of this step will be discussed in the Findings and Discussions Chapter.

3.2.2. STAGE 2: ACHIEVING OBJECTIVE 2 - HYPOTHESIS TESTING

To achieve research objective 2 ,i.e., to study the impact of Figures of Speech used in Indian Automobile advertisements on the recall factor of the readers, Quantitative analysis will be taken up through Hypothesis Testing. The hypothesis for the study is to determine whether there existed any impact of the figures of rhetoric on the recall factor of the minds of the readers To recapitulate the Hypothesis statements framed:.

H01: Figures of Speech used in the advertisements of automotive industry do not have an impact on the recall of the minds of the readers.

H11: Figures of Rhetoric used in the advertisements of automotive industry have an impact on the recall of the minds of the readers

For achieving objective 2, check the impact of language used in the advertisements on the recall of the minds, this hypothesis testing had

- ✓ Development of Questionnaire
- ✓ Validity of Questionnaire
- ✓ Reliability of the questionnaire
- ✓ Administration of the Questionnaire-Sample size
- ✓ Collection of data from respondents through Survey method

3.2.2.1. DEVELOPMENT OF QUESTIONNAIRE

To check the recall of the taglines based on the language, questionnaire was prepared which included the taglines of the 43 selected advertisements. Likert-scale uses fixed choice response formats and is designed to measure attitudes or opinions (Bowling, 1997; Burns & Grove, 1997). So Likert 5 point scale was used while preparing the questionnaire. To capture the contrasting characteristics of easily forgettable and very easy to recall, the contrast was implemented as a 5 point Likert Scale where 1 represented very easily forgettable, 2 being easily forgettable, 3 represented neither. Scale of 4 was marked for Easy to recall and 5 represented the scale, very easy to recall. The taglines of all 43 advertisements will be the questions, hence comprising of 43 items in the structured questionnaire as mentioned in table 5 below. Each tagline will be eliciting a response based on the 5 point Likert scale. Hence the scale of options looked like:

TABLE 5: STRUCTURE OF THE QUESTIONNAIRE

Sl. No.	Taglines	1	2	3	4	5
		Very Easily Forgettable	Easily Forgettable	Neither	Easy To Recall	Very Easy To Recall

It was a two page questionnaire which comprised of the 43 test items with the above mentioned scale of options for the response against each item. The respondents are asked to choose/tick the best option that best suited their response. The data so ensured will then be fed into suitable software to derive the results and interpret accordingly.

As the questionnaire consisted of the taglines of the advertisements published by the companies, the content validity of Schemes and Tropes in 43 taglines received 97.68% validity.

The variables used in the questionnaire are the 43 taglines that were used in the advertisement. The recall was tested based on the language used in these taglines.

3.2.2.2. THE RELIABILITY OF THE QUESTIONNAIRE

Reliability of a questionnaire is measuring the internal consistency of an instrument. Cronbach's alpha is the most common measure of internal consistency ("reliability"). It is most commonly used when we have multiple Likert questions in a survey/questionnaire that form a scale and when we wish to determine if the scale is reliable. In order to understand whether the questions in this questionnaire

all reliably measure the same latent variable (recall) a Cronbach's alpha and Spearman-Brown Coefficient were calculated.

So in this research we had 43 questions in the questionnaire which used 5 point Likert Scale to measure the recall. The reliability of the questionnaire is tested using the Cronbach's Alpha and Spearman-Brown Coefficient. The reliability statistics is calculated using the SPSS software. The statistics as per the software are as mentioned in tables 6 and 7.

TABLE 6: SPSS STATISTICS SHOWING THE RELIABILITY OF THE QUESTIONNAIRE

Reliability Statistics			
Cronbach's	Part 1	Value	.727
Alpha		N of Items	22 ^a
	Part 2	Value	.680
		N of Items	21 ^b
	Total N of Items		43
Correlation Between Forms			.711
Spearman-	Equal Length		.831
Brown	Unequal Length		.831
Coefficient			
Guttman Split-Half Coefficient			.829
<p>a. The items are: Ritz1, Ritz2, CIVICHONDA, TATANano, RangeRover1, SkodaFabia, SkodaYeti1, RollsRoyce, NewBMW6SeriesConvertible, RangeRover2, MercedesBenz1, Audi, TATAMotors, PAJERO, RenaultKOLEOS, ETIOSLiva, MercedesBenz2, CHEVROLET, VOLVO, MercedesBenz3, Ford, MercedesBenz4.</p>			
<p>b. The items are: ToyotaEtios, Fiat, MarutiSuzukiSX4, BMW520d, SkodaYeti2, FordEndeavour, MarutisuzukiEstilo, ToyotaCamry, Toyota, MercedesBenz5, NissanEvalia1, Volkswagon1, FordFigo, NissanMicra, NissanEvalia2, Volkswagen2, NissanSunny, Porsche, NisanMicra, Ford2, Volkswagon3.</p>			

TABLE 7: SPSS STATISTICS SHOWING THE RELIABILITY OF THE QUESTIONNAIRE

Reliability Statistics			
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	Alpha	N of Items
.828	.829		43
Case Processing Summary			
Cases		N	%
	Valid	378	100.0
	Excluded ^a	0	.0
	Total	378	100.0
a. Listwise deletion based on all variables in the procedure.			

For reliability the value of cronbach Alpha is 0.828 thus showing consistency. This indicates strength in the reliability. We can state that this questionnaire reliably measured the same latent variable (recall).

3.2.2.3. ADMINISTRATION OF THE QUESTIONNAIRE-SAMPLE SIZE

Yamane (1967) suggested formula for calculation of sample size. According to him, for a 95% confidence level and $p = 0.5$, size of the sample should be

$$n = \frac{N}{1 + N(e^2)}$$

where, N is the population size and e is the level of precision. This formula is used for calculation of the same size population, in which N represented the population of Dehradun with $\pm 5\%$ precision. Assuming 95% confidence level and $p = 0.5$, we got the sample size as 400. Any individual whose age was above 18 years and who is a graduate was eligible to be a respondent to the questionnaire.

Respondents viewed the print advertisements based on the structured questionnaire. These advertisements were viewed by the respondents in a cohort of 22 +21. The respondents viewed each advertisement for more than 2.75 seconds (Metacom, 2009) and the respondents were asked to mark the recall based on the language used in the taglines. The process was repeated after a break of 5 minutes. The data was collected only once during the survey.

Questionnaire was floated to 430 respondents out of which 378 questionnaires were acceptable and the rest did not qualify due to incomplete responses. The results will be discussed in the Findings and Discussions Chapter.

3.2.3. STAGE 3: FOR ACHIEVING OBJECTIVE 3 – DEVELOPMENT OF FRAMEWORK

In this stage, an enhanced framework which includes Figures of speech in the Aaker's Brand Identity Model (1996) will be created. In Aaker's Brand Identity Model (1996), with focus on Brand as symbol, only 'visual Imagery and Metaphors' were only included. So this study tries to enhance the framework of Brand Identity Model (1996). This will be taken up in the discussions chapter.

The next chapter focuses on the findings of objective 2 i.e., to study the impact of Figures of speech used on the impact and objective 3 i.e., to create a Brand as a symbol framework model. Chapter details about the Data analysis of the questionnaire administered. This will be followed by the hypothesis testing to verify the impact of the language used on the recall of the advertisements.

CHAPTER 4
FINDINGS AND DISCUSSIONS

This chapter reveals the findings of the objectives framed during the research process. It discusses the role of language in recall testing and the results so received through hypothesis testing, showing the impact of the language used in the advertisements on the recall. This chapter creates an understanding that, language used in the advertisements adds on to enhance the identity of the brand among the readers. Figure 32 recapitulates the research plan.



FIGURE 32: DETAILED RESEARCH PLAN FOR ACHIEVING OBJECTIVE 1

4.1. FINDINGS OBJECTIVE 1

Recapitulation of research objective 1 i.e., to identify and analyze the Figures of speech used in Indian Print Automobile Advertisements. (January 2010-December 2013).

During the process identified the print advertisements that were published between 2010 and 2013 from online site Agency FAQ's which deals with information on advertising companies and Indian advertising industry. The time period was chosen as 2010 till 2013 because, as per the statistics mentioned by FICCI-KPMG REPORT 2013, Auto industry tops the list in the contribution of top categories advertised on print (by volumes) followed by Education sector in the second place. This identification resulted in 403 advertisements. based on the systematic sampling resulted in 80 Advertisements. The next stage involved the analysis of the figures of speech involved in those advertisements using the taxonomy of figures of speech. Out of these 80 advertisements, 43 advertisements qualified for the study and the rest of the 37 ads could not be included for the study due to the absence of the taglines (16) and few advertisements were repetitive(17) and 4 advertisements used no rhetoric. As the base of this research is to analyze the language used in taglines, so advertisements which did not meet this requirement were not included. These 43 advertisements were from the following companies/brand and the list is as given in Table 8.

**TABLE 8: NUMBER OF ADVERTISEMENTS BY DIFFERENT BRANDS IN THE
SELECTED SAMPLE**

Sl.No	Company/Brand	Number of Advertisements
1	Audi-	1
2	BMW	2
3	CHEVROLET	1
4	CIVIC(HONDA)	1
5	ETIOS Liva	1
6	Fiat	1
7	Ford	4
8	Maruti Suzuki	2
9	Mercedes Benz	5
10	Nissan	5
11	PAJERO	1
12	Porsche	1
13	Range Rover	2
14	Renault KOLEOS	1
15	Ritz	2
16	Rolls Royce	1
17	Skoda	3
18	Tata	2
19	Toyato	3
20	Volkswagon	3
21	Volvo	1
		43 Advertisements

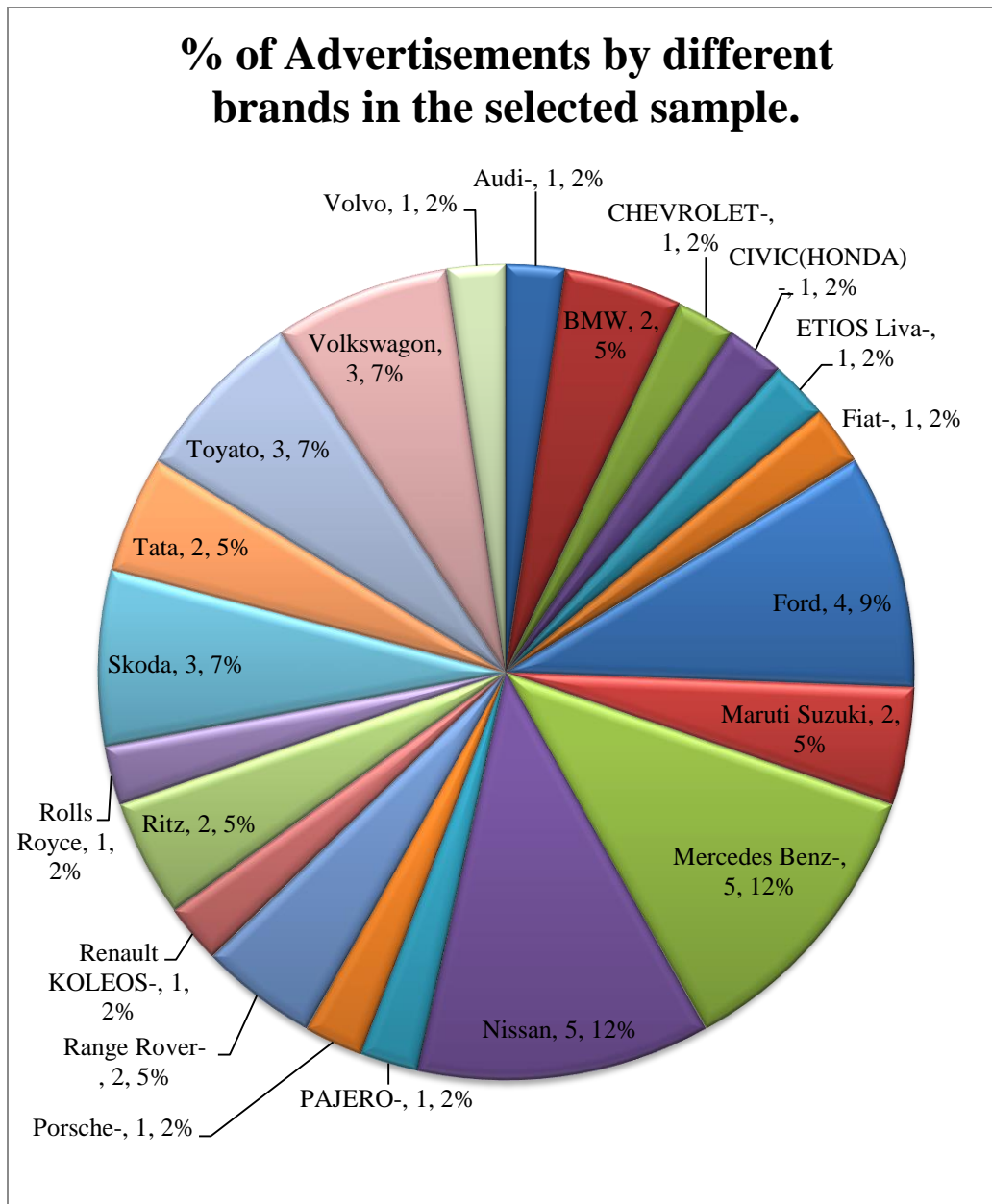


FIGURE 33: ADVERTISEMENTS BY DIFFERENT BRANDS IN THE SELECTED SAMPLE IN NUMBERS & PERCENTAGE

From the above Figure 33, it is inferred that the number of advertisements in the selected sample is contributed by Mercedes and Nissan as 12% each of the total selected sample followed by Ford company with 9%. The third position in the context of the share of advertisements is shared by Skoda, Toyota and

Volkswagen by attributing 7 % each. This was supplemented by 5 % of advertisements each from BMW, Maruti Suzuki, Range Rover, Ritz and Tata. This was complete with 2% of advertisements from each of these companies like Audi-Chevrolet, Civic(Honda), Etios liva, Fiat, Pajero, Porsche, Renault koleos, Rolls Royce and Volvo.

After the identification of the advertisements by these companies, the tabulation of these resulted in the following Table 9. There is a mention about this Table in the Research Methodology Chapter also.

TABLE 9: TABLE SHOWING THE SELECTED ADVERTISEMENTS FOR THE STUDY

Sl.No	Taglines	Brand(Company)
1	See more	Ritz (Maruti Suzuki)
2	Carry more	Ritz (Maruti Suzuki)
3	Don't just make a style statement. Drive it home.	CIVIC(HONDA)
4	We've built a car in which safety is part of standard equipment. You don't have to take our word for it though. Take your own.	TATA nano
5	Drive the next generation	Range Rover
6	Style shouts. Pedigree whispers.	Skoda Fabia
7	There's a shortcut to the TOP. Only it's not a paved road.	Skoda Yeti
8	Like nothing else on earth.	Rolls-Royce.
9	Inspiration flows	New BMW 6 Series Convertible
10	A thrilling drive in every detail	Range Rover
11	Two thirds of the Earth is covered in water. The rest is yours.	Mercedes-Benz

12	The corner office on the road	Audi
13	In the absence of a way, I better make one for myself. I am what drives me.	TATA Motors.
14	Fun is standard, The road is optional.	PAJERO
15	Power meets Pleasure	Renault KOLEOS
16	Love to Celebrate?	ETIOS Liva
17	Licence to thrill.	Mercedes-Benz
18	They race to the future even while standing still	CHEVROLET
19	If just the Scandinavian looks could heat it up, Think about the offer.	VOLVO
20	Fall in love in 4.5 Seconds	Mercedes-Benz(AMG)
21	India's most fuel efficient automatic sedan is here	Ford
22	Your heart beat rises. The price doesn't.	Mercedes Benz
23	Registrations Closed Throttles Open	Toyota Etios
24	Drive tomorrow's Technologies, Today.	Fiat
25	The Seat of Power	Maruti Suzuki SX4
26	Joy up. Consumption down.	BMW 520d
27	More Surprises per kilometer.(Govt.may hike diesel car rates by Rupees 2.5 lakh)	Skoda Yeti
28	Respect comes automatically to those in power.	Ford Endeavour.
29	IMPOSSIBLE IS POSSIBLE	Maruti suzuki Estilo
30	The Key to Leadership is vision, not convention.	toyota Camry
31	Waku-doki	Toyota
32	Transform the road	Mercedes Benz
33	Slide like Music-Easy to get in and out, with twin sliding doors	Nissan Evalia
34	The all-new Jetta. You'll do anything to	Volkswagon

	drive it.	
35	Carefree bachelor to caring husband. Change is a wonderful thing.	Ford Figo
36	Those days won't come back. Nor will those huge parking spots.	Nissan Micra
37	Moves like music	Nissan Evalia
38	Attention Assist	Volkswagen
39	The CAAAR. Now Available in Diesel	Nissan Sunny
40	Different Fuel. Same spirit.	Porsche
41	The key to life is no key	Nissan Micra
42	Take a test drive without a single drop of fuel	Ford
43	Think Blue.Win Blue	Volkswagon

After the identification of the advertisements, the next stage focused on analyzing the figures of speech involved. Based on the Research Methodology adopted, the qualitative analysis was carried out through the rhetorical analysis. The Expanded taxonomy model (Huhmann, 2008) was taken as the base for the qualitative research. As mentioned in the research methodology chapter the analysis of the advertisements for the presence of the Figures of speech, through Rhetorical Analysis approach had 5 steps. The initial four steps were discussed in detail in the Research Methodology chapter.

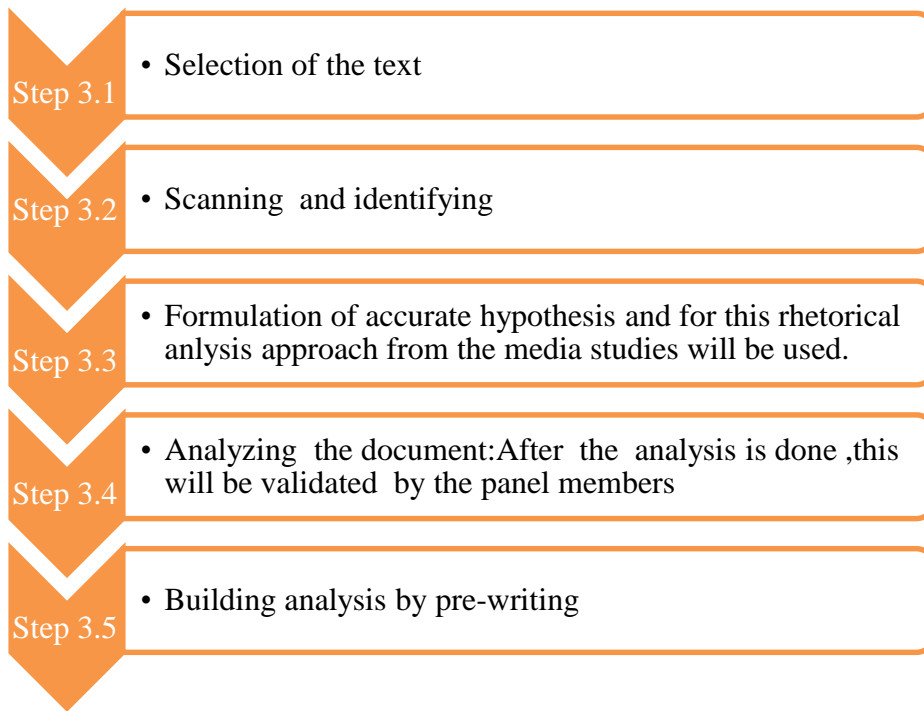


FIGURE 34: STEPS IN THE RHETORICAL ANALYSIS APPROACH

After the framing of the hypothetical statements (Step 3.3, discussed in research methodology chapter), Content validity of the hypothetical statements based on the taxonomy model was checked by engaging 4 experts of English Language. The taxonomy was provided to them with a brief on Figures of Speech namely Schemes and Tropes and their classification. The variation was identified in the Advertisement 11 i.e., of Mercedes Benz, where it was identified as hyperbole during the formation of hypothesis. But Parallelism and Assonance were added for emphasis by the panel. The variations were discussed and were rectified. Thus the identification of Schemes and Tropes in 43 taglines received 97.68% validity. The variations were discussed and were rectified.

It was found in the qualitative analysis that there is presence of both Schemes and Tropes in the taglines of the advertisements. Thus the analysis of figures of speech involved in these 43 advertisements resulted in the following Table 10.

TABLE 10 : FIGURES OF SPEECH USED IN THE SELECTED 43 ADVERTISEMENTS

Ad No.	Brand (Company)	Taglines	Figurative Mode	Rhetorical Operation	Figure of Speech
1	Ritz (Maruti Suzuki)	See more	Trope	Destabilization	Resonance
2	Ritz (Maruti Suzuki)	Carry more	Trope	Destabilization	Litotes
3	CIVIC (HONDA)	Don't just make a style statement. Drive it home.	Trope	Destabilization	Metaphor and Metonym
4	TATA nano	We've built a car in which safety is part of standard equipment. You don't have to take our word for it though. Take your own.	Trope	Destabilization	Litotes and Irony
5	Range Rover	Drive the next generation	Trope	Destabilization	Ellipsis and Litotes

6	Skoda Fabia	Style shouts. Pedigree whispers.	Scheme & Trope	Repetition and Destabilization	onomatopoeia and Syllepsis
7	Skoda Yeti	There's a shortcut to the TOP.Only it's not a paved road.	Scheme & Trope	Repetition and Destabilization	Chime and Parody
8	Rolls-Royce.	Like nothing else on earth.	Trope	Substitution	Hyperbole
9	New BMW 6 Series Convertible	Inspiration flows	Trope	Destabilization	Syllepsis
10	Range Rover	A thrilling drive in every detail	Scheme	Repetition	Alliteration
11	Mercedes- Benz	Two thirds of the Earth is covered in water. The rest is yours.	Scheme & Trope	Repetition and Substitution	Assonance leading to Parallelism (Scheme) & Hyperbole(Trope)
12	Audi	The corner office on the road	Scheme	Reversal	Antithesis
13	TATA Motors.	In the absence of a way, I better make one for myself. I am what drives me.	Trope	Substitution	Epanorthosis and Periphrasis

14	PAJERO	Fun is standard, The road is optional.	Trope	Destabilization	Syllepsis
15	Renault KOLEOS	Power meets Pleasure	Scheme	Repetition	Chime
16	ETIOS Liva	Love to Celebrate?	Trope	Substitution	Rhetorical Question
17	Mercedes-Benz	License to thrill.	Scheme & Trope	Destabilization and Substitution	Paradox and Eupheistic
18	CHEVROLET	They race to the future even while standing still	Trope	Substitution and Destabilization	Hyberbole and Paradox for emphasis
19	VOLVO	If just the Scandinavian looks could heat it up, Think about the offer.	Trope	Destabilization	Synesthesia
20	Mercedes-Benz(AMG)	Fall in love in 4.5 Seconds	Trope	Destabilization	Synesthesia
21	Ford	India's most fuel efficient automatic sedan is here	Trope	Substitution	Metonym

22	Mercedes Benz	Your heart beat rises. The price doesn't.	Scheme	Reversal	Antithesis and Hyperbaton
23	Toyota Etios	Registrations Closed Throttles Open	Scheme	Reversal	Antithesis and Hyperbaton
24	Fiat	Drive tomorrow's Technologies, Today.	Scheme	Repetition & Reversal	Chime, Antithesis and Hyperbaton
25	Maruti Suzuki SX4	The Seat of Power	Trope	Destabilisation	Metaphor and Metonym
26	BMW 520d	Joy up. Consumption down.	Scheme	Reversal	Antithesis and Hyperbaton
27	Skoda Yeti	More Surprises per kilometer.(Govt.may hike diesel car rates by Rupees 2.5 lakh)	Trope	Substitution	Hyperbole
28	Ford Endeavour.	Respect comes automatically to those in power.	Trope	Destabilization	Metaphor
29	Maruti Suzuki Estilo	IMPOSSIBLE IS POSSIBLE	Scheme	Reversal	Antithesis

30	Toyota Camry	The Key to Leadership is vision, not convention.	Scheme	Repetition	Chime
31	Toyota	Waku-doki	Scheme	Repetition	Chime
32	Mercedes Benz	Transform the road	Trope	Destabilization	Homonym
33	Nissan Evalia	Slide like Music- Easy to get in and out,with twin sliding doors	Scheme	Repetition	Chime, Parallelism and Metaphoric
34	Volkswagon	The all-new Jetta. You'll do anything to drive it.	Trope	Substitution	Metonym
35	Ford Figo	Carefree bachelor to caring husband. Change is a wonderful thing.	Trope	Destabilization	Metaphor
36	Nissan Micra	Those days won't come back. Nor will those huge parking spots.	Trope	Substitution	Ellipsis
37	Nissan Evalia	Moves like music	Scheme & Trope	Repetition/Destabilization	Assonance ,Chime and Synesthesia
38	Volkswagen	Attention Assist	Scheme	Repetition	Chime

39	Nissan Sunny	The CAAAR. Now Available in Diesel	Scheme	Repetition	Assonance
40	Porsche	Different Fuel. Same spirit.	Scheme	Reversal	Antithesis & Hyperbaton
41	Nissan Micra	The key to life is no key	Scheme	Reversal	Anti-thesis
42	Ford	Take a test drive without a single drop of fuel	Trope	Destabilization	Paradox
43	Volkswagen	Think Blue. Win Blue	Scheme	Repetition	Rhyme

The analysis of the advertisements from the Table 10, states that in the 43 advertisements chosen for the study, 22 advertisements worked on the principle of Tropes, 16 advertisements used Schemes, and 5 advertisements used combination of both Schemes and Tropes.

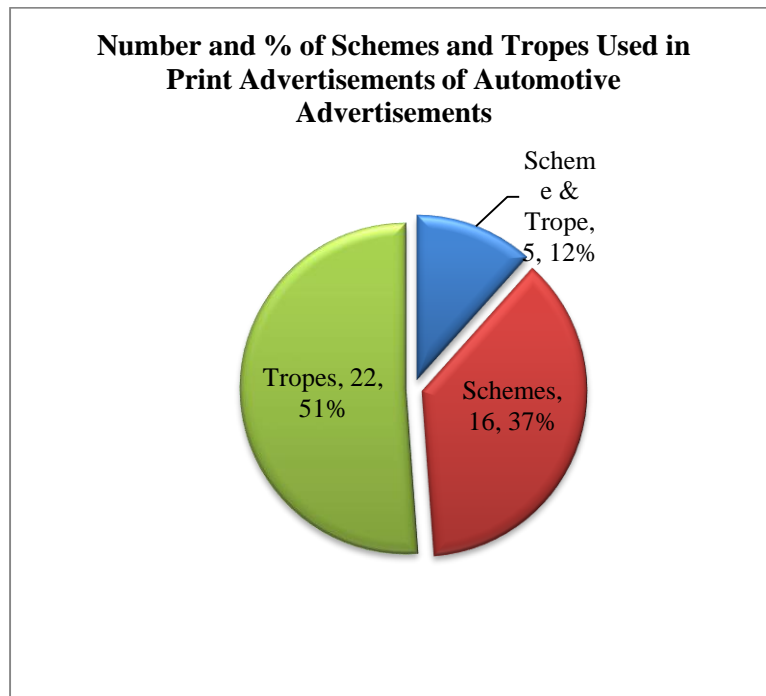


FIGURE 35: SCHEMES AND TROPES USED IN THE SELECTED 43 PRINT ADVERTISEMENTS OF AUTOMOTIVE ADVERTISEMENTS IN NUMBERS & PERCENTAGE

Figure 35 clearly states that 51% of the total advertisements i.e., 22 advertisements worked on the pattern of tropes which involved excess deviation. On the other hand 37% of the total advertisements i.e., 16 advertisements used Schemes which involved excess regularity and 12 % of advertisements i.e., 5 advertisements used the combination of both Schemes and Tropes.

4.2. SCHEMES USED IN THE ADVERTISEMENTS

In the words of Huhmann (2008), Schemes alter the arrangements of *elements* and the elements could include sounds, words, clauses etc. to create repeating (repetition schemes) or reversed patterns (i.e., reversal schemes). The analysis of the selected advertisements evidences that out of 43 advertisements chosen for the study, Schemes reversal was used in 7 advertisements. The pattern of Schemes repetition was found in 8 advertisements and both the patterns were used in 1 advertisement.

Schemes Reversal	7
Schemes Repetition	8
Schemes Reversal & Repetition	1

It clearly states that the pattern of Schemes, Reversal pattern was used in 7 advertisements whereas Schemes, Repetition pattern was used in 8 advertisements, and both Schemes, Repetition and Reversal was used in 1 Advertisement.

4.2.1. SCHEMES OF REPETITION

The schemes of repetition work on the pattern of evoking resemblance by repetition of similarity or continuity. Schemes work on the principle of repetition in the language system, whereby the word, the sound and the language used have a parallelism or repetition. Thus in schemes repetition there is an evidence of any of the pattern followed in the language which is visible such as a word, a sound or a phrase and even a statement altogether creating an emphasis.

TABLE 11: ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF SCHEMES & RHETORICAL OPERATION OF REPETITION

Ad No	Figurative Mode & Rhetorical Operation	Figure of Speech used in the Advertisement	Tagline	Brand (Company)
10	Scheme-Repetition	Alliteration	A thrilling drive in every detail	Range Rover
39	Scheme-Repetition	Assonance	The CAAAR.	Nissan Sunny
15	Scheme-Repetition	Chime	Power meets Pleasure	Renault KOLEOS
30	Scheme-Repetition	Chime	The Key to Leadership is vision, not convention.	Toyota Camry
31	Scheme-Repetition	Chime	Waku-doki	Toyota
38	Scheme-Repetition	Chime	Attention Assist	Volkswagen
33	Scheme-Repetition	Chime, Parallelism and Metaphoric	Slide like Music-Easy to get in and out, with twin sliding doors	Nissan Evalia
43	Scheme-Repetition	Rhyme	Think Blue. Win Blue	Volkswagen

From the Table 11, it can be inferred that Nissan Sunny and Range Rover with their Taglines (Advertisement Numbers: 10 and 39) *The CAAR* and *A thrilling drive in every detail* used Scheme-Repetition. Nissan Sunny's *The CAAR* is categorized as assonance, where the repetition of the vowel A twice, gave a different spelling to the word. Here the rhetoric worked both on the sound and the word order and used assonance for emphasis. Similarly Range Rover's *A thrilling drive in every detail* worked on the sound pattern and is categorized as alliteration.

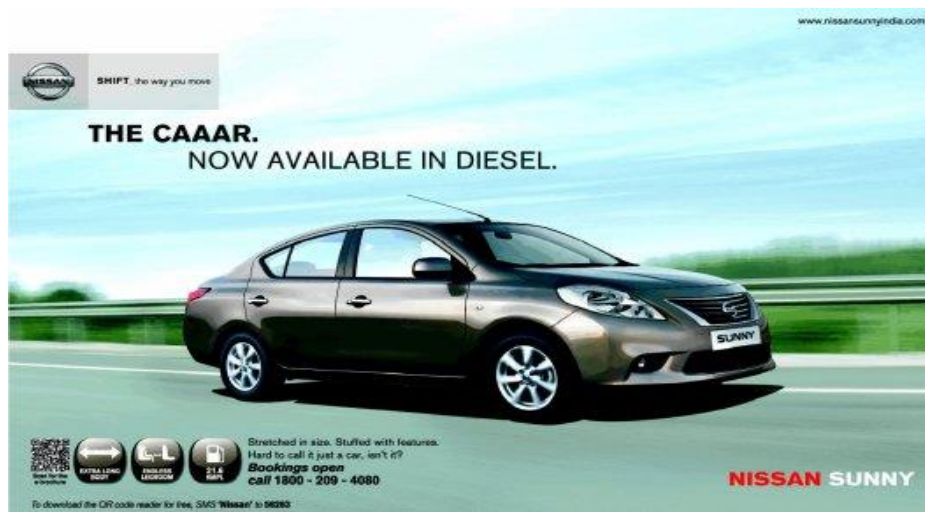


FIGURE 36: NISSAN SUNNY'S ADVERTISEMENT USING THE FIGURE OF SPEECH ASSONANCE (SOURCE AFAQS)

The other four advertisements constituted each advertisement from Renault Koleos, Toyota Camry, Toyota and Volkswagen. These advertisements worked on the principle of sound pattern of Chime. The taglines of these advertisements are *Power meets Pleasure*, *The Key to Leadership is vision, not convention*, *Waku-doki* and *Attention Assist*.

In the Power meets Pleasure the sound of the alphabet P is repetitive. Toyota Camry's tagline *The Key to Leadership is vision, not convention* the word order 'Sh' is found repetitive in the words Leadership, Vision and convention. Toyota's

Waku-doki is example of the figure of speech, Chime. The word waku-doki is both spoken and heard. It gives the sound of sudden drum beat that leads us to either tapping of feet or jumping with joy. The dictionary meaning defines it as a Japanese term for heightened anticipation and excited heart thumping (Economic times).In other words, it though targeted people of all the ages but emphasizes that whosoever rides it, is bound to get the feeling of waku-doki,



FIGURE 37: VOLKSWAGEN’S ADVERTISEMENT WITH THE TAGLINE ATTENTION ASSIST AND NISSAN EVALIA’S WITH TAGLINE SLIDES LIKE MUSIC (SOURCE AFAQS)

a Japanese term for energy. As mentioned in Figure 37, the advertisement of Volkswagen with the tagline *Attention Assist* we observe the repetition of vowel sounds. In *Attention Assist* we observe the recurrence of the vowel *A* right in the beginning of the both the words.

Adding on Nissan Evalis’s tagline *Slide like Music-Easy to get in and out, with twin sliding doors* (Refer Figure 37) has a repetitive word order reinforced by Metaphoric semblance there by having parallelism and metaphor.It also worked on the principle of sound pattern,thus categorising it to be a chime. So this is an example for perfect blend of, Parallelism, metaphoric and Chime.Finally,Volkswagen’s tagline *Think Blue,Win Blue* is a clear rhyme with

repetition of the word *blue* at the end of the phrases. The analysis of these advertisements can be summarised as follows.

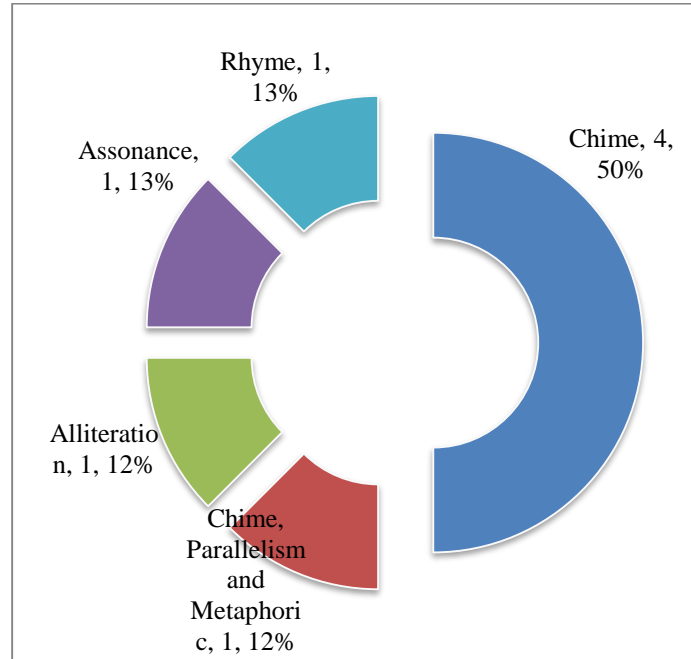


FIGURE 38: NUMBER AND % OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF SCHEMES & RHETORICAL OPERATION OF REPETITION IN 8 ADVERTISEMENTS

TABLE 12: NUMBER OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF SCHEME & RHETORICAL OPERATION OF REPETITION

Schemes-Repetition	Number of Advertisements
Chime	4
Chime, Parallelism and Metaphoric	1
Alliteration	1
Rhyme	1
Assonance	1

As seen in Figure 38 and Table 12, out of the 8 Advertisements that used the Figurative Mode of Schemes & Rhetorical Operation of Repetition, Rhyme, Assonance, Alliteration were used in one advertisement each. Chime was also used in one advertisement but it lead to Parallelism and Metaphorical effect. Pure Chime was used in four advertisements.

4.3. SCHEMES REVERSAL

Schemes reversal as the word suggests, works on the principle of contrast. Reversal evokes curiosity working on the principle of contrast. In the selected corpus of 43 advertisements 7 advertisements worked on the principle of schemes reversal. These are given in the Table 13 below.

TABLE 13: ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF SCHEMES & RHETORICAL OPERATION OF REVERSAL.

Ad No.	Figurative Mode & Rhetorical Operation	Figure of Speech used in the Advertisement	Taglines	Brand (Company)
12	Scheme-Reversal	Antithesis	The corner office on the road	Audi
29	Scheme-Reversal	Antithesis	IMPOSSIBLE IS POSSIBLE	Maruti Suzuki Estilo
41	Scheme-Reversal	Anti-thesis	The key to life is no key	Nissan Micra
22	Scheme-Reversal	Antithesis and Hyperbaton	Your heart beat rises. The price doesn't.	Mercedes Benz
23	Scheme-Reversal	Antithesis and Hyperbaton	Registrations Closed Throttles Open	Toyota Etios

26	Scheme- Reversal	Antithesis and Hyperbaton	Joy up. Consumption down.	BMW 520d
40	Scheme- Reversal	Antithesis and Hyperbaton	Different fuel. Same Sprit.	Porsche

The taglines of the advertisements as seen in the above table 13, Audi, Maruti Suzuki Estilo and Nissan Micra worked on this principle. Analysis of the taglines reveals the usage of antithetical words in the same sentence to create emphasis. Maruti Suzuki Estilo with the tagline *IMPOSSIBLE IS POSSIBLE* used antithesis as its rhetorical device. This advertisement used the words *IMPOSSIBLE* and *POSSIBLE* in the sentence evoking reversal. Similarly in Nissan Micra's *The key to life is no key* we observe the use of antithetical words like *key* and *no key*.

Correspondingly in the rest 4 advertisements of Mercedes Benz, Toyota Etios, BMW 520d and Porsche with their taglines *Your heart beat rises. The price doesn't, Registrations Closed Throttles Open, Joy up. Consumption down and Different fuel. Same Sprit* we observe the usage of the combination of the rhetorical devices antithesis and hyperbaton. Both antithesis and hyperbaton function on the arrangement of reversal and opposite word order in a usual or parallel structure of a sentence or a phrase. In other words the structure of the sentence is schematic as there is no reversal in its arrangement. Still this schematic is emphasized on the basis of reversal word order in the parallel structure of schematic sentence.

Mercedes-Benz the tagline *Your heart beat rises. The price doesn't* finds the first part of tagline stating *Your heart beat rises* follows the paralleled scheme of the second sentence structure *price doesn't* but this schematic structural arrangement is working on the placement of reversal word order in the individual sentence. We observe the usage of *beat rises* in the first sentence whereas we have *price doesn't* in contrary to rises.

We observe the same pattern followed in Toyota's *Registrations Closed Throttles Open*, BMW 520d *Joy up. Consumption down*, Maruti Suzuki's *Impossible is Possible* and finally when we observe Porsche's tagline *Different Fuel. Same spirit* the usage of antithesis and hyperbaton is very apparent. The usage of antithetical words like *beat rises. The price doesn't and* in Toyota's *Closed - Open*, BMW 520d *up- down*, Maruti Suzuki's *Impossible-Possible* and finally when we observe Porsche's tagline *Different- Same* and Nissan Micra's *the key to life is no key*. This marks the categorization into antithesis because of the usage of counterpoised words in parallel structures and also hyperbaton as it reverses the usual word order with in the sentence /phrase for emphasis. Thus emphasis is created to evoke curiosity categorizing it to hyperbaton.

TABLE 14: NUMBER OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF SCHEMES & RHETORICAL OPERATION REVERSAL

Schemes-Reversal	Number of Advertisements
Antithesis	3
Antithesis and Hyperbaton	4
Total number of advertisements	7

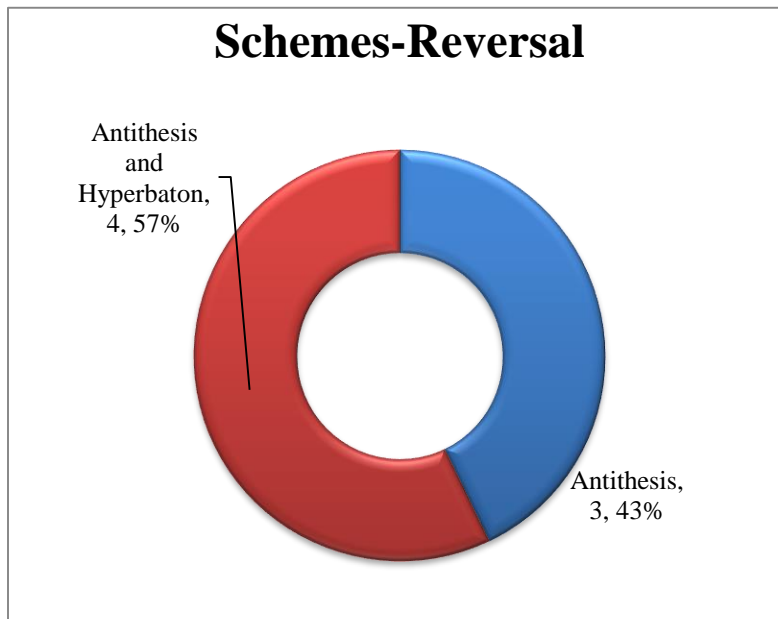


FIGURE 39: NUMBER AND PERCENTAGE OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE & RHETORICAL OPERATION OF SCHEMES-REVERSAL IN THE SEVEN ADVERTISEMENTS

From the above Table 14 & Figure 39, it is stated that out of the 7 advertisements that used Schemes in the reversal mode, the Figure of Speech Antithesis in combination with Hyperbaton was used in 4 Advertisements and pure antithesis was used in 3 advertisements.

4.4.SCHEMES-REPETITION & REVERSAL

Only one advertisement out of the 43 advertisements undertaken for the research, i.e., of FIAT falls under the category of Scheme of both repetition and reversal. The study of the tagline clearly shows the usage of both the sub categories of reversal and repetition as seen in Figure 40.

In the tagline, *Drive tomorrow's Technologies, Today* of Fiat, we note a strong emphasis on the alphabet 'T' evoking sound of 't' i.e., the figure of speech, chime.



FIGURE 40: ADVERTISEMENT OF FIAT USING BOTH SCHEME REPETITION & REVERSAL (SOURCE AFAQS)

And on the other hand, the usage of word order; *today* and *tomorrow* evoked a very strong antithetical and contradictory word order in the structure of the sentence, there by the usage of rhetorical device, antithesis. As it reversed the usual word order within a sentence for emphasis, it is categorised as using Hyperbaton. Thus this advertisement is categorized into Scheme with the usage of both the subcategories of repetition and reversal for more emphasis.

TABLE 15: ONE ADVERTISEMENT THAT USED SCHEME REPETITION & REVERSAL

Ad No.	Figurative Mode & Rhetorical Operation	Figure of Speech used in the Advertisement	Tagline	Brand (Company)
24	Scheme- Repetition & Reversal	Chime/ Antithesis and Hyperbaton	Drive tomorrow's Technologies, Today.	Fiat

Thus it is clear from Table 15, that only one advertisement used the Figurative mode of Scheme Repetition and Schemes Reversal. It can be summarized and seen in Figure 41 that, out of the 43 advertisements, the analysis of the selected advertisements evidences that out of 43 advertisements, Schemes reversal was used in 7 advertisements and the pattern of Schemes repetition was found in 8 advertisements and both the patterns were used in 1 advertisement.

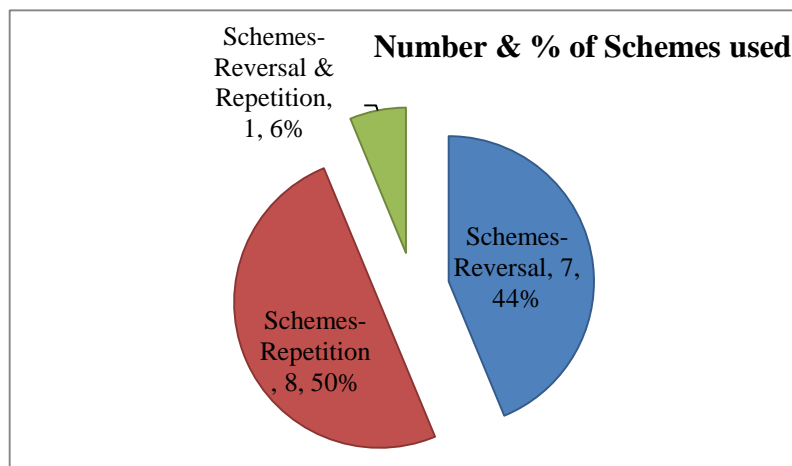


FIGURE 41: NUMBER AND % OF ADVERTISEMENTS THAT USED SCHEMES REVERSAL AND REPETITION

Tropes

The word Trope itself suggests, to divert or other direction. Thus language of rhetorical devices in tropes functions on dissimilarity. In system of language these features do not fall in sequence but are placed and they function out and away in a distinct formation. These do not work on similarity. Tropes are sub-categorized into Tropes- substitution and Tropes-Destabilization. McQuarrie and Mick [1999] elaborates that *Tropes* have literally false meanings, from which the intended meaning must be interpreted through simple substitution of intended for literal meaning (i.e., *substitution tropes*) or deciphered through greater cognitive effort (i.e., *destabilization tropes*).

TABLE 16 : NUMBER OF ADVERTISEMENTS THAT USED TROPES IN THE SELECTED 43 ADVERTISEMENTS

Tropes -21	
Trope -Substitution	7
Trope-Destabilization	13
Trope -Substitution & Destabilization	1
Total Advertisements that Used tropes	21

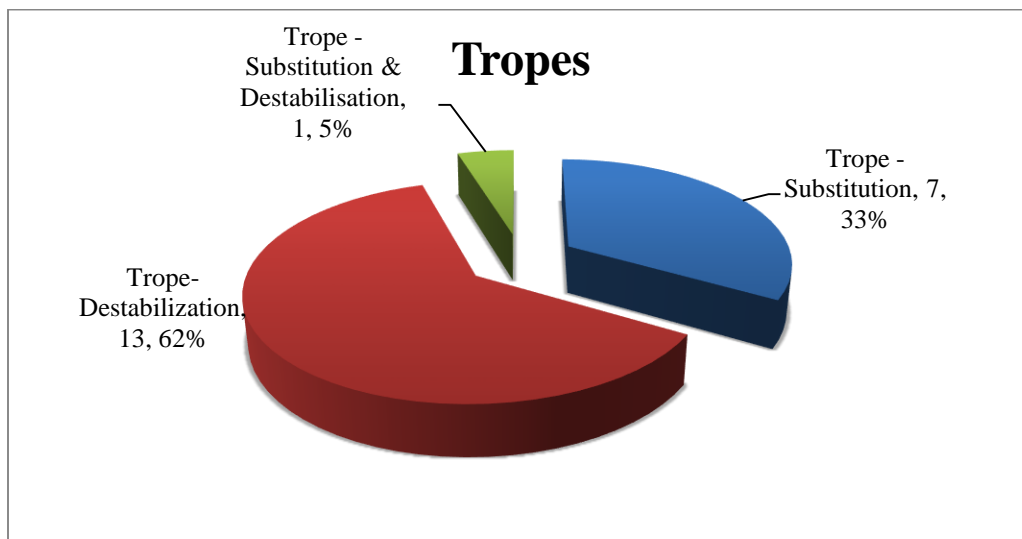


FIGURE 42: NUMBER & % OF ADVERTISEMENTS THAT USED TROPES SUBSTITUTION AND TROPES DESTABILIZATION IN THE SELECTED ADVERTISEMENTS

Thus it can be inferred from the above Table 16 and figure 42 that, out of the 43 advertisements taken up for the study 21 advertisements used Tropes. These 21 advertisements are further sub categorised as advertisements that used the

rhetorical operation Substitution 7, Destabilization 13 and advertisements that used both Substitution and Destabilization as 1.

4.5. Tropes Substitution

To interpret a substitution trope, one must replace what was uttered with what was meant. Tropes produced by substitution have a tightly constrained resolution (McQuarrie & Mick, 1996) as they have a single resolution, we can assert about the recipient relating a correction to what the communicator offers (Fogelin, 1988).

The principle of pre-established relationship plays a vital role in the tropes of substitution. These pre-established relationships bear four dimensions. These four dimensions spread across exaggerated/understatement claims, absence/plentitude of expressions, strong/weak assertive force and part/whole relations.

TABLE 17: ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF TROPES & SUBSTITUTION

Ad No	Figurative mode Rhetorical operation	Figure of Speech used	Tagline	Brand (Company)
8	Trope-Substitution	Hyperbole	Like nothing else on earth.	Rolls-Royce.
27	Trope-Substitution	Hyperbole	More Surprises per kilometer.(Govt. may hike diesel car rates by Rupees 2.5 lakh)	Skoda Yeti
21	Trope-Substitution	Metonym	India's most fuel efficient automatic sedan is here	Ford
34	Trope-Substitution	Metonym	The all-new Jetta. You'll do anything to drive it.	Volkswagon
13	Trope-Substitution	Epanorthosis and Periphrasis	In the absence of a way, I better make one for myself. I am what drive me.	TATA Motors.

16	Trope- Substitution	Rhetorical Question	Love to Celebrate?	ETIOS Liva
36	Trope- Substitution	Ellipsis	Those days won't come back. Nor will those huge parking spots.	Nissan Micra

Observation of the presence of Tropes Substitution in this study, we realize that the advertisements falling under tropes substitution are Rolls-Royce, TATA Motors, ETIOS Liva, Ford, Skoda Yeti, Volkswagen, Nissan Micra as given in Table 17.

Out of these Rolls-Royce and Skoda-Yeti with their tagline *Like nothing else on earth* and *More Surprises per kilometer.(Govt.may hike diesel car rates by Rupees 2.5 lakh)* can be subcategorized as hyperbole. In these advertising taglines we observe that the claims made sounded strictly impossible and thus leading to the rhetorical device hyperbole.

The advertisements of Ford and Volkswagen emphasizes on part/whole relations. The taglines *India's most fuel efficient automatic sedan is here* and *The all-new Jetta. You'll do anything to drive it* as given in Figure 43, are categorized as using Metonym.

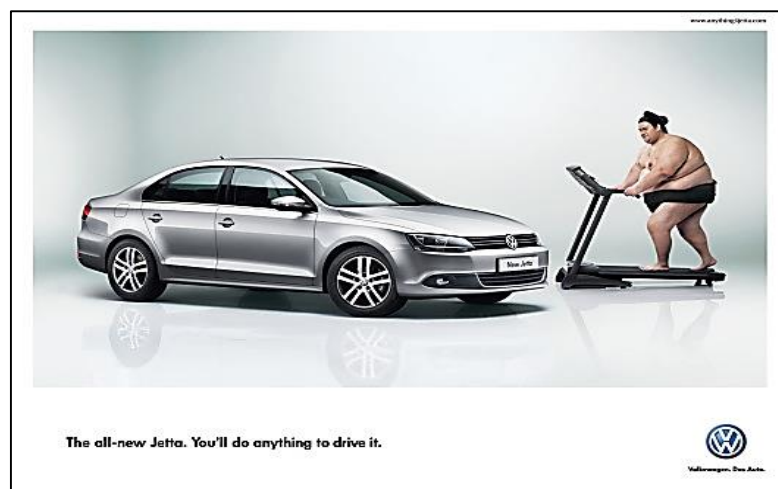


FIGURE 43: THE ADVERTISEMENT OF VOLKSWAGEN USING THE RHETORICAL OPERATION METONYM (SOURCE AFAQS)

ETIOS Liva with its tagline *Love to Celebrate?* uses the rhetorical device of rhetorical question. TATA Motors uses Epanorthosis and Periphrasis in its tagline

In the absence of a way, I better make one for myself. I am what drives me transforms a claim into doubt and also uses Periphrasis by substituting a proper noun for a related characteristic.

Finally the seventh advertisement of Nissan Micra with its tagline *Those days won't come back. Nor will those huge parking spots.* with plentitude of expression elements can be categorized using the rhetorical device Ellipsis.



FIGURE 44: ADVERTISEMENT OF NISSAN MICRA USING THE RHETORICAL OPERATION ELLIPSIS (SOURCE AFAQS)

In this we can clearly observe the deliberate omission of the sentence incomplete,for the readers to comprehend.

TABLE 18: NUMBER OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF TROPES AND RHETORICAL OPERATION OF SUBSTITUTION.

Trope –Substitution	Number of Advertisements
Metonym	2
Hyperbole	2

Ellipsis	1
Epanorthosis & Periphrasis	1
Rhetorical Question	1
Number of Advertisements	7

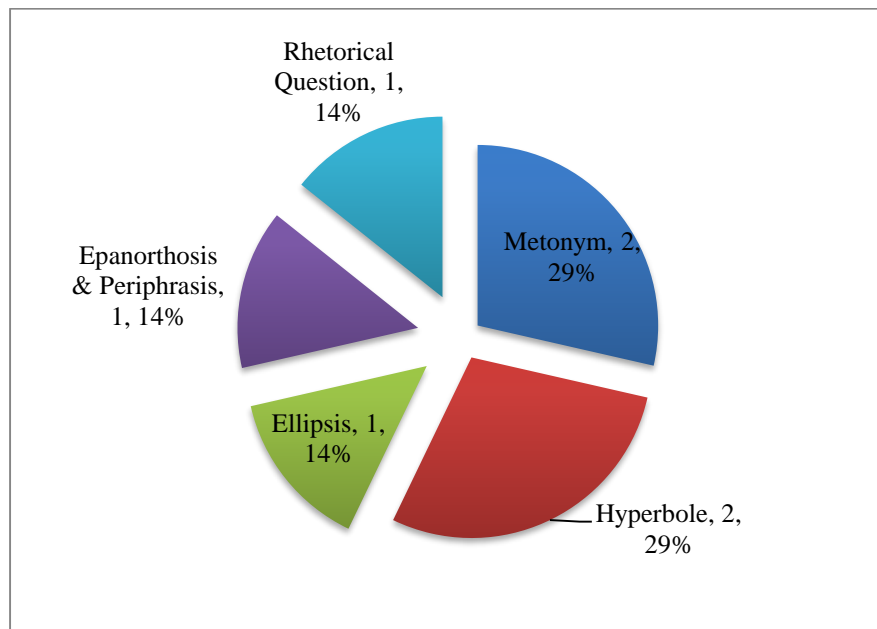


FIGURE 45: NUMBER & % OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF TROPES & RHETORICAL OPERATION OF SUBSTITUTION

It is observed from Figure 45 and Table 18 that out of the 7 advertisements that used the Figurative Mode of Tropes and Rhetorical operation of Substitution, Metonym was used in 2, Hyperbole was used in 2 advertisements. Ellipsis, Epanorthosis & Periphrasis and Rhetorical Question were used in 1 Advertisement of each category.

4.6.Tropes-Destabilization

Tropic operations involve a turn such that an expression takes on an unexpected or unconventional meaning. The rhetorical operation of tropes of destabilization selects an expression such that the initial context extracts its meaning indeterminate (Mc.Quarrie & Mick,1996).It means that multiple coexisting meanings are made available, none of which offers a final resolution.

Though both tropical operations involve extraction of unconventional meaning, tropes of destabilization create unsettlement. Thus with the use of the trope of destabilization, one means more than what is said and relies on the recipient to develop the implications.

In order to render multiple meanings plausible, these Tropes of destabilization may make use of relationships involving either opposition or similarity. The advertisements falling under tropes destabilization are 14 in number and one advertisement makes use of both tropes substitution and destabilization.

The advertisements falling under tropes destabilization are Ritz (Maruti Suzuki),Ritz (Maruti Suzuki),CIVIC(HONDA),TATA nanoRange Rover, New BMW 6 Series Convertible, PAJERO, VOLVO, Mercedes-Benz(AMG),Maruti Suzuki SX4,Ford Endeavour. Mercedes Benz and Ford Figo. Tropes of destabilization have a loosely constrained resolution. These tropical operations involve a turn so that it takes an unconventional or unexpected meaning.

TABLE 19: ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF TROPES AND RHETORICAL OPERATION OF DESTABILIZATION

Ad No	Figurative Mode & Rhetorical Operation	Figure of Speech used in the Advertisement	Tagline	Brand (Company)
1	Trope-Destabilization	Resonance	See more	Ritz (Maruti Suzuki)
9	Trope-Destabilization	Syllepsis	Inspiration flows	New BMW 6 Series Convertible
14	Trope-Destabilization	Syllepsis	Fun is standard, The road is optional.	PAJERO
19	Trope-Destabilization	Synesthesia	If just the Scandinavian looks could heat it up, Think about the offer.	VOLVO
20	Trope-Destabilization	Synesthesia	Fall in love in 4.5 Seconds	Mercedes-Benz(AMG)
25	Trope-Destabilization	Metaphor and Metonym	The Seat of Power	Maruti Suzuki SX4
3	Trope-Destabilization	Metaphor and Metonym	Don't just make a style statement. Drive it home.	CIVIC(HONDA)
28	Trope-Destabilization	Metaphor	Respect comes automatically to those in power.	Ford Endeavour.

35	Trope- Destabilization	Metaphor	Carefree bachelor to caring husband. Change is a wonderful thing.	Ford Figo
42	Trope- Destabilization	Paradox	Take a test drive without a single drop of fuel	Ford
32	Trope- Destabilization	Homonym	Transform the road	Mercedes Benz
2	Trope- Destabilization	Litotes	Carry more	Ritz (Maruti Suzuki)
4	Trope- Destabilization	Litotes and Irony	We've built a car in which safety is part of	TATA nano standard equipment. You don't have to take our word for it though. Take your own.
5	Trope- Destabilization	Ellipsis and Litotes	Drive the next generation	Range Rover

From the table 19, observation of the advertisements of Ford endeavor and Ford Figo we understand that these two advertisements use Metaphoric rhetorical operation, New BMW 6 series Convertible and Pajero can be categorized under the rhetorical device Syllepsis. The advertisements of VOLVO and Mercedes Benz (AMG) uses an experience from one of our five senses and can be categorized under the rhetorical device synesthesia.

Civic Honda and Maruti Suzuki SX4 uses combination of rhetoric devices Metaphor and Metonym. As in both the advertisements we observe comparison between two unlikely things thus categorizing into Metaphor and by incorporating the characteristic of designating the object by something closely associated with

it, thus categorizing it into Metonym. Another advertisement of Mercedes Benz with the body copy of the text *Transform the Road* can be categorized as Homonym. *Take a test drive without a single drop of fuel is* categorised as paradox and the body copy of the text of TATA Nano with exaggerated understatement is categorized as Litotes.

TABLE 20: NUMBER OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF TROPES & RHETORICAL OPERATION OF DESTABILIZATION

Trope-Destabilization	No. of Advertisements
Ellipsis & Litotes	1
Litotes	1
Litotes & Irony	1
Metaphor	2
Metaphor and Metonym	2
Paradox	1
Syllepsis	2
Synesthesia	2
Homonym	1
Resonance	1
Total Number of Advertisements	14

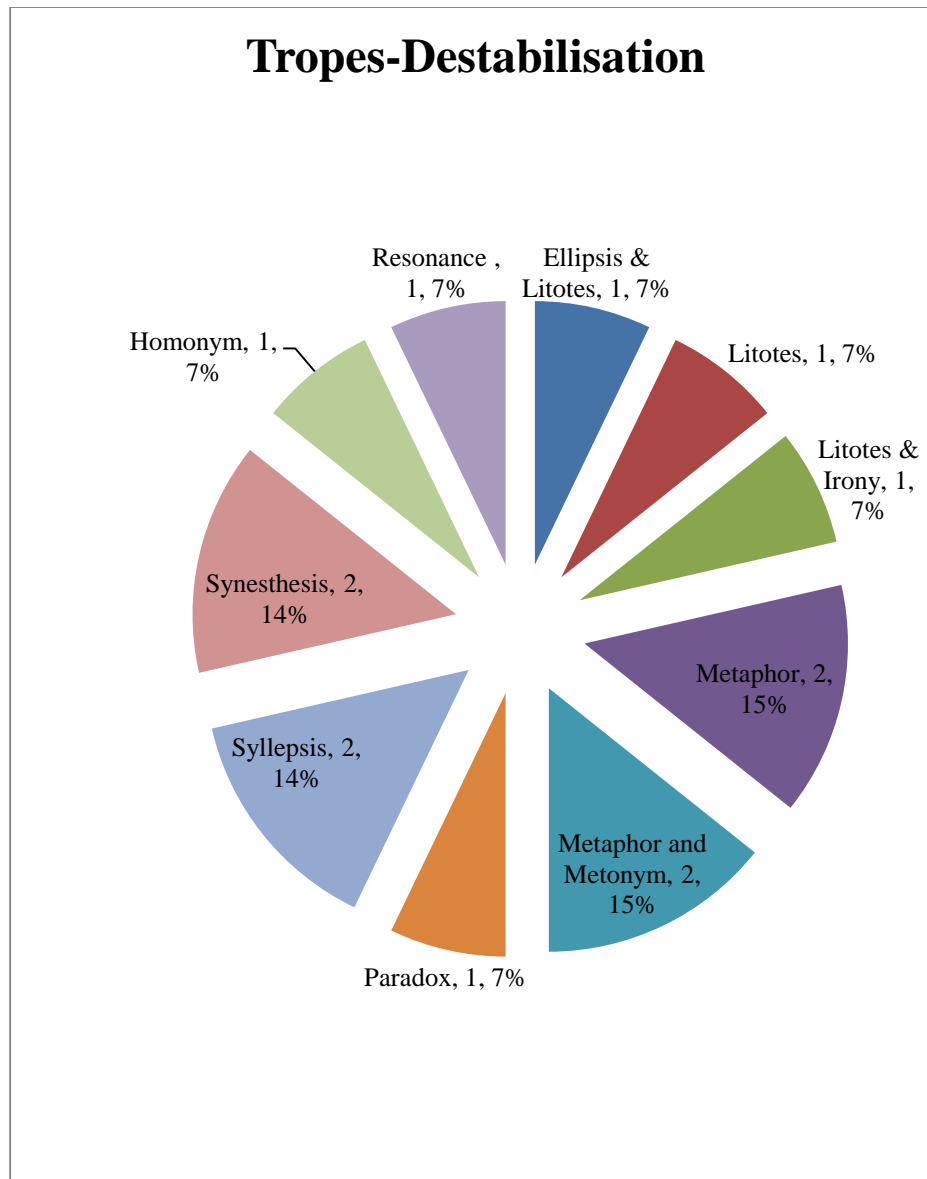


FIGURE 46: PERCENTAGE OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF TROPES & RHETORICAL OPERATION OF DESTABILIZATION

Thus out of the 14 advertisements that used Tropes and the Rhetorical operation of Destabilization, Metaphor was used in 2 and Metaphor and Metonym in combination were used in 2 advertisements and Syllepsis was used in 2 advertisements and Synesthesia was used in 2. Table 20 briefs about this.

Ellipsis & Litotes was used in 1 advertisement, Pure Litotes was used in 1 advertisement and Litotes in combination with Irony was used in 1 advertisement. Homonym and Resonance were used in 1 advertisement each. This is clearly given in Figure 46.

Use of both, Tropes, Substitution and Destabilization in the advertisements:

In the 43 advertisements taken up for the study, one advertisement made use of the figurative mode Trope coupled with both the Rhetorical operations of



Figure 47: Advertisement that used both Trope Substitution and Trope Destabilization (Source AFAQS)

Destabilization and Substitution. The text in the advertisement given in Figure 47, deliberately exaggerates projecting that *They race to the future even while standing still*. It is categorized as hyperbolic statement as it makes a claim that is strictly impossible. Nothing in this universe can race to the future while standing still. So we see the use of the rhetoric device, hyperbole. On the other hand,

Paradox is capitalized on the relation of opposition by the usage of the words racing while standing still.

TABLE 21: ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF TROPES & RHETORICAL OPERATIONS OF SUBSTITUTION & DESTABILIZATION

Ad No	Figurative Mode & Rhetorical Operation	Figure of Speech used in the Advertisement	Tagline	Brand (Company)
18	Trope Substitution & Destabilization	Hyperbole and Paradox for emphasis	They race to the future even while standing still	CHEVROLET

Use of Combination of Figurative Modes -Schemes & Tropes in the Advertisements

To create more emphasis at times copywriters' blend the usage of both Schemes and Tropes to create the effect. Thus in the selected advertisements of 43, 5 advertisements used both Schemes and Tropes. In the advertisement of Skoda Fabia, the tagline *Style shouts. Pedigree whispers* we observe that both Scheme Repetition and Trope Destabilization are used. It used Scheme repetition with the figure of speech Onomatopoeia as it substituted sound for descriptive words and it is categorized as Trope Destabilization using the Figure of speech Syllepsis as there is change in the word meaning and due to the modification of different words. Similarly, the advertisement tagline of Skoda Yeti which runs as *There's a shortcut to the TOP. Only it's not a paved road* uses the Figurative Mode of Scheme and Trope with the rhetorical operations Repetition and Destabilization with the Figure of Speech,

Chime and Parody. It is categorized as Chime because of the repetition of same consonant sound and parody due to the satiric effect it was creating.

Two advertisements of Mercedes-Benz with the taglines *Two thirds of the Earth is covered in water. The rest is yours* used Scheme Repetition used Assonance leading to Parallelism and Trope Substitution used Hyperbole. Here we observe Assonance leading to Parallelism (Scheme) & Hyperbole (Trope). Assonance due to repetition of vowel sound and it is categorized as Hyperbole for exaggeration. The other advertisement of Mercedes-Benz with its tagline *License to thrill* used the Figurative mode of both Schemes and Tropes. It used Paradox as the statement made cannot be true as given but euphemistic as it substitutes milder expression word with a more coarse word. Finally Nissan Evalia's tagline *Moves like music* used the Figurative mode of both Schemes and Tropes. Usage of Scheme Repetition as it is observed that repetition of same consonant sound in the initial position and Trope destabilization with the use of Synesthesia. It is categorized as Synesthesia as it related to an experience from one of our five senses to describe something from a different sense.

TABLE 22: ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF BOTH SCHEMES & TROPES

Ad No.	Figurative Mode	Rhetorical Operation	Figure of Speech used in the Advertisement	Tagline	Brand (Company)
6	Scheme & Trope	Repetition and Destabilization	onomatopoeia and Syllepsis	Style shouts. Pedigree whispers.	Skoda Fabia
7	Scheme & Trope	Repetition and Destabilization	Chime and Parody	There's a shortcut to the TOP. Only it's not a paved road.	Skoda Yeti
11	Scheme & Trope	Repetition and Substitution	Assonance leading to Parallelism (Scheme) & Hyperbole (Trope)	Two thirds of the Earth is covered in water. The rest is yours.	Mercedes-Benz
17	Scheme & Trope	Destabilization and Substitution	Paradox and Eupheistic	License to thrill.	Mercedes-Benz
37	Scheme & Trope	Repetition & Destabilization	Assonance and Chime Synesthesia	Moves like music	Nissan Evalia

TABLE 23 : NUMBER OF ADVERTISEMENTS THAT USED THE FIGURATIVE MODE OF COMBINATION OF BOTH SCHEMES & TROPES

Scheme & Trope	No.of Advertisements
Onomatopatia and Syllepsis	1
Chime and Parody	1
Assonance leading to Parallelism(Scheme) & Hyperbole(Trope)	1
Paradox and Eupheistic	1
Assonance and Chime Synesthesia	1
Total Number of Advertisements	5

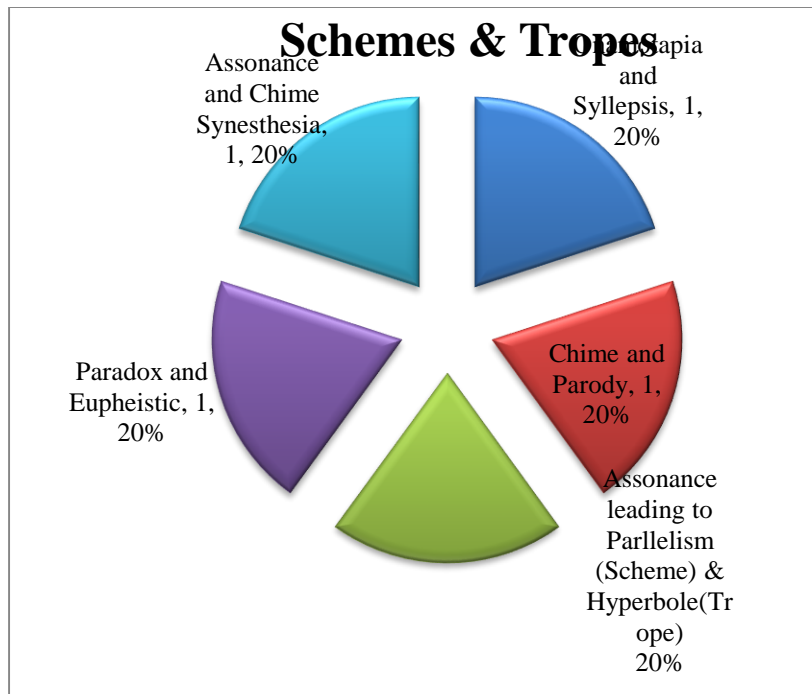


FIGURE 48: NUMBER & % OF ADVERTISEMENTS THAT USED BOTH SCHEMES & TROPES

It can be inferred from Figure 48 that out of the 43 advertisements, 5 advertisements used both Schemes and Tropes.

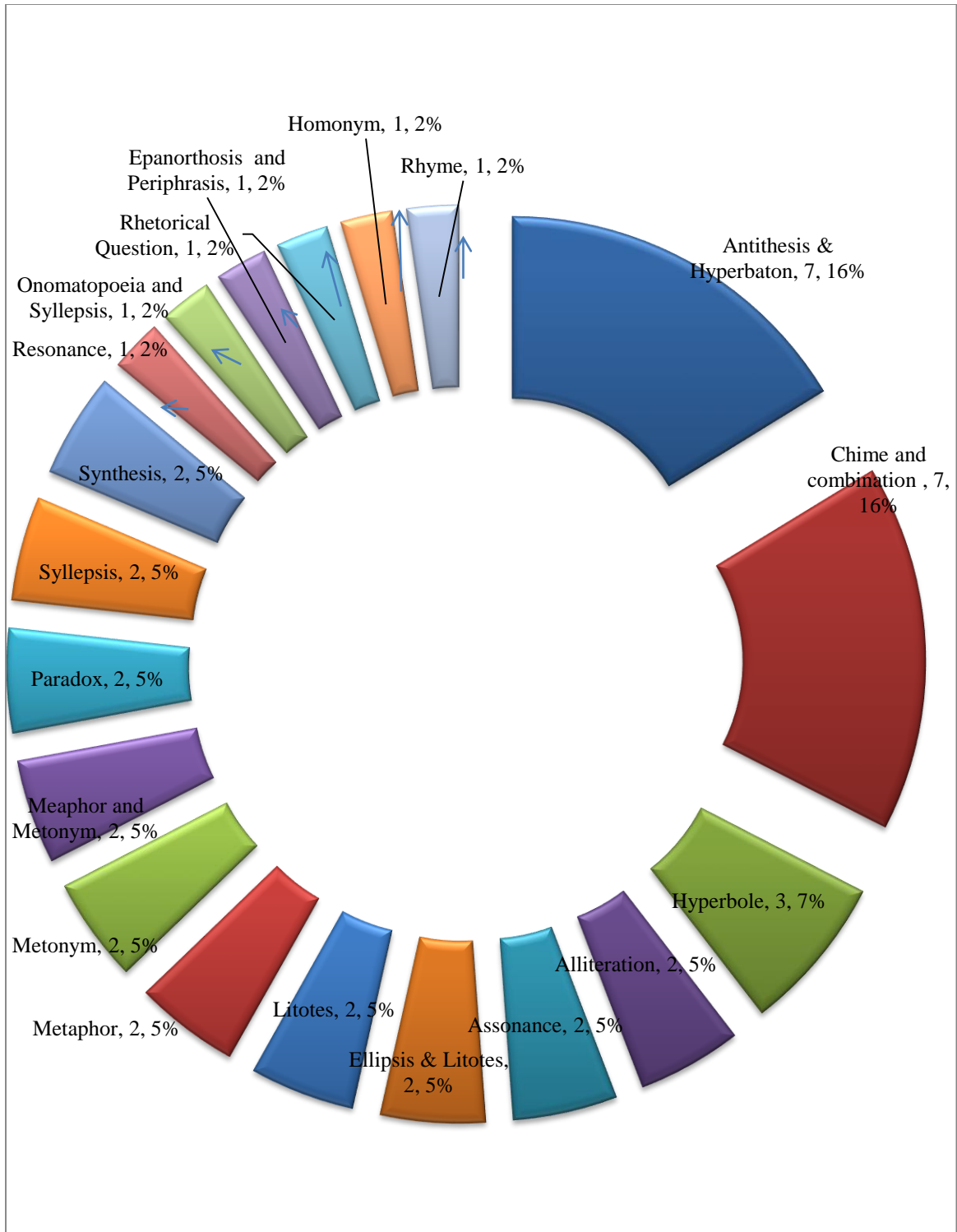


FIGURE 49: DISTRIBUTION OF FIGURES OF SPEECH USED IN THE SELECTED PRINT ADVERTISEMENTS OF AUTOMOBILE INDUSTRY (2010-2013) IN % AND NUMBERS

Figures of Speech Used	Scheme/Trope	Total Number of Advertisements
Antithesis & Hyperbaton	Scheme Reversal	7
Chime and combination	Scheme Repetition	7
Hyperbole	Trope substitution	3
Alliteration	Scheme-Repetition	2
Assonance	Scheme-Repetition	2
Ellipsis & Litotes	Trope Substitution & Destabilisation	2
Litotes	Trope-Destabilisation	2
Metaphor	Trope-Destabilisation	2
Metonym	Trope-Substitution	2
Meaphor and Metonym	Trope Substitution & Destabilisation	2
Paradox	Trope-Destabilisation	2
Syllepsis	Trope-Destabilisation	2
Synesthesia	Trope-Destabilisation	2
Resonance	Trope-Destabilisation	1
Onomatopoeia and Syllepsis	Scheme Repetition & Trope-Destabilisation	1
Epanorthosis and Periphrasis	Trope-Substitution	1
Rhetorical Question	Trope-Substitution	1
Homonym	Trope-Destabilisation	1
Rhyme	Scheme-Substitution	1
Total		43

Thus achievement of research objective 1, i.e., the identification and the analysis of the Figures of Speech used in Indian Print Automobile Advertisements, Qualitative analysis was done after identification of the advertisements using Rhetorical Analysis method. The findings reveal that Chime and Anti thesis + Hyperbaton were used by the copywriters extensively and Anthimeria, Idiom and periphrasis were not used at all.

The findings as mentioned in Figure 48 reveal that out of the 43 advertisements chosen for the study, 16% of the advertisements i.e., 7 advertisements used the Figure of Speech of Antithesis in combination with Hyperbaton. Similarly 16% of the advertisements i.e., 7 advertisements used the Figure of Speech of Chime in combination with Parody in one advertisement in combination with Antithesis in 1 Advertisement, With Hyperbaton in one advertisement, Parallelism and Metaphoric Chime in 1 advertisement and pure Chime was found in 3 Advertisements. Thus Chime in combination was used by 16% of the advertisements out of the selected 43 advertisements. So Antithesis and Chime were used in 16% of the advertisements individually and 32% of the advertisements cumulatively. The rest 68% of the advertisements comprised of 29 advertisements. Out of these 29 advertisements, 7 % of the advertisements (3 in number) used the Figure of Speech, Hyperbole.

Alliteration was used in 5% of the advertisements (2 in number), Assonance was used in 5% of the advertisements (2 in number), Ellipsis & Litotes was used in 5% of the advertisements (2 in number), Pure Litotes was used in 5% of the advertisements (2 in number), Metonym was used in 5% of the advertisements (2 in number), Paradox was used in 5% of the advertisements (2 in number), Syllepsis was used in 5% of the advertisements (2 in number), Synthesis was used in 5% of the advertisements (2 in number). Metaphor and Metonym were used in 5% of the advertisements individually leading to (2+ 2 in number) whereas the combination

of both Metaphor and Metonym were used in 2 advertisements leading to 5% of the advertisement.

Rest 12% of the advertisements amounting to 6 advertisements used Epanorthosis and Periphrasis (1 advertisement), Homonym(1 advertisement), Onomatopoeia and Syllepsis (1 advertisement),Resonance(1 advertisement),Rhetorical Question(1 advertisement) and Rhyme was used in 1 advertisement. The figure given below gives the picture of the Figures of speech used in the 43 advertisements.

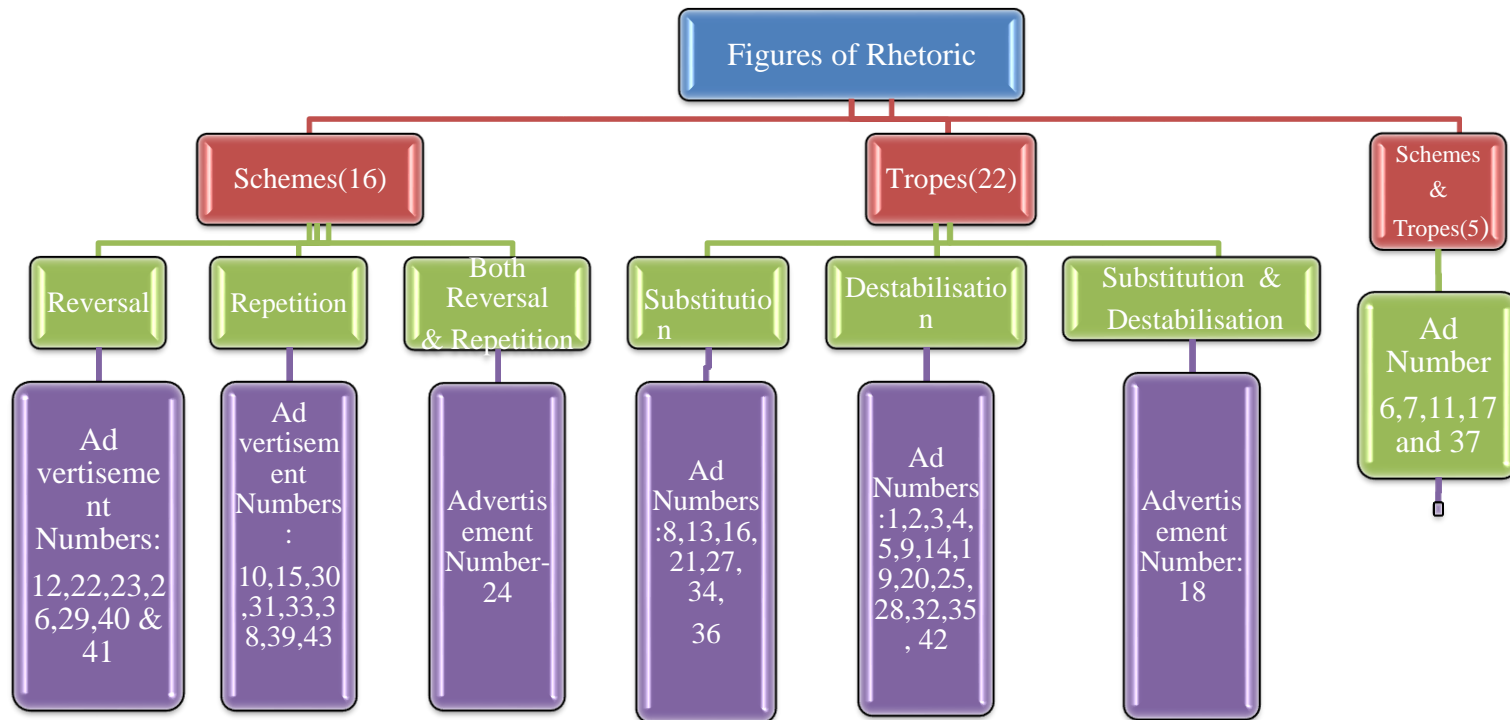


FIGURE 50: ADVERTISEMENTS THAT FELL UNDER SCHEMES, TROPES AND SCHEMES & TROPES

After the identification of Figures of Speech used in Indian Automobile advertisements published during 2010-2013, the next step involved the study of impact of these Figures of Speech on the recall of the readers. This involved the testing of the hypothesis. The testing of hypothesis answers the research objective 2. Quantitative analysis will be taken up through Hypothesis Testing. The hypothesis for the study is to determine whether there existed any impact of the figures of rhetoric on the recall factor of the minds of the readers.

To recapitulate the hypothetical statements framed:

H01: Figures of Speech used in the advertisements of automotive industry do not have an impact on the recall of the minds of the readers.

H11: Figures of Rhetoric used in the advertisements of automotive industry have an impact on the recall of the minds of the readers.

For achieving objective 2, to check the impact of language used in the advertisements on the recall of the minds, this hypothesis testing had

- ✓ Development of Questionnaire
- ✓ Validity of Questionnaire
- ✓ Reliability of the questionnaire
- ✓ Administration of the Questionnaire-Sample size
- ✓ Collection of data from respondents through Survey method
- ✓ Tabulation of the data and usage of appropriate tests for hypothesis testing.

The development of questionnaire, validity of questionnaire, reliability of the questionnaire and the administration of the Questionnaire was discussed in the

previous chapter Research Methodology. For the hypothesis testing the theoretical construct is based on the Expanded taxonomy model (Huhmann, 2008). In order to bridge the gap that lies between the theory and practical, data analysis plays a significant scientific role.

The data collected from 378 respondents will be analyzed for testing the recall based on the language will be seen in this chapter. The data analysis will see some descriptive statistics on the 378 data.

The Analysis:

There were 378 respondents in the study who gave their responses and the demographic profile is given as below Table 24 and Figure 51.

TABLE 24: DEMOGRAPHIC PROFILE OF THE RESPONDENTS-MALE & FEMALE

Respondents	N=378
Gender	
Male	256
Female	122

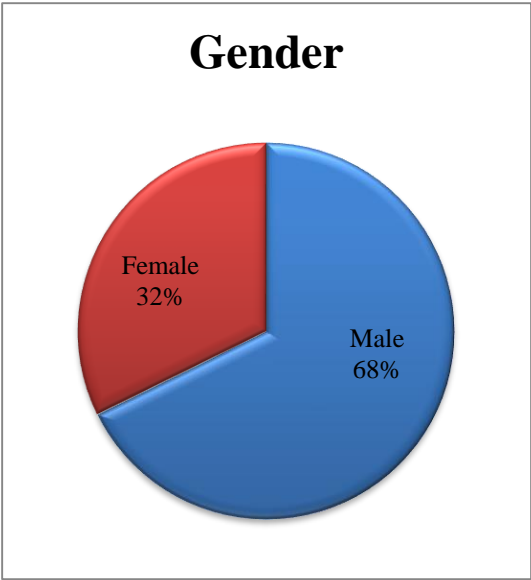


FIGURE 51: DEMOGRAPHIC PROFILE OF RESPONDENTS-MALE & FEMALE

TABLE 25: DEMOGRAPHIC PROFILE OF THE RESPONDENTS-AGE GROUPS

Age	N=378
18-24	209
25-30	59
31-35	42
36-40	44
40+	24

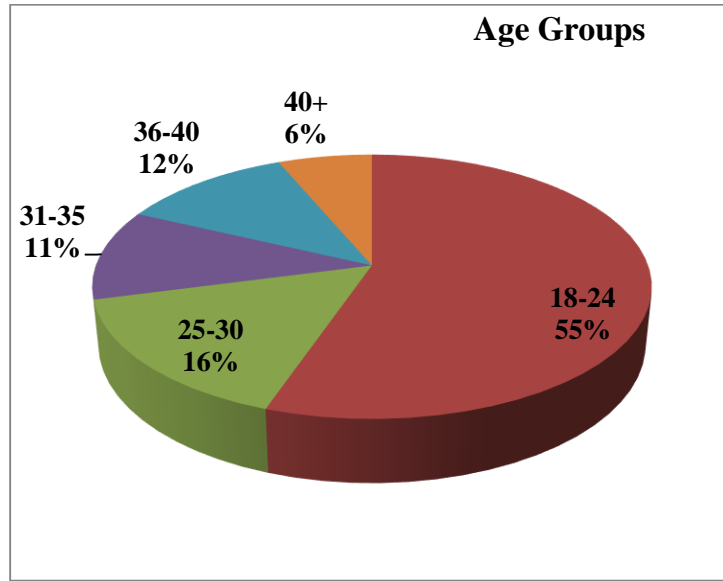


FIGURE 52: GRAPHICAL REPRESENTATION OF THE DEMOGRAPHIC PROFILE

There were a total of 378 respondents and it is interesting to note that the male accounted for a good 68% of the sample and the ratio of the female was 32% as seen in Figure 51.

The age categorization as seen in Figure 52, saw a majority of respondents in the 18-24 years age bracket. Thus the less than 30 years respondents made up a large chunk of 71% of the respondents. Further 11% of respondents fell into the age group of 31-35. Finally 6% of the respondents out of 378 i.e., 24 respondents

accounted to 40+ age bracket. The average time taken by the respondents to fill up the 2 page questionnaire ranged between 8 minutes and 10 minutes. The respondents were of Indian origin.

4.7. FINDINGS OBJECTIVE 2

To test the recall based on the language used in the Print advertisements, the questionnaire was floated and to present the recorded questionnaires in a methodical manner, it was sought to use MS Excel and SPSS software to compute the aspects so recorded. To verify whether the data is normally distributed the Skewness and kurtosis were calculated and are as mentioned below :

TABLE 26: DESCRIPTIVE STATISTICS										
	Descriptive Statistics									
		N	Minimum	Maximum	Mean	Std. Deviation	Skewness		Kurtosis	
Brand	Tag Line	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Ritz1	Seemore	378	1	5	3.29	1.308	-0.326	0.125	-1.082	0.25
Ritz2	Carrymore	378	1	5	3.33	1.199	-0.433	0.125	-0.704	0.25
CIVICHONDA	Dontjustmakeastylestate mentdriveithome	378	1	5	3.3	1.057	-0.282	0.125	-0.581	0.25
TATANano	Wevebuiltacarinwhichsaf etyispartofstandard equipmentYoudonthaveto takeourwordforitthoughta keyourown	378	1	5	3.14	1.365	-0.128	0.125	-1.227	0.25
RangeRover1	Drivethenextgeneration	378	1	5	3.96	1.038	-0.968	0.125	0.414	0.25
SkodaFabia	Styleshoutspedigreewhisp ers	378	1	5	3.55	1.181	-0.529	0.125	-0.648	0.25
SkodaYeti1	Theresashortcuttothetopo nlyitsnotapavedroad	378	1	5	3.31	1.244	-0.368	0.125	-0.867	0.25
RollsRoyce	Likenothingelseonearth	378	1	5	3.1	1.228	-0.139	0.125	-0.96	0.25
NewBMW6Ser	Inspirationflows	378	1	5	3.57	1.224	-0.553	0.125	-0.694	0.25

iesConvertible										
RangeRover2	Athrillingdriveineverydet ail	378	1	5	3.52	1.249	-0.535	0.125	-0.715	0.25
MercedesBenz 1	TwothirdsoftheEarthiscov eredinwaterTherestisyour s	378	1	5	3.76	1.225	-0.829	0.125	-0.324	0.25
Audi	Thecornerofficeontheroad	378	1	5	3.2	1.276	-0.169	0.125	-1.05	0.25
TATAMotors	IntheabsenceofawayIbette rmakeoneformyselfIamw hatdrivesme	378	1	5	3.99	1.15	-1.161	0.125	0.554	0.25
PAJERO	Funisstandardtheroadisop tional	378	1	5	3.58	1.264	-0.661	0.125	-0.651	0.25
RenaultKOLE OS	PowermeetsPleasure	378	1	5	3.56	1.196	-0.533	0.125	-0.639	0.25
ETIOSLiva	Lovetocelbrate	378	1	5	3.57	1.291	-0.569	0.125	-0.76	0.25
MercedesBenz 2	Licencetothrill	378	1	5	3.35	1.168	-0.336	0.125	-0.81	0.25
CHEVROLET	Theyracetothefutureeven whilestandingstill	378	1	5	3.25	1.292	-0.269	0.125	-0.973	0.25
VOLVO	IfjusttheScandinavianlook scouldheatitupthinkaboutt heoffer	378	1	5	3.45	1.327	-0.451	0.125	-0.969	0.25
MercedesBenz 3	Fallinlovein45Seconds	378	1	5	3.34	1.342	-0.338	0.125	-1.044	0.25

Ford	Indiasmostfuelefficientautomat omaticsedanishere	378	1	5	3.63	1.303	-0.595	0.125	-0.807	0.25
MercedesBenz 4	Yourheartbeatisesthepric edoesnt	378	1	5	3.75	1.216	-0.702	0.125	-0.52	0.25
ToyotaEtios	Registrationsclosedthrottl esopen	378	1	5	3.27	1.264	-0.189	0.125	-0.989	0.25
Fiat	Drivetomorrow'sTechnolo giesToday	378	1	5	4.18	1.117	-1.352	0.125	0.952	0.25
MarutiSuzukiS X4	TheSeatofPower	378	1	5	3.45	1.351	-0.467	0.125	-1.001	0.25
BMW520d	JoyupConsumptiondown	378	1	5	2.71	1.193	0.234	0.125	-0.761	0.25
SkodaYeti2	MoreSurprisesperkilomet erGovtmayhikedieselscarr atesbyrupees25lakh	378	1	5	3.15	1.189	-0.204	0.125	-0.898	0.25
FordEndeavour	Respectcomesautomatical lytothoseinpower	378	1	5	3.19	1.167	-0.21	0.125	-0.818	0.25
MarutisuzukiEs tilo	Impossibleispossible	378	1	5	3.81	1.21	-0.882	0.125	-0.175	0.25
ToyotaCamry	TheKeytoLeadershipisvis ionnotconvention	378	1	5	3.85	1.188	-0.838	0.125	-0.241	0.25
Toyota	Wakudoki	378	1	5	3.54	1.172	-0.503	0.125	-0.592	0.25
MercedesBenz 5	Transformtheroad	378	1	5	2.82	1.249	0.12	0.125	-0.959	0.25
NissanEvalial1	SlidelikeMusicEasytogeti	378	1	5	3.81	1.073	-0.683	0.125	-0.292	0.25

	nandoutwithtwinslidingdoors									
Volkswagon1	TheallnewjettaYoulldoanythingtodriveit	378	1	5	3.45	1.174	-0.457	0.125	-0.582	0.25
FordFigo	CarefreebachelortocaringhusbandChangeisawonderfulthing	378	1	5	3.44	1.205	-0.428	0.125	-0.754	0.25
NissanMicra	ThosedayswontcomebackNorwillthosehugeparkingspots	378	1	5	3.22	1.226	-0.247	0.125	-0.879	0.25
NissanEvalia2	Moveslikemusic	378	1	5	3.78	1.242	-0.743	0.125	-0.523	0.25
Volkswagen2	AttentionAssist	378	1	5	3.06	1.201	0.012	0.125	-0.936	0.25
NissanSunny	TheCAAARNowAvailableDiesel	378	1	5	3.54	1.331	-0.535	0.125	-0.901	0.25
Porsche	DifferentFuelSamespirit	378	1	5	3.56	1.288	-0.564	0.125	-0.784	0.25
Nisan Micra	Thekeytolifeisnokey	378	1	5	3.85	1.188	-0.838	0.125	-0.241	0.25
Ford2	Takeatestdrivewithoutasingledropofffuel	378	1	5	3.34	1.342	-0.338	0.125	-1.044	0.25
Volkswagon3	ThinkBlueWinBlue	378	1	5	3.63	1.303	-0.595	0.125	-0.807	0.25
	Valid N (listwise)	378								

The Kurtosis and Skewness as given in the above table indicated that the data is normally distributed. For the computation of results in the SPSS software the spaces between the words of taglines are not accepted. So we observe in the above table that the spaces between the words of taglines are purposely minimized.

Chi-Square Tests:

Analyzing the 43 taglines for the test of significance, the chi-square test is performed using the SPSS software. The results of chi-square are given in the table below. The tagline corresponding to the brand is evaluated.

TABLE 27-CHI-SQUARE VALUES

Brand	Tag Line	Chi-Square	df	Asymp. Sig.
Ritz1	Seemore	43.349 ^a	4	0
Ritz2	Carrymore	72.450 ^a	4	0
CIVICHONDA	Dontjustmakeastylestatementdriveithome	117.106 ^a	4	0
TATANano	Wevebuiltacarinwhichsafetyispartofstandard equipmentYoudonthavetotakeourwordforitthoughtakeyourown	8.032 ^a	4	0.09
RangeRover1	Drivethenextgeneration	201.127 ^a	4	0
SkodaFabia	Styleshoutspedigreewhispers	88.217 ^a	4	0
SkodaYeti1	Theresashortcuttothetoponlyitsnotapavedroad	49.434 ^a	4	0
RollsRoyce	Likenothingelseonearth	37.238 ^a	4	0
NewBMW6SeriesConvertible	Inspirationflows	75.889 ^a	4	0
RangeRover2	Athrillingdriveineverydetail	63.243 ^a	4	0
MercedesBenz1	TwothirdsoftheEarthiscoveredinwaterTherestisyours	129.963 ^a	4	0
Audi	Thecornerofficeontheroad	23.825 ^a	4	0

TATAMotors	IntheabsenceofawayIbettermakeoneformyselfIamwhatdrivesme	213.481 ^a	4	0
PAJERO	Funisstandardtheroadisoptional	98.058 ^a	4	0
RenaultKOLEOS	PowermeetsPleasure	78.138 ^a	4	0
ETIOSLiva	Lovetocelebrate	63.296 ^a	4	0
MercedesBenz2	Licencetothrill	76.497 ^a	4	0
CHEVROLET	Theyracetothefutureevenwhilestandingstill	26.418 ^a	4	0
VOLVO	IfjusttheScandinavianlookscouldheatitupthinkabouttheoffer	41.233 ^a	4	0
MercedesBenz3	Fallinlovein45Seconds	24.566 ^a	4	0
Ford	Indiasmostfueefficientautomaticsedanishere	77.503 ^a	4	0
MercedesBenz4	Yourheartbeatisesthepricedoesnt	107.529 ^a	4	0
ToyotaEtios	Registrationsclosedthrottlesopen	29.751 ^a	4	0
Fiat	DrivetomorrowTechnologiesToday	324.328 ^a	4	0
MarutiSuzukiSX4	TheSeatofPower	42.344 ^a	4	0
BMW520d	JoyupConsumptiondown	57.476 ^a	4	0
SkodaYeti2	MoreSurprisesperkilometerGovtmayhikedieselsarratesbyrupees25lakh	57.291 ^a	4	0
FordEndeavour	Respectcomesautomaticallytothoseinpower	62.026 ^a	4	0
MarutisuzukiEstilo	Impossibleispossible	138.799 ^a	4	0
ToyotaCamry	TheKeytoLeadershipisvisionnotconvention	140.783 ^a	4	0
Toyota	Wakudoki	80.254 ^a	4	0
MercedesBenz5	Transformtheroad	31.206 ^a	4	0
NissanEvalia1	SlidelikeMusicEasytogetinandoutwithtwinslidingdoors	143.402 ^a	4	0
Volkswagon1	TheallnewjettaYoulldoanythingtodriveit	75.704 ^a	4	0
FordFigo	CarefreebachelortocaringhusbandChangeisawonderfulthing	64.354 ^a	4	0
NissanMicra	ThosedayswontcomebackNorwillthosehugeparkingspots	42.265 ^a	4	0
NissanEvalia2	Moveslikemusic	116.630 ^a	4	0
Volkswagen2	AttentionAssist	43.720 ^a	4	0
NissanSunny	TheCAAARNowAvailableinDiesel	57.317 ^a	4	0
Porsche	DifferentFuelSamespirit	63.402 ^a	4	0

Nisan Micra	Thekeytolifeisnokey	140.783 ^a	4	0
Ford2	Takeatestdrivewithoutasingledropoffuel	24.566 ^a	4	0
Volkswagon3	ThinkBlueWinBlue	77.503 ^a	4	0

a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 75.6.

In the above table 27, it is observed that at 0.05 significance level with the freedom level 4, the chi-square value is 9.4888. Upon the analysis of the chi-squares values under this significance level and freedom level, we reject the alternate hypothesis in the variable 04 (TATA Nano) where as in the remaining 42 variables we accept alternate hypothesis. The table below mentions the variables that were accepted and the variable that did not meet the criteria as rejected.

TABLE 28: TABLE SHOWING THE ACCEPTANCE/REJECTION OF HYPOTHESIS

Ad. No	Brand,Company	Tagline	Categorization Scheme/Trope	Chi-Square Value	Significance	Accepted/Rejected
1	Ritz (Maruti Suzuki)	See more	Trope	43.349	0	Alternate hypothesis Accepted
2	Ritz (Maruti Suzuki)	Carry more	Trope	72.45	0	Alternate hypothesis Accepted
3	CIVIC(HONDA)	Don't just make a style statement.	Trope	117.106	0	Alternate hypothesis Accepted

		Drive it home.				
4	TATA Nano	We've built a car in which safety is part of standard equipment. You don't have to take our word for it though. Take your own.	Trope	8.032	0	Rejection of Alternate Hypothesis
5	Range Rover	Drive the next generation	Trope	201.127	0	Alternate hypothesis Accepted
6	Skoda Fabia	Style shouts. Pedigree whispers.	Scheme & Trope	88.217	0	Alternate hypothesis Accepted
7	Skoda Yeti	There's a shortcut to the TOP. Only it's not a paved road.	Scheme & Trope	49.434	0	Alternate hypothesis Accepted
8	Rolls-Royce.	Like nothing else on earth.	Trope	37.238	0	Alternate hypothesis Accepted

9	New BMW 6 Series Convertible	Inspiration flows	Trope	75.889	0	Alternate Accepted	hypothesis
10	Range Rover	A thrilling drive in every detail	Scheme	63.243	0	Alternate Accepted	hypothesis
11	Mercedes-Benz	Two thirds of the Earth is covered in water. The rest is yours.	Scheme & Trope	129.963	0	Alternate Accepted	hypothesis
12	Audi	The corner office on the road	Scheme	23.825	0	Alternate Accepted	hypothesis
13	TATA Motors.	In the absence of a way, I better make one for myself. I am what drives me.	Trope	213.481	0	Alternate Accepted	hypothesis
14	PAJERO	Fun is standard, The road is optional.	Trope	188.889	0	Alternate Accepted	hypothesis
15	Renault KOLEOS	Power meets Pleasure	Scheme	78.138	0	Alternate Accepted	hypothesis

16	ETIOS Liva	Love to Celebrate?	Trope	63.296	0	Alternate hypothesis Accepted
17	Mercedes-Benz	License to thrill.	Scheme & Trope	76.497	0	Alternate hypothesis Accepted
18	CHEVROLET	They race to the future even while standing still	Trope	26.418	0	Alternate hypothesis Accepted
19	VOLVO	If just the Scandinavian looks could heat it up, Think about the offer.	Trope	41.233	0	Alternate hypothesis Accepted
20	Mercedes-Benz(AMG)	Fall in love in 4.5 Seconds	Trope	24.566	0	Alternate hypothesis Accepted
21	Ford	India's most fuel efficient automatic sedan is here	Trope	77.503	0	Alternate hypothesis Accepted
22	Mercedes Benz	Your heart beat rises. The price doesn't.	Scheme	107.529	0	Alternate hypothesis Accepted

23	Toyota Etios	Registrations Closed Throttles Open	Scheme	29.751	0	Alternate Accepted	hypothesis
24	Fiat	Drive tomorrow's Technologies, Today.	Scheme	324.328	0	Alternate Accepted	hypothesis
25	Maruti Suzuki SX4	The Seat of Power	Trope	42.344	0	Alternate Accepted	hypothesis
26	BMW 520d	Joy up. Consumption down.	Scheme	57.476	0	Alternate Accepted	hypothesis
27	Skoda Yeti	More Surprises per kilometer.(Govt. may hike diesel car rates by Rupees 2.5 lakh)	Trope	57.291	0	Alternate Accepted	hypothesis
28	Ford Endeavour.	Respect comes automatically to those in power.	Trope	62.026	0	Alternate Accepted	hypothesis

29	Maruti suzuki Estilo	IMPOSSIBLE IS POSSIBLE	Scheme	138.799	0	Alternate Accepted	hypothesis
30	Toyota Camry	The Key to Leadership is vision, not convention.	Scheme	140.783	0	Alternate Accepted	hypothesis
31	Toyota	Waku-doki	Scheme	80.254	0	Alternate Accepted	hypothesis
32	Mercedes Benz	Transform the road	Trope	31.206	0	Alternate Accepted	hypothesis
33	Nissan Evalia	Slide like Music- Easy to get in and out, with twin sliding doors	Scheme	143.402	0	Alternate Accepted	hypothesis
34	Volkswagon	The all-new Jetta. You'll do anything to drive it.	Trope	75.704	0	Alternate Accepted	hypothesis
35	Ford Figo	Carefree bachelor to caring husband. Change	Trope	64.354	0	Alternate Accepted	hypothesis

		is a wonderful thing.					
36	Nissan Micra	Those days won't come back. Nor will those huge parking spots.	Trope	42.265	0	Alternate Accepted	hypothesis
37	Nissan Evalia	Moves like music	Scheme & Trope	116.63	0	Alternate Accepted	hypothesis
38	Volkswagen	Attention Assist	Scheme	43.72	0	Alternate Accepted	hypothesis
39	Nissan Sunny	The CAAAR. Now Available in Diesel	Scheme	57.317	0	Alternate Accepted	hypothesis
40	Porsche	Different Fuel. Same spirit.	Scheme	63.402	0	Alternate Accepted	hypothesis
41	Nissan Micra	The key to life is no key	Scheme	140.783	0	Alternate Accepted	hypothesis
42	Ford	Take a test drive without a single drop of fuel	Trope	24.566	0	Alternate Accepted	hypothesis

43	Volkswagon	Think Blue.Win Blue	Scheme	77.503	0	Alternate hypothesis Accepted
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Upon the analysis of the chi-squares values under these significance level and freedom level, we accept null hypothesis in the variable 04 (TATA Nano) where as in the remaining 42 variables accept alternate hypothesis. With the acceptance of alternate hypothesis in 42 out of 43 cases we can say that Figures of speech have an impact on the recall factor. Hence the achievement of objective 2, stating that figures of speech has an impact on the recall.

Findings Objective 3

To recapitulate the Objective 3

Research Objective 3: To create a Brand as Symbol framework of Aaker's Brand Identity on Figures of Speech.

Aaker (1996) a marketing professor at the University of California, in his popular book *Building Strong Brands* proposed a comprehensive brand identity planning model. Developing brand identity is developing unique set of brand associations implying a promise to customers. It also involves knowing what the brand stands and to express that identity effectively. To be more effective, a brand identity needs to resonate with customers, distinguish the brand from its challengers, and exemplify what the organization can and will do over a period of time. This model recommends that while building the brand identity, a four-fold perspective will help. With the help of this model, he suggested that companies should bear in mind the four different aspects of brand as a product, as an organization, as a person and as a symbol.

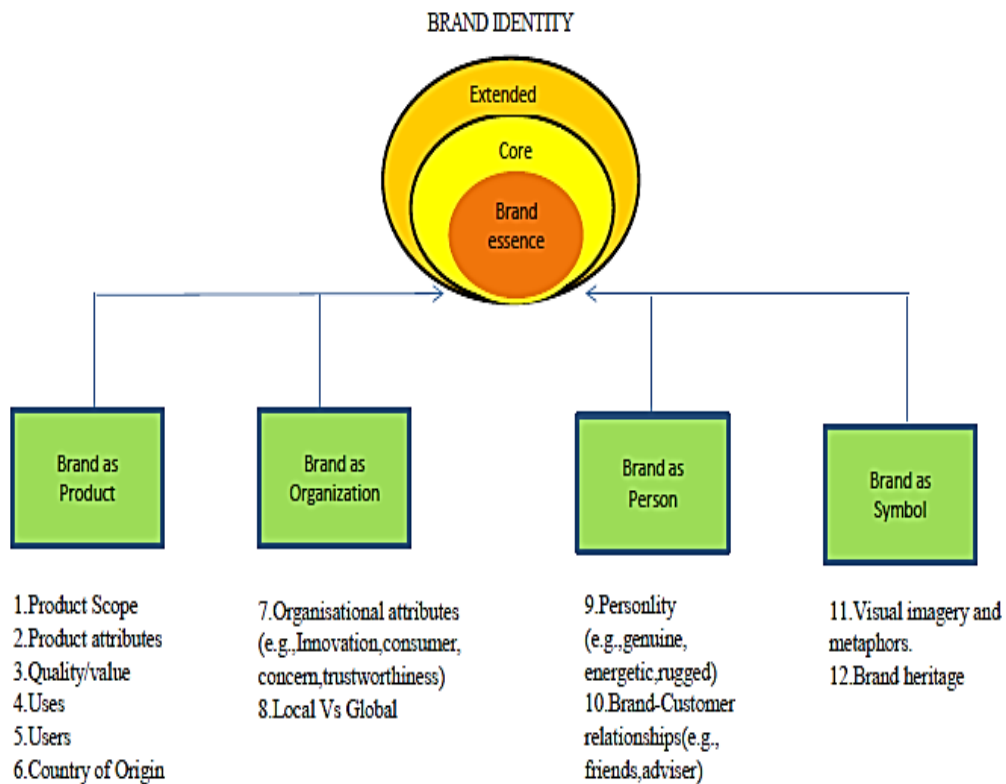


FIGURE 53: BRAND IDENTITY MODEL (AAKER, 1996)

Here in this model depicted in Figure 53 which focused on Brand as Symbol, Aaker (1996) addressed visual imagery and metaphors only. Metaphor here refers the metaphor that is involved in the visual imagery. Few of the examples of visual imagery with metaphors are as mentioned in Figure 54.



FIGURE 54: RIN ADVERTISEMENT SHOWING THE VISUAL IMAGERY USING THE METAPHOR

Here the lightening Symbol above the title RIN in the Figure above is a metaphorical symbol about the lightening whiteness the RIN cake can give to your clothes. According to Berger (2012), the metaphor is a form of analogy, or “A mode of communication in which meaning is generated by making comparisons” (Berger 2012, p. 241). A metaphor is actually a strong comparison which proposes equivalence between the two objects/things being compared (Berger, 2012). The author further mentions that if you say that your love is a rose, then you are using a metaphor. Signifying such uniformity will make the receiver to compare and give the qualities of the rose to your love. Such metaphors when portrayed through the use of visuals rather than words are termed as metaphorical visual imagery. Pieters & Wedel (2004) points out that for capturing the attention, the visuals play an important role.

The outcome of this research reveals that Figures of Speech (which include Schemes & Tropes) also play a key role in the recall. Recall is the key to success in advertising industry as it promotes the customers to reach to the products. So the extended model proposed in this research works on the concept of inclusion Schemes & Tropes apart from the ‘Visual Imagery and Metaphors’ proposed in Aaker’s Brand Identity Model (1996) to be included while viewing Brand as a symbol as seen in Figure 55.

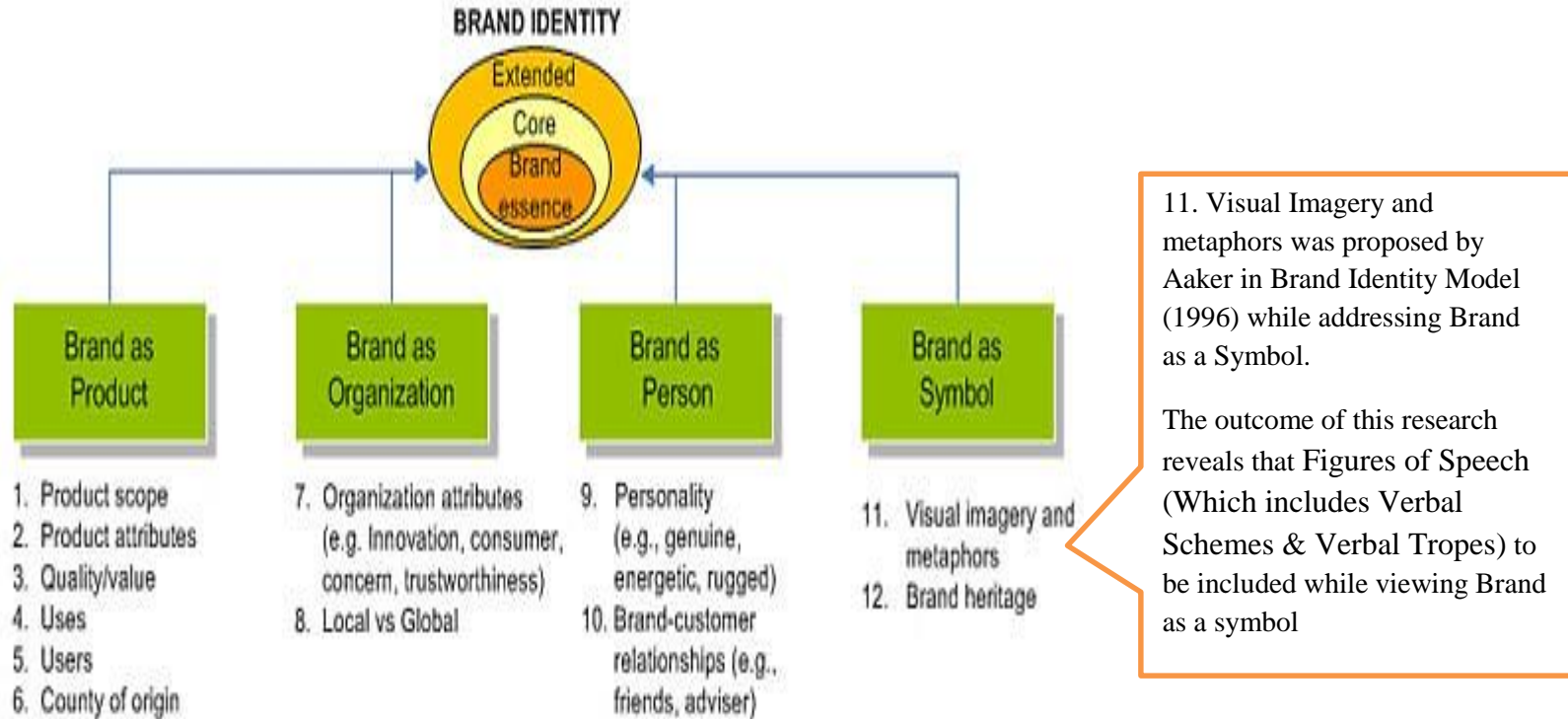


FIGURE 55: BRAND IDENTITY MODEL WITH THE INCLUSION OF FIGURES OF SPEECH IN THE BRAND AS SYMBOL ALONG WITH VISUAL IMAGERY AND METAPHOR

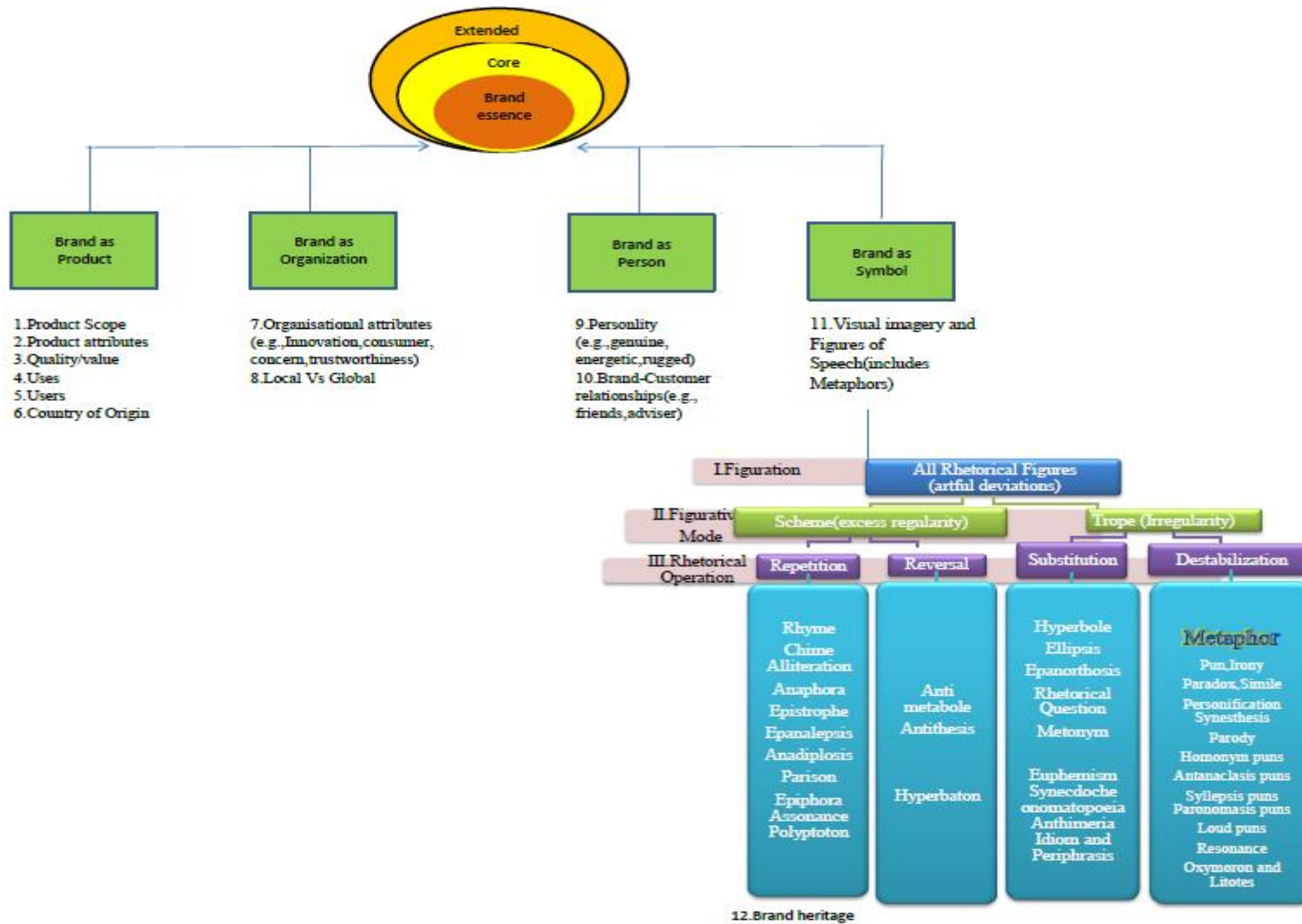


FIGURE 56: BRAND IDENTITY MODEL WITH THE INCLUSION OF FIGURES OF SPEECH IN THE BRAND AS SYMBOL ALONG WITH VISUAL IMAGERY AND METAPHOR.

Figure 56 above clearly shows that ‘Visual Imagery & Metaphors’ which represents Brand as Symbol exists in David Aaker’s Brand Identity Model(1996).Observation of the Expanded Taxonomy Model (Huhmann,2008) reveals that Metaphors is one of the several Figures of Speech under the category of Tropes Destabilization. At this juncture it is right to propose that the mention of ‘Visual Imagery & Metaphor’ restricted the scope of Figures of Speech, only to ‘Visual Imagery and Metaphors’. Thus it led to the non-inclusion of the rest of the Figures of Speech which are otherwise found in the advertisements of not only Automobile Industry but also in the advertisements of several other industries.

Visual Imagery and Metaphors to include other Figures of Speech. Hence Expanded Model comprises of 40 Figures of Speech that includes Metaphor. This may be linked to Visual Imagery there by becoming Visual Imagery & Figures of Speech. This is seen in the Framework diagram given in the above Figure 20.Henceforth this figure may be known as ‘**Annapurna’s Framework of Figures of Speech**’ in Brand as Symbol along with Visual Imagery and Brand Heritage

A mention about the fact that this research which involved the analysis of Figures of Speech used in the selected advertisements of Automobile industry did not use 18 Figures of Speech mentioned in the Expanded Taxonomy Model(Huhmann,2008).This is treated as a limitation of this Study.

As delimitation, the table 29 below, shows the advertisements from other industries which make use of other rhetorical figures

TABLE 29: EXAMPLES OF ADVERTISEMENTS FROM OTHER INDUSTRIES WHICH MAKE USE OF FIGURES OF SPEECH

Sl.No	Figurative Mode & Rhetorical Operation	Figure of Speech	Taglines	Brand(Company)	Industry
1	Schemes Repetition	Rhyme	No battery is stronger, longer	Duracell batteries	Dry Cells
2		Chime	Fight Your Fear	Fosamax	Pharmaceutical Industry
3		Alliteration	Make mine Miller	Miller Bear	Beverages
4		Anaphora	Have a break and have a kit Kat	Chocolate	Confectionary
5		Epistrosphe	He's a Pepper, she's a Pepper.	Beer	Beverages
6		Epanalepsis	Why ask why?	Bud Dry	Beverages
7		Anadiplosis	Facial Soft,Soft Weave	Facial Tissues	Cosmetics
8		Parison	Come for the rains, the rainbow is complimentary	Himachal Tourism Advertisement for Incredible	Travel

				INDIA	
9		Epiphora	You don't have to butter it,jam it,toast it to taste it	Home Pride	UK Food Brand
10		Assonance	CAAR	Nissan	Automobile
11		Polyptoton	Takes the 'lug' out of the luggage	Karrylite Luggage	Luggage

Sl.No	Figurative Mode & Rhetorical Operation	Figure of Speech	Taglines	Brand(Company)	Industry
1	Schemes- Reversal	Antimetabole	All for one, one for all	Scouting for All	Fitness
2		Antithesis	How To Make A Nuclear Reactor At Home	White Collar Hippies Travel Advertisements	Travel
3		Hyperbaton	Different Fuel Same Spirit	Porsch	Automobile

Sl.No	Figurative Mode & Rhetorical Operation	Figure of Speech	Taglines	Brand(Company)	Industry
1	Tropes Substitution	Hyperbole	Like nothing else on earth.	Rolls Royce	Automobile
2		Ellipsis	Everyday Vehicles that aren't	Suzuki	Automobile
3		Epanorthosis	I am what drives me.	TATA Motors	Automobile
4		Rhetorical Question	Why go anywhere else?	Gitam University	Educational Sector
5		Metonym	Just do it	NIKE	Sports Wear
6		Euphemism	For your second childhood	Diapers	Pharmacy
7		Synecdoche	Bollywood	Cinemas in Hindi	Entertainment
8		Onomatopoeia	Style shouts. Pedigree whispers	Skoda	Automobile
9		Anthimeria	Wearing a model	Watch	Fashion
10		Idiom and Periphrasis	A plateful of health	Cornflakes	Food

Sl.No	Figurative Mode & Rhetorical Operation	Figure of Speech	Taglines	Brand(Company)	Industry
1	Tropes Destabilisation	Metaphor	Announcing Australia. Daily Non-stop.	Air India Airline	Airlines Industry
2		Pun	Your City never sleeps	Citi Bank	Banking Industry
3		Irony	Sure You can live without Yellow Pages	Yellow Pages	Service
4		Paradox	Red Bull gives you wings	Soft Drink	Beverages
5		Simile	I'm worth it	Loreal	Cosmetics
6		Personification	The road to happiness has many Curves	Cars	Automobile
7		Synesthesia	Brighten up your taste	Kent Cigarettes	Tobacco
8		Parody	Absolut Impotence	Absolut Vodka Advertisement	Beverages
9		Homonym puns	Transform the road	Mercedes Benz	Automobile
10		Antanaclasis puns	People on the go..Go for Coke	Coke	Beverages

11		Syllepsis puns	Does it make sense to jump out of a warm bed into a cold cereal?	Quaker Oats	Foods
12		Paronomasis puns	We're tobacomenn...not medicine men.Old Gold cures just one thing.The World's Best tobacco	Old Gold Cigarettes	Tobacco
13		Loud puns	Kellog's breakfast is as breakfast does	Kellog's	Foods
14		Resonance	Not a spear,but a spoon,not an arrow but a fork,around a fire under the moon,bamboo rice and some pork	Cochin Tourism	Travel
16		Oxymoron	The Clearer you are the dirtier you get	Lynx Shower Gel	Cosmetics
17		Litotes	This is not your father's Old mobile	Understatement by General Motors	Automobile

From the above table 29, it is very clear and apparent that various industries used Figures of rhetoric in the taglines of their advertisements. This is not restricted to any particular industry. The industries ranged from beverages, FMCG, automobile, Cosmetics, Pharmacy products etc. Thus this point proves that in the Brand Identity Model (1996) where Brand as Symbol is projected through ‘Visual Imagery and Metaphor’ to include ‘Visual Imagery and Figures of Speech.’ Thus **Annapurna’s Brand Identity Model** would appear as mentioned in the Figure 56. The next chapter concludes with the emphasis of role of language in brand as symbol and this chapter also mentions the scope of this study and limitations of this study.

CHAPTER 5

CONCLUSION

The concluding chapter emphasizes the role of language used in advertising, with special focus on the taglines and its impact on the recall. It progresses to defend that effectiveness of language arising out of print advertising messages that can run a long way in establishing the brand identity. This study tries to prove that rhetoric used in the taglines in the form of deviative language has impact on the recall.

Rhetoric has been recognized as a means of affecting the way in which language is processed and meaning is derived. Corbett (1990) and Mc.Quarrie and Mick (1996) defined rhetorical figures as artful deviations in language that are used to enhance communication. Over the last two decades linguistic researchers have attempted at including new figures of rhetoric to the Mc.Quarrie and Glen Mick Taxonomy (1996).An effort made by Huhmann (2008) to compile the included new figures of rhetoric resulted in the Expanded Taxonomy of Figures of Rhetoric. This Expanded Taxonomy Model Huhmann (2008) was taken as the base for this Study. This study analyzed the Figures of Speech used in the taglines of selected advertisements of Automobile Advertisements. The Automobile industry was chosen as per the statistics of FICCI-KPMG REPORT of 2013,the contribution of top categories advertised on print, by volume, Auto industry was in the first place followed by Education Sector in the second place .Auto industry gained over a period from 2008 till 2012 and the held the top honor and hence the emphasis on automobile advertising in this research.

.As stated by Sharma & Singh (2006), though it is said that a picture is worth thousand words, it is not true in advertising as it fails to convey the meaning in isolation without language. These arguments lead to the choice of analysis of verbal rhetoric.This defends the choice of automobile advertisements in the print form and the choice of verbal rhetoric.

5.1. REVISION OF THE RESEARCH OBJECTIVES

This part reviews the research objectives set and outlines whether these objectives have been achieved in this research.

The literature review on figures of speech in advertising language, analysis of language used in the advertisements of various industries, study of figures of speech in the advertisements of automobile industry, effects of slogans on consumers, recall of slogans was dealt with in Chapter 2. The overview of literature helped in the evolution of gaps thus setting the context to this research and conclude that the Figures of Speech used in the advertisements of Automobile Industry have an impact on the recall of the readers. Chapter 3 dealt with the Research Methodology that is to be adopted for achieving the set objectives.

The analysis of the advertisements which was the objective 1, chosen for the study, was done through Rhetorical Analysis method. The analysis of the Figures of Speech used in the researched sample of Automobile advertisements is discussed in detail in Findings and Discussions Chapter. The observations revealed that 51% of the total advertisements i.e., 22 advertisements worked on the pattern of tropes which involved excess deviation. On the other hand 37% of the total advertisements i.e., 16 advertisements used Schemes which involved excess regularity and 12 % of advertisements i.e., 5 advertisements used the combination of both Schemes and Tropes. Out of these 22 advertisements which used Schemes, the combination of Antithesis and Hyperbaton was used in 7 advertisements and also 7 advertisements used Chime with few combinations of other Figures of Rhetoric in 7 advertisements. The Expanded Taxonomy Model of Huhmann (2007) included 40 Rhetorical Figures. In this particular study, it is observed that 18 Figures of speech were not at all used in the taglines of the advertisements. This revealed that copywriters did not find them relevant. But the observation of these Figures of rhetoric in other industries as presented in the final Table in the Findings and Discussions Chapter reveals that for the framing of the advertisements Copywriters use various Figures of Speech. This process helped in achieving the objective 1.

To achieve the objective 2 i.e., to test recall based on the language used in the taglines of the advertisements, is done through the help of questionnaire developed. The developed questionnaire consisted of the taglines of the 43 advertisements chosen for the study. Likert Scale was used to measure the recall. The questionnaire had all the 43 items to one side and the Likert scale on the top. To capture the contrasting characteristics of easily forgettable and very easy to recall, the contrast was implemented as a 5 point Likert Scale where 1 represented very easily forgettable, 2 being easily forgettable, 3 represented neither. Scale of 4 was marked for Easy to recall and 5 represented the scale, very easy to recall. The result of this i.e., to ascertain the impact of language used in the advertisements on the recall was done using Chi-Square. At 0.05 significance level with the freedom level 4, the chi-square value is 9.4888

Upon the analysis of the chi-squares values under this significance level and freedom level, there is rejection of the alternate hypothesis in the variable 04 (TATA Nano) where as in the remaining 42 variables there is rejection of null hypothesis. This substantiates the fact that shorter slogans enhance recall.

With the rejection of the null hypothesis in 42 out of 43 cases we can say that Figures of speech have an impact on the recall factor. Hence the alternate hypothesis is accepted. This process helped in achieving the Objective 2.

The third research objective set, is to create a Brand as Symbol framework of Aaker's Brand Identity Model on Figures of Speech. Aaker's Brand Identity Model (1996) focused on Brand as Symbol, and addressed only 'Visual Imagery and Metaphors'. Metaphor here refers to the metaphor that is involved in the visual imagery.

The analysis of the selected sample of advertisements gave the revelations that from the Expanded Taxonomy Model of Huhmann (2007), the advertisements used 22 various Figures of Speech. 18 Figures of speech mentioned in the Expanded Taxonomy Model of Huhmann (2007) did not find place in the

selected sample. The possibilities could be that the copywriters' probably felt those 18 Figures of speech not relevant in those advertisements. So further analysis of advertisements from other industries proved the usage of all the rhetorical figures. This eased the path to propose Brand as Symbol framework of Aaker's Brand Identity Model on Figures of Speech. The proposed model of Aaker's Brand Identity Model to include 'Figures of Speech' along with 'Visual Imagery and Metaphors'. This is the contribution to the literature from this research study. Thus this study contributes to literature in the form of Aaker's Brand Identity Model which includes 'Figures of Speech'.

5.2. LIMITATIONS

One of the limitations of this study is that only verbal language used in the taglines of the advertisements is examined. This is so because the research is solely based on print advertising. For tractability during the research process, only the verbal rhetoric mentioned in the taglines is taken up for the study. This limitation should not be treated as an affirmation about the absence of rhetorical devices or that they are insignificant in other components of print advertising (main body, pictures, logs etc.)

Secondly, the study explored the use of Figures of Speech in the Automobile advertising, and suggests that research can be conducted in other research fields based on the language used in the advertisements. However, the nature of automobile product is unique and therefore generalizations with other intangible products like that of tourism industry might not be possible. The explanation of the figures of speech, considering the pragmatic approach to be regarded as potential explanation, as it is proposed to be the most suitable for the purpose of this study.

5.3. SCOPE OF THE STUDY

This research was conducted to determine whether Figures of Speech used in the taglines of the print advertisements of Automobile Industry have an impact on the

recall. The advertisements were published during 2010-2013 and were taken from AFAQS.

5.4. MOTIVATION FOR THE RESEARCH

The effectiveness of an advertisement is proved by its recall. As stated by Brown (1985) states that the advertisements that have a poor recall are considered as a disaster and advertisements that achieve high recall as a triumph. So this study headed towards the study of impact of Figures of Speech used in the Advertisements of Automobile Industry on the recall.

- The study will benefit the Copywriters in making it clear to them the top and the preferred Figures of Speech used in the Advertisements.
- This research recommends that the figures of speech that are extensively used have to be considered by the copywriters and those which were not used to be excluded.
- While considering Brand as a Symbol, Visual Imagery along with Figures of Speech to be considered.

Further Scope of the Study

This kind of research on the analysis of the language used in the taglines can be extended to the products of other fields, can be worked out for the advertisements of other industries.

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APPENDIX

APPENDIX A-QUESTIONNAIRE

This questionnaire is part of an ongoing research of Ms.PLL Annapurna, Research Scholar with University of Petroleum & Energy Studies, Dehradun. The information provided by the respondents will not be used for any other purpose apart from this study.

Name:.....

Gender: Male Female

Age: 18-24 25-30 31-35 36-40 Above 40

Profession:.....

General Instructions:

This questionnaire contains 43 questions. Each question contains a tagline that has been taken from print advertisements of automobile brands .At the end of each tagline there is a scale of 1 to 5. You are required to mark each tagline on the scale on the basis of personal appeal.

For example:

1. “Rooms with a view at HOTEL TEANA”.



1= easily forgettable
to recall

5= easy

		1	2	3	4	5
Ad No.	Taglines	Very Easily Forgettable	Easily Forgettable	Neither	Easy To Recall	Very Easy To Recall
1	See more					
2	Carry more					
3	Don't just make a style statement. Drive it home.					
4	We've built a car in which safety is part of standard equipment. You don't have to take our word for it though. Take your own.					
5	Drive the next generation					
6	Style shouts. Pedigree whispers.					
7	There's a shortcut to the TOP. Only it's not a paved road.					
8	Like nothing else on earth.					
9	Inspiration flows					
10	A thrilling drive in every detail					
11	Two thirds of the Earth is covered in water. The rest is yours.					
12	The corner office on the road					
13	In the absence of a way, I better make one for myself. I am what drives me.					
14	Fun is standard, The road is optional.					
15	Power meets Pleasure					
16	Love to Celebrate?					
17	Licence to thrill.					
18	They race to the future even while standing still					
19	If just the Scandinavian looks could heat it up, Think about the offer.					
20	Fall in love in 4.5 Seconds					
21	India's most fuel efficient automatic sedan is here					
22	Your heart beat rises. The price doesn't.					
23	Registrations Closed Throttles Open					

		1	2	3	4	5
Ad No.	Taglines	Very Easily Forgettable	Easily Forgettable	Neither	Easy To Recall	Very Easy To Recall
24	Drive tomorrow's Technologies, Today.					
25	The Seat of Power					
26	Joy up. Consumption down.					
27	More Surprises per kilometer.(Govt.may hike diesel car rates by Rupees 2.5 lakh)					
28	Respect comes automatically to those in power.					
29	IMPOSSIBLE IS POSSIBLE					
30	The Key to Leadership is vision, not convention.					
31	Waku-doki					
32	Transform the road					
33	Slide like Music-Easy to get in and out,with twin sliding doors					
34	The all-new Jetta.You'll do anything to drive it.					
35	Carefree bachelor to caring husband. Change is a wonderful thing.					
36	Those days won't come back. Nor will those huge parking spots.					
37	Moves like music					
38	Attention Assist					
39	The CAAAR. Now Available in Diesel					
40	Different Fuel. Same spirit.					
41	The key to life is no key					
42	Take a test drive without a single drop of fuel					
43	Think Blue.Win Blue					

Author's Biography



15+ Years of Teaching and Training Experience. Presently associated with the University of Petroleum & Energy Studies, Dehradun as Senior Lecturer.

Pertaining to her doctoral work, she has the following papers for publication:

- Annapurna, PLL & Kashyap. (2014).Manifestation of Figures of Rhetoric in the Advertisements of Travel & Tourism Industry. *The Criterion-An International Journal in English*. 5 (5).44-61.
- Annapurna, PLL & Agarwal, M. (2014).From the language, by the language and through the language -Exploration of Language used in the selected advertising campaigns of Maggi, Hero Vehicles and Surf. *IJELLH-International Journal of English Language, Literature and Humanities.II* (8).506-516.