

**LANGUAGE IN ADVERTISING :  
A COMPARATIVE STUDY OF ENGLISH &  
TAMIL ADVERTISEMENTS IN INDIA**

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of the University, is her original work according  
to the best of my knowledge and may be placed before  
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**To**

**MY PARENTS**

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A. We follow the transliterations as followed by G.U. Pope in his 'A Handbook of the Ordinary Dialect of the Tamil Language' (Pope: 1911), for the Tamil advertising message in this study. The transliterations of the Tamil vowels are as follows:

## VOWELS

I. Short	II. Long	Diphthongs
1. - a (America)	6. - ā (father)	11. - ai (kite)
2. - i (pin)	7. - ī (machine)	12. - au (fowl)
3. - u (cook)	8. - ū (school)	
4. - e (enable)	9. - ē (enable)	
5. - o (opinion)	10. - ō (opium)	



B. \*A transliteration of the Tamil consonants as followed by G.U. Pope in his "A Handbook of the Ordinary Dialect of the Tamil Language" (Pope: 1911).

CONSONANTS

No.	Class	Pronunciation	Class	Transliterated by
1.	1	க As k and g in 'king', 'gone'	Guttural	k, g
2.		ங As ng in long	"	ñ
3.	2	ச Pronounced as nearly as possible as a dental	Palatal	ç
4.		ஞ The Spanish ñ	"	ñ
5.	3	ட When doubled டட = tt	Lingual	d, tt
6.		ண . . . . .	"	n
7.	4	த (d, in Sanskrit derivatives only)	Dental	t, th
8.		ந . . . . .	"	n
9.	5	ப . . . . .	Labial	p, b
10.		ம . . . . .	"	m
11.	6	ய . . . . .	Palatal	y
12.		ர Very soft - as nearly		r
13.		ல dental as possible		l
14.	7	வ . . . . .	Labial	v
15.		ழ Something like the Welsh ll	Cerebral or Lingual	r
16.	8	ள . . . . .	Lingual	l
17.		ஞ When doubled ஞஞ = tt	Palatal	ç, tt
18.		ண The English sound	"	n

\* As there are no transliterations for the Tamil consonants, ஶ - /h/; ஶ - /dʒ/; ஶ - /ʃ/ and ஶ - /s/, by Pope, the following transliterations are used respectively for the above consonants: h; j; sh and s.

## CHAPTER - I

### INTRODUCTION

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#### 1.1 The Study of Language:

Any system of communication is a vital part of man's life and culture. And language being the most powerful of all such communication systems that man has evolved through the years, the increasing importance given to communication studies at present brings language within the scope of the study of man in relation to his social surrounding and setting. Therefore, basically any study of language is a study of man himself since the "linguistic transactions" (Leech: 1966:3) which he makes in his day-to-day life reflect every aspect of his behaviour as an individual as well as a social being.

"Language" observes Colin Cherry "is a vocabulary (of signs) and the way of using it... a set of signs and rules we use in everyday speech and conversation in a highly flexible and mostly illogical way" (Cherry: 1966:8). The core of the study of communication lies in the study of signs that are made use of in communication and of the rules which govern these signs. Words are not mere symbols but are empirical signs. Unlike

codes, there is no one-to-one correspondence in the relationship between words and their meanings. The complete meaning of a word is not known unless it is contextualised. As a powerful medium of communication, language is capable of shaping and manipulating communication. Thus the subtlest differences in meaning and the most intricate of thoughts are expressed powerfully through language by means of a shift in the emphasis of a word; the use of one word for another; or by the very manner in which words or parts of sentences are arranged in a sentence.

Since language reflects human behaviour, it also reflects the differences which exist in the society. The life style of individual beings, of groups of people, their status, regional background, the social restraints which act upon them - whether they are rich or poor, educated or illiterate, their occupations - all these are reflected in the language they use, in its own subtle way. The same language is used in its spoken and written forms by different people, in different ways for different reasons. For the same reason language varieties exist.

1.2 Language Varieties:

Languages do not exist in a vacuum. As social conditions keep changing languages are also subject to continual changes. Differences in language are not only brought about historically through the course of time, but a particular language may also show differences at a specific point of time because of environmental conditions. Thus a conversation over a telephone differs from an ordinary conversation. The language used in such specific situations due to certain situational constraints acquires peculiarities of its own. Thus, the frequency of certain words changes; words shift their rank orderings; and repetitions of certain phrases and words gain new significance.

Broadly speaking, language varieties exist for three main reasons: first, because a particular variety of language reflects characteristics peculiar to a particular group of people who belong to a particular region or class in the society; secondly, because it reflects peculiarities of individual speakers; lastly, because it reflects characteristics peculiar to a specific occasion or situation. These can be conveniently categorised under the heads-dialect, idiolect and register, respectively. It is the third

category, that is 'Register', which is taken into consideration and is linked to the present study: 'Language in Advertising'.

### 1.3 Register:

Registers are "varieties of English distinguished by use in relation to social context" (Leech: 1966: 68). The varieties of language which come under this category exist because, they differ from the standard variety of that particular language due to certain situational and occupational constraints. These constraints tend to contribute certain syntactical features peculiar to the situation, to the language which results in the existence of a separate variety identifiable from the other varieties as well as the standard variety of that language. A feature becomes "stylistically significant" or "stylistically distinctive" according to Crystal and Davy "when it is restricted in its occurrence to a limited number of social contexts" (Crystal and Davy: 1969: 11). The language of newspapers, journals, commerce, administration, sports commentaries, telegrams, legal documents, church services and the language of advertisements constitute all such "situational dialects" (Brook: 1973:13).

The rules of registers can be violated. They are not rigid conventions. The registeral distinctions made, in order to differentiate one variety from another or from the normal usage, are relative and not absolute. According to Leech (1966:69) registeral variations may be of three kinds:

- (i) variations of the style of discourse,
- (ii) variations of the mode of discourse and
- (iii) variations of the role of discourse.

(i) These variations are determined by the relation between the participants of the discourse. Such variations result in the colloquial, impersonal and casual styles.

(ii) These are variations governed by the medium of transmission of the message, that is, whether the message is spoken or written.

(iii) These are variations determined by the part played by the linguistic message as a form of social activity. The linguistic message can assume private roles like greetings, condolences and giving orders, or public roles like literature, journalism, legal and scientific writing.

In the register of advertising, variations are determined chiefly by the mode of discourse, that is,

the medium of transmission of the advertising message - whether it is broadcast or printed - and also by the role of discourse, that is, the public role assumed by the linguistic message of the advertisements as a certain form of social activity.

As in journalism, the language of advertising is telegraphic and lapidary. Brevity is the most important characteristic of advertising language, the chief aim of all advertising being to convey the message as clearly as possible in the fewest number of words. And this is achieved by reducing the redundancy of the language greatly. Redundancy basically implies some kind of repetitions or additional signs which are highly reduced in the language of advertising.

Alongwith the language varieties of political journalism and religious oratory, the advertising variety of language also comes under the broad category of what is known as "loaded language" (Leech: 1966:25). The language of advertisements is 'loaded' because the motive behind it is persuasion; to change the likes, alter the opinions and shape the ideas and attitudes of its audience in a subtle way. But it is certainly different from the other types of loaded language, because with its predominantly materialistic and concrete language to match its precisely materialistic purpose, it confines its appeal to the concrete things

of life, like the basic human needs and drives like gain, protectiveness and the physical appetites. On the other hand, other types of loaded language deal mainly with abstractions like moral and ethical principles.

Its goal being purely materialistic and commercial and the means chosen by it to achieve its goal being primarily language, through which it not only informs but persuades its audience, the register of advertising can be said, to be a sort of compromise between the registers of commerce and journalism.

#### 1.4 Advertising:

In recent times, in India as elsewhere, advertising has developed into an art in itself. The blend of creativity, market research and professionalism have made advertising into a type of literature and even helped it to gain the status of a minor art form. Advertising is a form of communication, in which the twentieth century man has become more and more involved in the recent years. Getting across the message, which is the main function of all forms of communication, applies to advertising as well. In advertising this is done mainly through language, though visual aids accompany the written or the spoken message in order



to make the message impressive and clear. It is mainly through the medium of language that the message is communicated to the audience in almost all the advertisements. However, exceptions exist. A few of the recent TV and film advertisements have succeeded in transmitting the message through and through, by means of visuals, thus totally foregoing language except for the trade names and names of the products which are the only written message, of the advertisement. Examples of these kinds of advertisements are the television advertisement for Co-optex fabrics and the press advertisement for Garden saris (See Appendix; ad no. 1 ).

The role of copywriting is of great importance while studying the language of advertisements. The copywriter has his own repertoire of linguistic choices that are determined or governed by various factors like the medium of transmission of the advertising message, whether it is broadcast or printed; the aim of the advertising message, whether it is to persuade the audience to buy a product, or to give some sort of assurance, or to promote a public opinion; the type of audience to whom the advertising message is addressed - to the the mass audience, retailers, the potential customer or to private individuals; also the very fact that

he is writing an advertisement and not a novel or an official report or an information bulletin. It is interesting to study what kinds of choices the copywriter makes, how frequently he makes them, and why he makes those particular choices and avoids many others.

It has been pointed out by Leech (1966:4) that one of the interesting aspects of advertising language is its "delicate compromise between the opposed tendencies of conformity and unorthodoxy; between following a prescribed path of advertising cliches and exercising the freedom to deviate from the rules of the English language itself". Therefore, it is absolutely essential for a linguist or a student of language to develop a critical awareness of the language used in the advertisements in all its linguistic aspects.

#### State of Art:

Linguists and students of language have from time to time engaged themselves in the critical, analytical and evaluative study of advertising in general and advertising language in particular. 'Hidden Persuaders' by Vance Packard (1970), 'Advertising' by William M. Weilbacher (1979), 'Investigating English Style' by Crystal and Davy (1969), 'Varieties of English' by G.L. Brook (1973),

are all works devoted to studies of such a kind. But it was Geoffrey Leech's 'English in Advertising' (1966) - a full-fledged analytical study of advertising English based on the British Press and broadcasting advertisements - which set the trend and guidelines for the studies of advertising language made in India, based on Indian advertisements. Indubala H. Pandya's 'English language in Advertising' (1977) and Suresh Kumar's 'Hindi in Advertising' (1978) are two such remarkable works following the trend set up by Leech. There are also a few other minor works and project studies made in this particular area by the Indian Institute of Mass Communication. A few of these studies are: 'Advertising - its Role in Mass Communication' by S.G. Joshi (1969); 'Role of Advertising in Tourism in India' by Mangala Iyengar (1967); 'Image of Women in Advertising' by Amita Kaul; 'The Role of Advertising in India' by N. Venkata Ramiah (1980); 'Creativity in Advertising' by Narayan Kumar (1982); 'The Changing Pattern of Newspaper Advertising' by Sanjay Lal (1982); and 'Cartoons in Advertising' by Shekar Raj (1982).

1.6

Objectives:

It is quite clear that advertising English has registeral features of its own which renders it as an

established variety of English\* like many other varieties, that is, the language of journalism, of legal documents, of church services and so on. The present study undertakes to analyse whether the same is true of advertising Tamil also, whether an advertising variety of language exists in Tamil. It also goes further to comparatively study Tamil and English advertisements, in order to find out whether the registeral features peculiar to advertising English are found in advertising Tamil also or is it different. The work also compares and contrasts the characteristic features which render the grammars of the advertising varieties of English and Tamil abbreviated.

It is expected that this study will be of interest to linguists and provide useful material to students of language and all those interested in knowing how language works or is used in specific situations. It is essential to point out that the study approaches the subject purely from a linguistic point of view and is concerned only about 'how' language works under

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\* The term 'register' is a relative concept. Therefore, what is said to be standard advertising language may also sometimes have non-standard features. Yet the concept of register is acceptable simply because what we accept as standard language is itself a particular variety of that language and is therefore a relative concept, being subject to the continuous changes inflicted by time and society.

certain situational constraints and not 'why' it works in such a way or 'what' is its effect on those who are at the receiving end.

1.7

Methodology:

The study is based on the written form of advertising and the type of media chosen is the press. The type of advertisements selected are commercial consumer advertisements. The examination is based on about fifty English and fifty Tamil advertisements chosen from various product classes - the chief ones being textiles, cosmetics, foodproducts, beverages and watches. The advertisements chosen for the study have been published in various English and Tamil newspapers and magazines during the last two years, that is, during 1981-83. The study is synchronic, being made on a language variety at a particular period of time, as against the diachronic study of language. The study is also structural, being concerned about the syntax of the particular language variety; it is intrinsic, in the sense, it is an investigation of the style of the English and Tamil advertisements in India, for its own sake. The analytical model of language description followed by G.N. Leech in his "English In Advertising" is chosen for the comparative analysis of the English and Tamil advertisements, as presented in Chapter III.

The need to develop a critical awareness of the varieties of a language arises when one is interested in knowing why people speak or write in a particular manner and to find out what forms of expressions they use or do not use in specific situations. This sort of awareness leads to the analysis of the speaking and writing habits of people and to describe the patterns which distinguish one variety of language from another.

It is expected that the present study will throw light on those areas of language use, regarding which doubts persist in the minds of the students of language. It will answer some of the questions that arise in the minds of the lay reader of advertisements as to how a particular language works in a given situation under certain constraints and given the same situational constraints whether other languages also work in the same way, that is, do they establish a distinct situational variety which eventually becomes standard to that situation, or, retain their normal standard variety.

The study of registers or of language varieties is only the study of language at a tertiary level, and is ultimately connected to the study of language in general. For those who are interested first and foremost

in knowing how language works and in finding about the overall relation existing between language and society, the study of language varieties is an end in itself.

In order to provide a clear framework of the advertising situation, before going into a detailed study of the registeral features of the advertising varieties of English and Tamil, it becomes necessary, at this juncture, to give a broad outline of the role played by advertising in mass communication, the role of the copywriter, the factors that influence the copywriter's linguistic choices and the situation of advertising in India, all of which are discussed in the following chapter.

## CHAPTER - II

### THE ADVERTISING SITUATION

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#### 2.1 The Role of Advertising in Mass Communication:

It is essential that the mass be informed from time to time of the social, political, commercial and technical changes that affect the society, for, "more and more of the time more and more of us become consumers of more and more things - from material goods to human relations" (Hoggart: 1970:148).

The application of technical knowledge alongwith universal literacy is the reason for the appearance of the different forms of mass communication. Mass communication is made possible by these 'Mass media'— the press, the cinema, sound and television broadcasting, and most of the magazines and periodicals. All of these are addressed to a large and classless audience undivided by age, social status and background. Of these mass media, broadcasting and cinema do not depend on literacy but the rest do.

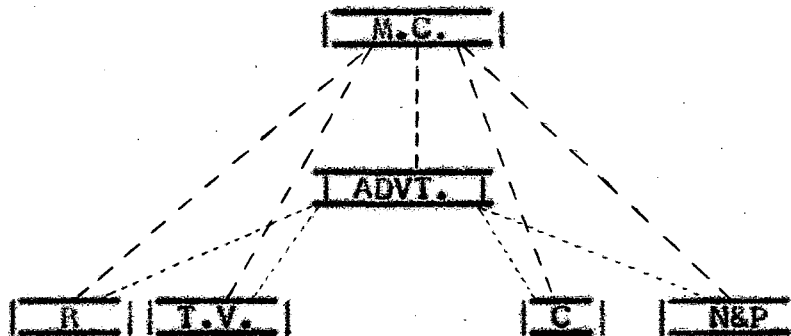
The numerous and elaborate stratifications of the Indian society caused by various distinctions like caste, region, language, literacy, occupation and financial



status necessitates mass communication to move towards a world acceptable by all sections of the society and not just identified or recognised by a particular section or sections as the primary need of mass communication is to reach as large and wide an audience as possible. In a multi-stratified society like that of India, a common meeting ground of varying attitudes and distinctions becomes necessary if the society is not to be constantly disturbed by an inner dissent which would be the natural outcome of such elaborate divisions. This sort of homogeneity of attitudes and ideas can be made possible in large and intricately divided democracies like India, only by means of persuasion, which is the ulterior motive of all kinds of mass communication in general, and advertising in particular. Thus, a standardization of character marks almost all the works produced for the mass media of communication. This aims to arrive at a sort of "cultural classlessness" (Hoggart: 1970:147) by cementing the existing internal distinctions and offering their audience experience which do not really vary at any point, but nevertheless include a wide range of seemingly varying attitudes. The differences are only apparent and not absolute. To the newly emerging mass audience all mundane things right from shaving to smoking have to be shown and made into a new experience by the mass media, for their aim

is to persuade the audience to accept the 'reality' that is offered to them. Failure in the same will inspire differences leading to the creation of minorities thereby contradicting the basic principle of mass communication. This explains the disinclination of the mass media to suggest complex choices and to make individual decisions. The mass media always encourage and are concerned about wider social changes because the need to reach a large audience becomes acute especially when they are commercially influenced as in advertising. They need a "centralized and concentrated audience" to sell their "centralized and concentrated goods" (Hoggart: 1970: 146).

Advertising, a major form of mass communication, is carried out by the different media of mass communication such as the radio, television, cinema, newspapers and magazines. A classification as shown in the figure below will explain the role played by advertising in mass communication:



- M.C. - Mass Communications
- ADVT. - Advertising
- R - Radio
- T.V. - Television
- C - Cinema
- N&P - Newspapers & Periodicals

These different media of mass communication offer different opportunities to the advertisers, have different communication capabilities and are meant for different audiences.

Advertising is general, single-faceted, non-interactive mass communication rather than interactive and responsive individual communication. This is because it has to address and appeal broadly to many people simultaneously. Simultaneous communication to each and every member of mass audience demands that advertising techniques should be used to attract mass attention and to incite general interest.

The mass media of communication have produced an enormous increase in the amount of commercial propaganda to which we are subjected. In its need to reach the mass and in creating a sort of bodiless range of attitudes acceptable by the different sections of such a mass, advertising exercises extreme caution and care and carries out a thorough research of the mass before conducting a campaign. For the same reason, advertising also tends to flatter and persuade its audience.

The world of advertising, which the consumer finds himself happy to inhabit, is essentially an artificial one, created out of persuasion. Yet, advertising in general is a valuable service to the members of a society, because it defines for consumers the meaning, and the role of products and their institutions. It helps people in knowing about the different brands of products and the differences that exist between them and the distinguishing characters of their companies and institutions. In the case of new commodities, advertising is necessary to introduce them to the consuming public and to explain their uses. This is particularly true of mechanical equipments with which the mass may not be familiar. S.R. Ayer, President of the advertising agencies of India comments: "Mass production, with all its attendant

advantages for the consumer, is not possible without mass consumption. In turn mass consumption is not possible unless an awareness of product attributes and product availability is widely disseminated. The advertising industry makes this awareness possible..." (S.R. Ayer in Thakore: 1980:35).

Apart from being an informative and persuasive medium, advertising has also recently become a branch of the entertainment industry and show business to such an extent that we come across many advertisements today which seem hardly to be related to a product at all, but rather seem to exist in their own right as messages of amusement, wonder or aesthetic pleasure. This is the kind of advertising which is not associated with commercial success but is interesting and humorous to many who find it stimulating, pleasant and thought-provoking. The Air India, and the Amul Butter ads that are very popular among the literate few, come under this category. (See Appendix; ad. nos. 3, 4 & 33).

## 2.2

### The Advertising Situation:

For any language to be used in a specific way, with special features of its own, a context or a situation is necessary. Such a situation is usually created by

various determinants and factors which can be otherwise called 'situational constraints'. Some of the important conditioning factors which create the advertising situation in relation to the use of language in a restricted context are: the mode of address, products and their standards, aims, the media, the audiences and the types of advertisements.

2.2.1 Mode of Address:

The mode of address of an advertisement can either be direct or indirect. In the first case, the audience or the readers are directly addressed by the advertiser. For example, the Colgate ad uses the direct mode of address when it says:

'Stop bad breath, fight tooth decay with Colgate Dental Cream'.

But in the indirect mode, the advertiser recedes to the background and the readers are addressed through a participant or participants of a monologue or a dialogue situation. The monologue situation of the indirect mode of address is used in the Boroline ad where the whole message is rendered in the form of a monologue by a girl:

'A working girl like me needs a hard-working skin cream. Naturally its Boroline'

(See Appendix; ad.no. 5 )

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Dissemination

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As far as press advertising is concerned, the direct mode of address is more common than the indirect mode. Even if the indirect mode is introduced it is the monologue situation which is used widely. Dialogue situations are less common in press advertising, whereas radio broadcasting is more inclined to dialogue situations.

2.2.2 Products and their Standards:

Secondly, the qualities and special features of the products advertised also will restrict the use of language in the advertising situation. But this is relevant only to the commercial consumer advertisements.

2.2.3 The Media:

The form of the advertising message, whether spoken or written, and the medium of the advertisement, conveyed through the radio, television, cinema, newspapers, magazines or posters are also important in the use of the advertising variety of language.

2.2.4 Aim:

The contextual use of language is also determined by the motive behind an advertisement, which may vary from

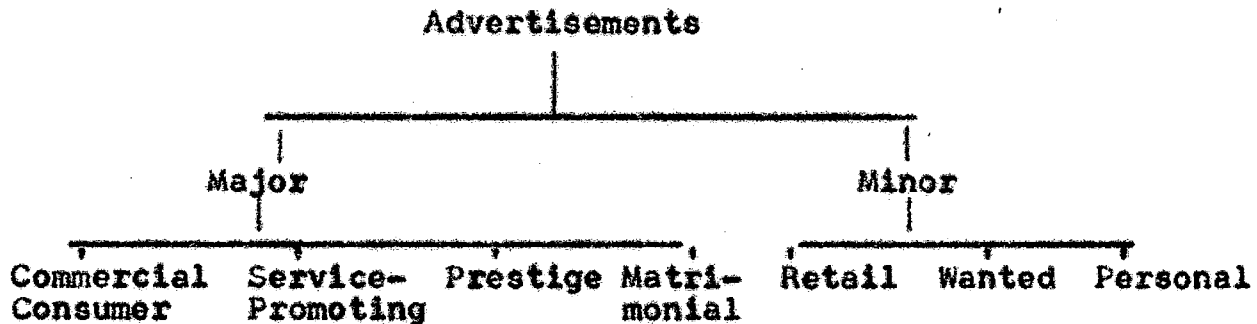
selling a product to availing a service or extending goodwill.

Apart from the factors of media, aim and audience, considered mainly on the basis of age, sex and social status, the types of advertisements - consumer, non-commercial or service promoting - also play an important part in the creation of the advertising situation.

2.2.5

Types of Advertisements:

Advertisements cover a wide range of things varying from the usual consumer items to the matrimonial advertisements and even extending to such things as public announcements and roadway campaigns. However, Indian press advertising can be broadly classified into four major groups: the commercial consumer advertisements, service-promoting advertisements, prestige advertisements and matrimonial advertisements. The major and minor types of Indian advertisements can be illustrated as follows:





The majority of the advertisements belong to the first category, that is, the consumer advertisements. Anything from the Forhan's toothpaste ad to the Solidaire TV ad is a purely commercial based consumer advertisement.

Service-promoting advertisements are those that cover banks, building societies, unit trusts and insurance companies. They are mainly concerned with money transactions. The State Bank ad with the signature line, 'Security is a warm feeling,' is an example of this kind. (See Appendix; ad.no. 6 ). Prestige advertisements are those which are strictly non-commercial and are mostly government-sponsored. They very often give straight-forward information regarding social benefits, house-improvement grants, anti-smoking campaigns and so on. For example, the advertisement: 'Prevent losses; promote prosperity' by the Loss Prevention Association of India Ltd. is a prestige ad of this kind. (See Appendix; ad.no. 7 ). Another category which occupies quite a good deal of space in the newspapers is the matrimonial column advertisements. These advertisements have features peculiar to their own, very unlike the other types of advertisements. They make use of a language which is highly elliptical, resembling the telegraphese. It is interesting to study how the highly

flexible and resilient English language is tossed and twisted in the case of matrimonial advertisements. The following is a typical example of advertisements appearing in the matrimonial column in the Indian newspapers:

'Beautiful, tall, educated, non-working or working doctor, teacher, executive only for Punjabi Khatri engineer boy, 25-3/4/171/3,000 Belongs high status senior officer's/professional's family. Caste no bar.'

(See Appendix; ad.no. 9 )

Matrimonial advertisements have developed their own register which needs to be studied separately. The retail, the 'wanted' and the personal advertisements are relatively minor categories and of less importance than the rest.

This study is based on commercial consumer advertisements for it is mainly this and the service-promoting advertisements that appear both in English as well as in Tamil and other regional languages.

#### 2.2.6 Audience:

Advertisements are created more and more in the image of audience motives and desires. As the audience participation increases the product matters less and less. "The need is to make the advertisement

include the audience experience", observes McLuhan (McLuhan: 1964: 226). Advertising as one of the forms of mass communication is addressed both to the 'high brow' and the 'low brow' types of audience. The first type is a selected and very small group and the second is divided by class, culture and custom.

It is essential for the advertiser of a product to take into consideration the type of audience to whom the advertising message is being addressed, if he wants to ensure that the advertising message is communicated to the consumer and succeeds in persuading him to buy his product. Variations that one comes across often in the advertising language can be mainly attributed to the type and nature of the audience which is divided by the distinctions of age, sex, region, occupation and social status.

Though the usual commercial advertisements are addressed to a large audience, some special types of advertisements which are often found in service, business, trade and industrial journals are always addressed to members of a specific group or a specific occupational class. It is natural that an advertising message addressed to an occupationally specified group, will abound in technical terms. It will have a relatively less familiar

vocabulary and also a syntax which is relatively less simple than that of the advertisements addressed to the mass.

Copywriting:

The basic message conveyed by any advertisement lies in its linguistic text. The essence of an advertisement, therefore, is in its copy. An advertising message is structured along different levels beginning almost always with a headline\* which sometimes consists of sub-heads, going on to a body copy, some standing details and usually ending with a signature line.

The headline is always presented in bold type which is an effective device for drawing one's attention.

The language used is precise and pithy. Sub-heads usually reinforce the message of the headline. New ideas, reasons or explanations for the claim made in the headline are introduced in the bodycopy. The information content of the bodycopy helps in inducing the reader to be convinced of the positive qualities of the product advertised. The signature line is usually a

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\* It is interesting to note that headlines do not exist in some advertisements. Such advertisements are called "headless wonders" by David Ogilvy. (Ogilvy in Leech: 1966:59)

catchy slogan which condenses the information of the message in a few words.

The presentation of an advertising copy can be classified into two groups: the hard-sell approach and the soft-sell approach. The former is quite straightforward, with statements urging the consumer to buy a particular product and giving reasons why it should be bought. On the other hand, the soft-sell technique makes use of subtle and indirect methods and appeals to the emotions. This technique is usually associated with luxury items like chocolates and cosmetics and fashion advertising, whereas, the hard-sell technique is often connected with utilitarian products like detergents, low-priced food products and the like. A close look at the contemporary Indian advertisements shows that as far as advertising on a national level is concerned, the soft-sell technique is in vogue. But local advertising carried out on the regional levels use the more direct hard-sell approach, being short of money and time.

With the increase in the standardization of products recently, the advertiser has come to depend more and more on the language of the advertising message in order to sell his goods. The role of copywriting, therefore, becomes very significant and increases the responsibility of the copywriter.

Advertisements do not try to approximate literature because the purpose of all advertisements is not to create an everlasting impression on the reader's mind as works of art are expected to, but to sell a product. Hence the advertising message is so written as to create an immediate impact which will change the indifferent reader into a potential customer. In order to arrest the attention of the reader an advertisement has to be crisp and logical; the message also has to be artistic and unpretentious at the same time so that the reader will find the information it carries as acceptable, being instantly impressed by what he reads; but more than anything else the advertisement has to be as precise and succinct as an epigram for more words mean more money spent by the advertiser.

The copywriter's main tool is persuasion; for, it is through this, he can make the product advertised seem interesting and attractive. Therefore, the copywriter chooses his words with great care. Good copywriting lies essentially in making use of language that is simple and accessible to all readers. At the same time it uses language that is likeable, colourful and that carries a contemporary meaning which immediately appeals to the reader's interest.

As many of the advertising creations of various copywriters are so tasteful that they can be even called honest works of artistry, advertising apart from promoting economy also is an interesting and colourful aspect of the life of a society. The copywriter engages himself in a continuous creative process of rearranging ideas and thoughts in novel and unusual ways, which leads to his creation of unexpected metaphors, similies, slang usages and unanticipated combinations of words and images. Copywriters, like poets, make frequent use of rhymes, rhythms, symbols and images. Language has to be cleverly used by the copywriter to complete his task successfully. Everything has to be shown as an interesting or novel experience; the slightest change has to be magnified and shown as an entirely different thing. This is precisely how the advertiser will overcome the ever enlarging threat that his highly competitive commercial world faces, that is, standardization of products.

#### 2.4

#### Advertising in India:

Indian advertising in keeping with the changing times has grown in professionalism, skills, variety and sophistication. A media explosion in the form of numerous new magazines and the television, which has opened new

vistas in advertising, the sophisticated market research carried out by various advertising agencies, the use of psychiatric and psychological techniques in studying and charting out consumer behaviour and aspirations by public relation experts, computerising the market into clearly defined sections and the new heights reached by the creative artists and copywriters have all, over the last decade or two, brought great changes in the Indian advertising scene.

In India the task of the advertiser is doubly difficult - for he has to address a mass which is not just divided by caste, money or social status but also by languages. With their diverse cultures and languages, the diverse regions of the Indian society pose a strong challenge to the advertiser in wanting to reach a large and classless audience. The Indian advertiser, consequently, has to divide his audience not just according to their age or social status but also into two major groups, that is, the English-speaking group and the non-English speaking group. Thus the Indian advertiser not only addresses his message to his audience in English but in the regional languages as well.

The constant threat to effective mass communication brought about by the cultural and linguistic diversity of India has been successfully overcome by the Indian



advertisers. T.N. Ninan and Chander Uday Singh in their article on advertising in "India Today" observe: "Through its sustained growth, advertising has become arguably the country's most persuasive communication form-bridging the gap between fourteen major linguistic groups and daunting cultural diversities" (Ninan and Singh: 1982:101).

Many of the consumer advertisements, especially advertisements for large scale products on a central level are written in English and then translated into the various regional languages. On the other hand, for small scale products at the regional level, the advertisements sometimes are written in the regional language originally and then translated into English. But the former is the usual process and a common practice as regards advertising in India. When an advertising campaign is launched on a national level, the message is written by a copywriter originally in English. After this, various other copywriters are asked to translate this advertising message into their respective regional languages.

Packard's claim that "many of us are influenced and manipulated far more than we realize" by means of the "hidden appeals" of the advertising messages that we

come across in our everyday life is very true. Packard points out that this is because of the use of mass psycho-analysis to guide campaigns of persuasion and the large scale efforts to channel our unthinking habits, thought processes and purchasing decisions with the help of psychiatry (Packard: 1957:3). That this is true of the advertising industry of India also, is established by the Linta's Managing Director, Alyque Padamsee's statement: "For the Liril campaign, we found that while soaps were being sold for complexions, beauty and skin care, there was no soap to fill the slot of freshness. So we planned Liril as a rippled-green lemon-scented soap and advertised it with a girl bathing under a waterfall" (A. Padamsee in Ninan and Singh: 1982:104) (See Appendix; ad.no. 10 ).

Not all the products advertised or their advertising translations in the regional languages can be said to be successful. But some products launched in established fields with the aid of large advertising budgets have been successful. Preme tooth-paste, Nirma washing powder, Vicco-turmeric vanishing cream, Liril soap, Reliance textiles and Weston television are some of these new products that have been successful; though large-scale success in these cases may be because of the

various methods of persuasion followed by the advertisers instead of the impact of the linguistic message of the advertising translations alone. For as Bob Jones says "the effect of advertising cannot be treated in isolation". It is part of the total marketing plan. (Jones: 1974:11). A lot of rational research-based argument, flair, intuition and judgement go into the planning of advertising which is the most important and expensive part of the campaign.

A keen study of the recent advertisements shows that the Indian press advertising, as far as English is concerned, makes use of a language that ranges from the strictly conventional style-like that of Johnson and Johnson earbuds ad:

'Presenting Johnson's Buds  
The Safe, hygienic way to clean ears'

through a more casual style like that used in the advertisement for Uptron TV (See Appendix; ad.no. 11 ), to the very personal and intimate style of the 'Made for each other' Wills Cigarette ads. Advertisements may be straightforward statements or they may make use of product comparisons. Some advertisers believe in giving demonstrations of the product capabilities; some dramatize the products; some make use of metaphors and hyperboles; some have a spokesperson to render the advertising message; and some carry testimonials. I.P. Tewari in

his article on 'Advertising and its goals' classifies the advertising copies into four different groups. They are: the reason - why copy, narrative copy, testimonial copy and the suggestive copy (Tewari: 1972:8). The reason - why copy is used in almost all advertisements of utilitarian products. An example of this is the Close-up ad which has a subhead: 'For fresher breath. Whiter teeth' thus giving the customer the reason as to why he should use Close-up tooth-paste. On the other hand, the narrative copy is seldom used by the copy-writer, except on rare occasions when he wants to relate an incident of the past, as a testimony for the product he advertises. An advertisement for HMT watches makes use of the narrative copy by relating the expedition made by a team, to the Antartica, in 1982. (See Appendix; ad.no. 12 ). The Complian ad with a statement by Jim O' Doherty for its headline is an example of the testimonial kind of copy (See Appendix; ad.no. 13 ). The suggestive copy is used by the Regent Filter King cigarette ad: "An Exclusive Affair" (See Appendix; ad.no. 14 ).

A typical advertisement as Leech suggests, should fulfil the following requirements: first, it should be able to attract attention, that is, have attention value; secondly, it should sustain interest,

that is, it should have readability; thirdly, it must be remembered or recognised as familiar; and lastly, the advertisement must prompt the right action from the reader, that is, it should have selling power. (Leech: 1966:27).

While particular features of the register or certain linguistic peculiarities of the advertising situation can be attributed to the first three qualities - attention value, readability and memorability - it cannot be established that any particular linguistic phenomenon or the use of language in a specific way attributes to the selling power of an advertisement. A particular product may sell because of many known or unknown factors. Yet, linguistic features can be analysed objectively, in order to find out the type of language variety used in a particular situation.

It is possible for any language used in the advertising situation to evolve a specific variety of its own belonging to that situation. Thus, a close look at some of the Tamil advertisements shows that the advertising situation has made it possible for the Tamil language to develop an advertising variety of its own as in English. Moreover, the advertising translations are not always translations but are sometimes just

transliterations of the English advertisements, or a mixture of both. In fact, Tamil advertisements abound in transliterations. This is because, sometimes it is hard to find the equivalent expression in Tamil resulting in the use of the original English expression. Transliterations are used in case of technical terms which abound in advertisements of engineering products, insecticides and other mechanical equipments, despite the availability of synonyms for such technical terms in Tamil. The main reason for this is the importance given to the use of ordinary and simple language that is accessible to the common man to whom the original expression of such technical terms in English would be less confusing and more familiar than the advertising translations of Tamil.

As in English, the advertising variety of Tamil also violates some grammatical rules which renders the grammar of this variety abbreviated. But it is important to note that the advertising translations in Tamil do not violate the grammatical rules as much as the English advertising variety does. Excessive use of rhymes, alliterations, onometapoeic words and the usage of minor constructions, imperatives and adjectives mark the advertising variety of Tamil. It should be noted that almost all advertisements in Tamil make use of a language

that is not quite colloquial inspite of being simple and accessible to the common man. These characteristics of the Tamil advertising variety have created an artificiality about the language used which makes it seem quite lifeless and drab. This may be because of the limitations that the copywriter of the Tamil advertisements has to face while doing advertising translations. Most of them are literal translations and not transcreations, thereby making the advertising language in Tamil quite uninteresting and artificial.

The features which render the grammar of the advertising varieties of English and Tamil abbreviated and the other linguistic peculiarities that mark the varieties are brought out by means of an analysis of the syntax of the English and Tamil advertisements in Chapter III.

## CHAPTER - III

### GRAMMATICAL FEATURES

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#### 3.1 Introduction:

The advertising variety of a language, as mentioned earlier, has features peculiar to its own. These peculiarities are caused mainly by:

1. Deviations from standard usage.
2. Syntactic incidence of grammatical features that are most frequent in this variety than in normal usage.
3. Extraordinarily high or low frequency of linguistic features.

Deviations, however, can occur on different levels; phonological and graphological, lexical, syntactic and semantic.

The advertising varieties of English and Tamil, as discussed henceforth, have all the above-mentioned features which help the particular variety to generate a DISJUNCTIVE and ABBREVIATED grammar of its own as opposed to the DISCURSIVE grammar generated by the language used in normal discourse situations.\*

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\* "The DISJUNCTIVE and ABBREVIATED modes are two relatively restricted varieties of English with an important bearing on the advertising language. The abbreviated mode is included in the disjunctive mode, and both are distinguished from the DISCURSIVE mode of ordinary, connected discourse by peculiarities of grammatical structure" (Leech: 1966:90)



Besides, deviations on the syntactic level, syntactic incidence and frequency of linguistic features, linguistic switch and some features of punctuation that are unique to the advertising variety of language are also discussed in this chapter. As the present study restricts itself to Indian Press advertisements, the category of phonological deviation is not discussed; moreover, the categories - lexical violation, semantic deviation and graphological deviation, are discussed in the following chapter - "Creativity in Advertising" since the above mentioned categories play a significant role in the creativity of advertising language.

### 3.2

#### Grammatical Deviations:

"Grammatical deviance" points out Nils Erik Enkvist, "involves an actual tinkering with the normal system of rules. This tinkering can be explained in terms of rule omission or suspension, rule change and rule addition" (Enkvist in Chatman (Ed.): 1971:55). The deviations found in the syntactic component of the advertising variety which generates a disjunctive and abbreviated grammar of its own are brought about by these three rules.

3.2.1 Omission:

Language as found in the register of advertising is sometimes "structured in terms of single words and phrases, rather than in terms of more highly organized units of clause and sentence. Language so used may be termed block language" say Quirk and Greenbaum (1973:205).

The abbreviated grammar of the advertising varieties of English and Tamil is generated partially by this rule of omission of certain grammatical items, by other rules being the occurrence of non-finite and minor independent clauses and extensive premodification of nouns. "On the face of it" says Leech, "this type of grammar lends itself... to description in terms of 'omissions'. It might be described as 'ordinary grammar' (i.e., discursive grammar) with items of low information value left out" (Leech: 1966: 94). The abbreviated mode of language is also used in telegrams and newspaper headlines. As in these varieties, so in advertising, high premium is placed on the physical brevity of the linguistic message. Thus the advertising variety has a tendency to delete structure words of low information value and retain content words of high information value. Some of the

grammatical items thus deleted are articles, conjunctions, prepositions, and relative pronouns. Sometimes, even nouns and verbs are omitted.

3.2.1.1. Articles:

In English advertisements there is a tendency to omit the definite article 'the' in the determiner position in nominal groups; before superlatives like 'best' and before intensifiers like 'only'; whereas indefinite articles 'a' and 'an' are omitted only on rare occasions in determiner positions in nominal groups or elsewhere. For example, in the following advertisements, which have nominal groups as their headlines, the definite article is deleted in one nominal group, whereas in the other the indefinite article 'a' is retained as a determiner of the nominal group:

1. (The) 'New Citizen Eagles'
2. 'a great new way to good tea'

Likewise, the definite article is omitted before 'best' and 'only' in the following advertisements:

1. 'Buy (the) best. Buy Bajaj.'
2. (The) 'Only Juicer, Grinder and Blender in India today. Velly good.'

In the following headline of an advertisement, the indefinite article 'a' is omitted before the noun 'woman':

'What kind of (a) woman does a media man dream of?'

As there is no equivalent grammatical category for articles in Tamil\*, this feature of article omission does not apply for the Tamil advertising variety.

#### 3.2.1.2. Conjunctions:

In trying to load the advertising copy with information, the copywriter tends to omit certain items which are recoverable from the context. Conjunctions are such items deleted quite commonly in advertising messages. Co-ordination is a very common feature of both advertising English and Tamil. But, when clauses are co-ordinated there is a strong tendency to omit the co-ordinating conjunction and thus the clauses are usually in apposition. The following cases may be considered as examples of

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\* "In Tamil there are no definite or indefinite Articles, as there are in English. The English Article may be regarded as inherent in Tamil Nouns" (Arden: 1942:73).

'asyndetic co-ordination'\*

1. 'Clean fresh breath... (and) strong healthy teeth with Colgate Dental Cream'
2. 'You live only once... (so) do it in style'

and their respective Tamil counterparts:

1. 'puttunarççi tarum tūya çuvācam(um) uruti mikka ārōkkiyamāna parkal(um) alittidutē kōlkēd denttal krim.'
2. 'vārvatō oru mural (enavē) vāruṅgal kavareççiyudan.'

3.2.1.3. Prepositions:

Omission of preposition is not frequent either in English or in Tamil. In Tamil, case difference is brought out by means of postpositions or prepositional suffixes attached to the Nouns.\*\* Moreover in Tamil advertisements these prepositional suffixes are rarely omitted. They are omitted only occasionally and that too when the Tamil advertisement is an exact translation

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\* The type of co-ordination found in a sentence where co-ordinating conjunctions are absent but could be supplied is called asyndetic co-ordination. (Quirk and Greenbaum: 1973:253).

\*\* In Tamil such Prepositions are represented by suffixes added to the words which they govern, often called Particles and sometimes called Postpositions (Arden: 1942:125).

of the English advertisement. The advertisements for 'Weikfield Custard Powder' and 'Dolphinar TV' (See Appendix; ad.nos. 16&17) omit the following prepositions in their headlines:

1. 'The creamiest (of) custards  
The jolliest (of) jellies'
2. (On) 'Sunday and everyday of the week  
Relax with Dolphinar'

Prepositional suffix 'ai' attached to the noun 'biscuit' which is in the accusative case, is omitted in the Parle Gluco biscuit advertisement in Tamil:

'nādit tērn̄teḍuttir pāppāvukku nalamāna  
biskaṭṭ(ai)'

(You have chosen a healthy biscuit for  
the baby)

#### 3.2.1.4 Pronouns:

When a nominal group is followed by a finite or non-finite dependent clause, the relative pronoun relating the two units of sentence structure is often missing in the English advertisements. The Nescafe and the Johnson's Baby Cream ads (See Appendix; ad. nos. 18 & 19 ) in their signature lines omit the relative pronoun 'that' and a form of the verb 'be':

1. 'the only instant coffee (that is) made from 100% pure coffee'
2. 'Johnson's baby cream (that is) trusted by mothers all over the world'

On the other hand, it is the demonstrative pronouns that are often missing in the Tamil advertisements. The Tamil advertisement for Amul cheese powder omits the demonstrative pronoun 'atai' (i.e., 'that' in the accusative case) in its subheadline:

'çudaççuda jōrāna bakkōḍa (atai)  
çuvaittīḍa inṇamum konḍu vādā!'

(Nice hot pakoras. Bring some more of them)

### 3.2.1.5 Nouns:

As nouns are high frequency items in this register, they are rarely omitted. But whenever they are omitted in a sentence, the sentence either follows or is followed by a noun or nominal group forming a minor sentence<sup>\*</sup> of its own and isolated from the rest. Thus the Crompton Greaves Fan ad headline reads thus:

(Crompton Greaves Fan) 'Built with care,  
built to last'

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\* Minor sentences are discussed in detail in section 3.2.4 of this chapter.

In minor sentences which consist of adjectival groups, nouns are omitted:

1. 'Cool, comfortable and carefree'
2. 'Utterly...butterly...delicious'

Nouns are hardly ever omitted in Tamil advertisements. They are omitted only in case of minor sentences made of isolated verbal groups. For example, a Handiplast advertisement reads:

1. 'naççut taḍai seykiratu. Pātukākkiratu. guṇappaḍuttukiratu'  
(Prevents poison, Protects. Cures.)
2. 'pātukāttu çugamaikkiratu'  
(Protects and gives comfort)

In these cases the verbal group follows an isolated noun which is usually the brand name.

### 3.2.1.6 Verbs:

Verbs are omitted in all 'minor clauses'<sup>\*</sup> which have a frequent occurrence in the advertising varieties of English and Tamil. Finite predicators are missing in the following advertising message in English:

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\* "Minor clauses have zero predicators and in discursive grammar they are usually dependent" (Pandya: 1977:108).



1. 'Each one (is) very stylish, very distinguished'  
And each one (is) very precise,  
very accurate'  
(HMT watches)
2. 'Nataraj (are) Pencils with a longer life-line'

In the same manner finite predicators 'uḷḷatu' (is) and 'koṇḍatu' (has) are omitted in the following Tamil advertisements respectively:

1. 'avarukkeṇa oru taṇi pāṇi, taṇi raṇṇai'  
(uḷḷatu)  
(For him a unique style, unique taste (is))
2. 'muṇumaiyāna ūṭṭa uṇavirkut tēvaiyāna ellā  
ṇattukkalum, ṇuvaimikka orē vadivil' (koṇḍatu)  
(All ingredients needed for a complete nutritious food in one tasty form (has))

### 3.2.2 Change:

Grammatical deviations are caused not only by omission of certain grammatical items of low information value, but also by changes in the order and function of grammatical features. These changes in the order of words and sentence units result in rendering the language of advertisements disjuncted. Change in the grammatical function of lexical items is otherwise known as 'functional conversion'. (Leech: 1969:43).

These features are common to both the English and Tamil registers of advertising.

3.2.2.1 Change in Word-Order:

A non-finite clause which postmodifies the noun group appears in end position, after the predicator, instead of appearing immediately after the noun group in the following headline of the Sylvania Laxman Bulb ad:

'For light that needs the right dispersion  
Sylvania Laxman provides the ideal luminaire...  
designed with advanced lighting technology'

The underlined portion which is the post-modifying non-finite clause that should appear after the noun group 'Sylvania Laxman' instead takes the end position.

Another example of change in the order of sentence structure units can be seen in the following body copy of the Sharp Intercoms ad:

'At SHARP, customer service means people  
and technology working together to help  
you get the most out of your systems...'

'At Sharp we call it 'Staying Power'.

In both the above sentences the adverbial phrase beginning with 'at' takes an initial position instead of the usual final position.

The basic sentence pattern in Tamil being SOV (subject, object, verb) as opposed to the SVO pattern in English, a change in the order of sentence elements takes place whenever the finite predicator which usually takes the end position in a sentence, takes an initial or medial position.\* The advertisement for Fab detergent soap changes the order of sentence elements:

'Fēb dīttarjēṇḍ katti Velukkīratu uṅgal  
tūṅgalai atigat tūymalyāga'

(Fab detergent cake washes your clothes  
whiter)

Here, the finite predicator 'velukkīratu' ('washes') instead of taking the final position occurs next to the noun group - Fab detergent cake.

Similarly, the signature line of the Lacto-Calamine ad reads:

'mēnikku alippīr menṇeril'

(Give your body softness and beauty)

Finite predicator 'alippīr' ('give') takes a medial position instead of the usual end position in the above advertisement.

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\* "There is one Finite Verb in a sentence and it concludes the sentence." (Arden: 1942:178)

"The object precedes the Verb or Participle which governs it." (Arden: 1942:179).

3.2.2.2 Functional Conversion:

"Functional conversion" says Leech "consists in adapting an item to a new grammatical function" (Leech: 1969:43). The conversion of nouns into verbs and vice versa has become quite a common feature in advertising language as in the general use of language. The following advertisements are some examples of nouns converted to verbs:

1. 'Did you Cherry Blossom your shoes today?'
2. 'Gift it with sentiments.' (Jayco watches)

Nouns converted into adjectives:

1. 'You'll love its chocolatey goodness'
2. 'Brush the Colgate way.'

Functional conversions abound in English advertisements, while in Tamil they are very few. In the following Colgate ad the brand name is used to perform the function of an adjective qualifying the noun 'way':

'kōlkēḍ muraiyil pal tulakkuṅgal'  
(Clean your teeth in the Colgate way)

3.2.3 Addition:

Peculiarities of grammatical structure are also enhanced often by means of repetitions of identical or rhyming words, groups and clauses of the same pattern and even sometimes whole sentences. These repetitions are effected by means of rule addition. A Charminar cigarette ad goes on like this:

'Give me a drizzle. Give me an umbrella.  
Give me a snuggle. And give me the taste  
of toasted tobacco.'

All the sentences in the above advertisement have the identical pattern of imperative + indirect object + direct object. However, the co-ordinating conjunction 'and' precedes the imperative of the last sentence and the direct object is qualified by preposition + adjective + noun.

Similarly the pattern SPC (subject, predicator, complement) is repeated four times in the following Bajaj Super Fans ad:

'It's super swift. It's super silent.  
It's super cool. It's super fan.'

Repetitions frequently occur in Tamil advertisements also. In the following Ponds Vanishing Cream ad the

construction Noun + particle + Adjective is repeated twice:

'pattu pōl menmai pavarampōl aragu'

(Silk like softness Coral like beauty)

Likewise, two identical constructions of the SP pattern are linked by means of a co-ordinating conjunction in the following headline of the Horlicks ad:

'andi marai porikiratu eninum arōkkiyam  
tavarkiratu'

(Though the evening rain is showering  
health prevails)

#### 3.2.4

#### Minor Sentences:

The restricted varieties of advertising English and Tamil are also marked by another important feature, that is, the frequent occurrence of minor sentences. In the English as well as the Tamil advertisements, minor sentences occur mostly in the headlines, subheads and signature lines. English advertisements include a large number of minor sentences in their body copy also; whereas in the Tamil advertisements, minor sentences in the body copy is a rarity.

"Minor sentences" say Crystal and Davy, are not mere "ellipses of major sentences - types" (Crystal and Davy: 1969:51). According to them (Crystal and Davy: 1969: 49-50) any of the following structures occurring independently is a minor sentence:

1. A subordinate SP(CA) structure, as in the headline of the following ad:

'Because the voltage fluctuates'

2. An element of clause structure (S,P,C,A,VOC)\* occurring independently. For example,
  1. 'An Exclusive Affair' (S)
  2. 'Grinds. Grills. Chops' (P)
3. A combination of elements of clause structure other than those allowed for in major sentences like, SC, PC, PA, AA.

The following is an example of this type of minor sentence:

'For fresher breath, whiter teeth' (AA)

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\* The various elements of sentence structure are symbolised as follows by Crystal and Davy (1969:46):

Subject	=	S
Predicator	=	P
Complement	=	C
Adverbial	=	A
Vocative	=	VOC

4. A non-finite construction as in,

'Made for each other'

Minor or moodless clauses occurring independently  
can also be included under minor sentences.

3.2.4.1 Independent Subordinate Structures:

Subordinate structures functioning independently are frequent in the headlines, subheads and bodycopy in English advertisements and occur less frequently in signature lines. The following are examples of subordinate structures functioning independently from various advertisements:

1. 'When people talk about the quality of tyres...' (Head)
2. 'Because we make it the way Mother makes it' (Bodycopy)
3. 'Because a special occasion needs a special paint' (Signature line)
4. 'Which is why you get super-silent service for years together' (Bodycopy)

Subordinate structures having independent status are not as frequent in Tamil advertisements as they are in English advertisements. Whenever they occur it is either in the subhead or in the signature line:



1. 'kāraṇam iṅṅōtu taṅṅiṅṅirappāna vān nīla  
vanna vāy tulakkiyullatu flāsh maṅṅumē.'

(Because only Flash now has an exclusive  
sky-blue mouth purifier)

2. 'ēnenil pāmōliv shēv krīm onṅiitān esjīel-4  
ullatu... atan 'Irammigunta nurai' miga  
murattu rōmataiyum mirutuvākkukiratu.'

(Because there is SGL-4 only in Palmolive  
shave cream... its lather softens even the  
coarsest hair)

#### 3.2.4.2 Independent Nominal Groups:

"In disjunctive language" observes Leech,  
"a single nominal group or a single adverbial group  
may be grammatically independent." (Leech: 1966:93).  
The type of disjunctive English that utilises only  
nominal group structures is also known as 'block  
language' (Leech: 1966:91). Isolated nominal groups  
functioning as minor sentences is a very common feat-  
ure of advertising English as well as Tamil. They  
occur in all sections of an advertisement, namely,  
the headline, subheads, body copy and abound in sig-  
nature lines. Some examples from the English adver-  
tising variety are:

1. 'The perfect match' (Headline)
2. 'Modella Power' (Headline)

3. 'The taste of an international favourite' (Signature line)
4. 'The pick of pickles' (Signature line)
5. 'A big leap in time' (Signature line)

In the Tamil advertisements, nominal groups abound in headlines and subheads:

1. 'kivi pātukāppu (Subhead)  
(Kiwi Protection)
2. 'çiranta raḡaḡal. çariyāna vilai' (Subhead)  
(Good varieties. Correct price)
3. 'nēraṡin aḡaḡu muḡaḡal' (Headline)  
(Time's beauty faces)
4. 'kuḡi kūrā aḡaḡi' (Headline)  
(Cuticura beauty)
5. 'puttuḡarvu çōp' (Signature line)  
(Freshness soap)

### 3.2.4.3

#### Independent Adverbial Groups:

Adverbial groups functioning independently freely occur in all sections of the English advertisements.

For example:

1. 'You'll emerge clean, fresh and glowing. All over.  
Every time.' (Body copy)
2. 'The taste that makes a world of a difference. The world over.' (Signature line)

3. 'At a surprisingly low price' (Body copy)
4. 'First time in India' (Signature line)
5. 'Capture the nature. In all its varied beauty' (Headline)

Prepositional phrases functioning as adverbial groups also have independent status in English advertisements.

1. 'For this summer and every summer' (Signature line)
2. 'For fresh breath confidence that lasts' (Signature line)
3. 'Wills Excellence. In kingsize' (Signature line)

Adverbial groups functioning on their own are also found in Tamil advertisements. The following are some examples:

1. 'ippōtu! intiyāvilē!' (Headline)  
(Now! In India!)
2. 'kaḷaṅgamatta çarumaṅgaḍku' (Subhead)  
(For spotless skin)
3. 'māksfākdarin eril ulagattiliruntu!' (Signature line)  
(From Maxfactor's beauty world)

#### 3.2.4.4 Independent Non-Finite Clauses:

Non-finite clauses which are always dependent in the normal discourse situation are independent in the advertising variety of language. Next to nominal groups,

non-finite clauses are the most frequent constructions functioning independently as minor sentences in the disjunctive modes of advertising Tamil and English.

In the English advertisements, independent non-finite clauses are frequent in body copies and headlines and infrequent in signature lines:

1. 'Rippled green with the exciting freshness of limes' (Body copy)
2. 'Made for each other' (Headline)
3. 'To match your moods and attire' (Body copy)
4. 'Backed by a sturdy motor for trouble free running' (Body copy)
5. 'Styled to please, built to last a lifetime' (Body copy)

In the Tamil advertisements, non-finite constructions that are independent are more frequent in headlines and signature lines than in body copies:

1. 'iyarkaiyāga çarumattai kākka' (Headline)  
(To protect the skin naturally)
2. 'paḷapaḷappu niçittu nilaikka' (Signature line)  
(For shining to stay on)
3. 'alaiyeriyum taḷataḷap paççai' (Body copy)  
(The green freshness brought by the waves)
4. 'maṅgala mati mugattiḷ merugūṭṭa' (Headline)  
(To add elegance to charming moon-like face)

3.2.4.5 Moodless Clauses:

"In disjunctive language" says Leech, "a sentence need not contain a finite predicator" (Leech: 1966:93). Moodless clauses which have no finite or non-finite predicator occur freely in the restricted variety of advertising language.

1. 'Freshness in a flash' (Headline)
2. 'Nature's gift to everybody.  
A fresh, young complexion all  
over' (Headline)
3. 'With an accuracy up to 15  
seconds a month. And a battery  
with a 5-year life span - longer  
than other watches available in  
the country' (Body copy)
4. 'Time-keepers to the nation' (Signature line)
5. 'Your time for life time' (Headline)

All the above examples have no predicators.

Similarly, the following examples from the Tamil variety have no predicators and are therefore moodless constructions:

1. 'ilēcāna miḡap poruttamāna  
mēkkap. muḡap pavuḡarukku  
miḡaḡ ḡiranta ātāram. ḡarumattirku  
nalla pātukāppu.' (Signature line)

(Light and very suitable makeup.  
Face powder of the best standard.  
Good protection for the skin)

2. 'ippōtu aṛagiya putiya pēkkile' (Headline)  
(Now in a beautiful new pack.)
3. 'tollaiyillat tolaik kādci' (Signature line)  
(Disturbance-less distant vision)

Apart from these five categories there are also one-word nouns, adverbs and adjectives which function independently as minor constructions. Some of them are:

1. 'Personalised' (verb)
2. 'No winding. No repairing. No adjusting.'  
(negative + noun (gerund))
3. 'Timeproof, Scratchproof. Valueproof.  
Styleproof.'  
(Adjective)
4. 'No visa. No passport. No customs-checking'  
(negative + noun)
5. 'ippōtu! intiyāvilē!' (Adverb)
6. 'cīrappānatu!' (adjectival noun)

### 3.3 Syntactic Incidence:

Syntactic incidence of certain grammatical features are far more frequent in this register than in the other varieties of language. Some of these important features are: (a) a noun or a nominal group followed by another nominal group, (b) a nominal group

followed by a demonstrative pronoun which acts as a grammatical pointer, (c) dependent clauses related to groups, (d) loose sentences in which a dependent clause follows the main clause, (e) suspended sentences in which the main clause follows the dependent clause, and finally (f) a dependent clause linked to another dependent clause.

3.3.1 Noun Followed by a Nominal Group:

This type of construction is often found in the headlines and signature lines where the brand name is followed by a catchy slogan which is usually a nominal group that speaks for the quality of the product. The immediacy of the attributes of a product to its brand name is a common feature of the advertising variety of language. In these cases the noun is separated from the nominal group by a dash. All the advertisements given below follow this pattern (i.e., Noun + nominal group) either in their headlines or signature lines:

1. 'Hindon - A new way of living' (Headline)
2. 'Apsara - The Professional's  
Drawing Pencil' (Signature line)
3. 'Complan - the complete planned  
food' (Signature line)
4. 'Autumn Rust - a creation from  
the fashion house of carpets...  
Transasia' (Headline)

Likewise, in Tamil also, this type of syntactic incidence frequents the headlines and signature lines:

1. 'kāḍbaris bōmṻida unḡalōḍu  
vaḡarum nanmai' (Signature line)  
(Cadbury's Bournvita - the  
goodness that grows with you)
2. 'Hindon vārvin oru putu  
vaḡimurai!' (Headline)  
(Hindon - a new way of living)
3. 'Naḡarāj neḡuḡālam erutum  
niḡarillā peḡčilḡal!' (Signature line)  
(Nataraj - incomparable pencils  
that write for a long period)
4. 'nesḡam - elitiḡ jiraḡamāḡum  
kuḡantai unavu'  
(Nestum - easily digested baby food)

### 3.3.2 Nominal Group Followed by Nominal Group:

Like the previous one, this feature of co-occurring nominal groups is also often found in the head and the signature lines. While in the previous construction the brand name takes the place of a noun, here the brand name and the name of the product forms the nominal group in most of the cases:



1. 'Apsara drawing pencils...  
The professional's pencil' (Subhead)
2. 'Britannia Marie biscuits  
the crisp tea-time favourite' (Signature line)

Sometimes the attributes of the product are given in nominal groups in apposition, as in the Bajaj Fan ad:

'More Air Delivery Less Power  
Consumption' (Headline)

The same is true of the Tamil advertisements also:

1. 'uṅgal mutal vēlai uṅgalukkoru  
mukkiya vēlai' (Headline)  
(Your first job (is) your  
important period)
2. 'biriḍāniyā, māri biskat kēppi  
nērak karakara tinpaṇḍam'  
(Britannia Marie Biscuit - crisp  
tea time snack)
3. 'nerōlāk peyiṇḍe illaṅgalukku  
eṇilūttum vaṇṇaṅgal'  
(Nerolac paints beautifying colours  
for houses)

### 3.3.3

#### Nominal Group Followed by Grammatical Pointer:

It is quite a common practice of copywriters to follow an isolated nominal group with a sentence starting with a demonstrative pronoun that behaves as a grammatical pointer, referring back to the nominal group. In such cases the continuity of the advertising message is kept by the grammatical pointer.

1. 'The Allwyn Quartz. It is everything you'd expect from the first quartz watch' (Bodycopy)
2. 'Bad breath. It's not easily brushed away' (Bodycopy)
3. 'Ramco. It gets star billing in theatres that combine high performance with low cost' (Headline)
4. 'Bryl Hairdressing Cream... It's part of your style' (Subhead)

In all the above advertisements the nominal group functioning independently is followed by a sentence beginning with the grammatical pointer, 'it'. Similarly, in the following Tamil advertisement the nominal group is followed by the grammatical pointer 'atai' (i.e., 'that' in the accusative case):

'kērfri pātukāppu - atai pōl  
vēronriilai (Headline)  
(Carefree protection - nothing else like that)

### 3.3.4. Dependent Clauses Related to Groups:

Still another peculiar feature of the advertising variety of language is that dependent clauses instead of being related to independent clauses as in normal usage, are related to groups functioning independently. Thus in the following Orient Fan advertisement,

'Orient. For this summer and every summer'

the dependent adverbial clause 'for this summer and every summer' is related to the noun 'Orient' which is the brand name. And in the advertisement for British Paints Vinyl, the finite subordinate clause is related to the nominal group that precedes it:

'British Paints Vinyl. Because a special occasion needs a special paint.'  
(Signature line)

In Tamil advertisements also, most non-finite clauses appearing in signature lines are related to nominal groups, consisting of the brand name and the name of the product that either precedes the dependent clause or follows it. The following are a few examples of the kind:

1. 'kurl-on mattresses. Ovvoru iravum nal iravāvataṅku'  
(For each and every night to be a good night)
2. 'putiya saṅraḷaḷ inṣaṅṅ  
ammāvin kālāik kāppiyin puttunarṣṣiyūttum  
aṅubavattiṅku'  
(New sunrise instant  
For the freshness giving experience  
of mother's morning coffee)

### 3.3.5 Loose Sentences:

Sentences with the dependent clause following the main clause are termed 'loose'. As the main unit

of information is contained in the main clause it catches the immediate attention of the reader leaving the rest of the sentence containing the dependent structure to fade away into insignificance. Mittins, regarding 'loose' constructions, says "the main point is made first and further matter is added, with a tendency to 'tail away' in a declining movement." (Mittins: 1962:147). Examples of 'loose sentences' from the advertising varieties of Tamil and English are given below:

1. 'kōlgēḍ ḍeḍḍal krim ubayōgittu vāy turnattattai taḍuttidūṅgal parḍitaivai etirttidūṅgal'  
(Use Colgate dental cream. Stop bad breath, fight tooth decay)
2. 'Only Complian has 23 vital foods (which) they need every day'

### 3.3.6 Suspended Sentences:

'Suspended' sentences, on the contrary, have their main clauses in the end and the dependent clauses in the beginning. Mittins remarks, "When the main clause is placed finally it tends to acquire a strong emphasis. The effect is, as it were, of building up to a kind of climax which is held back to the end." (Mittins: 1962:147). 'Suspended' sentences

frequent the signature lines. The following are examples of 'suspended' sentences:

1. 'When people talk about the quality of tyres... the debate ends with CEAT.'
2. 'If you've the inclination, we've the time. The exact time.' (Signature line)
3. 'Since all fans are designed to cool you, we made ours better by design.' (Headline)
4. 'Clean fresh breath..strong healthy teeth.. with Colgate Dental Cream.'

and its Tamil counterpart:

'puttunarççi tarum tūya çuvācam  
uruti mikka ārōkkiyamāna parkaḷ  
alittidutē kōlkēd deṇḍal krim'

and also,

1. 'vārttaigaḷal çolla mudiyātataikkūda  
nērttiyāgaç çolvatu kāḍbaris'  
(Cadbury's says (it) better than words)
2. 'uṅgaḷukku enrum viruppamāna çikkō intiyāvilē  
tayārakiratu ālvīn enra peyaril.'  
(The Seiko which you like always is made  
in India - in the name of Ailwyn)

### 3.3.7

#### Dependent Clause Followed by Dependent Clause:

Dependent clauses apart from being related to groups are also related to other dependent clauses

and the co-occurring dependent structures gain an independent status in the language of advertisements. Co-occurring dependent structures occur mainly in the bodycopy of advertisements, but they also appear in the headlines sometimes. Co-optex textiles advertises its fabrics thus, in the bodycopy:

'Beautifully woven into modern styles and designs blending an array of colours'

In the above example, two dependent non-finite clauses are linked together. Duncan's kingsize cigarette ad links a non-finite clause with an adverbial clause in its headline:

'Perfectly blended for that perfect pleasure'

Dependent structures are linked together in Tamil advertisements also. The following are examples of this type of syntactic incidence:

1. 'muṟumaiyāna ūṭṭa unavirkut tēvaiyāna ellā  
çattukkalum, çuvaimikka orē vaḍivil'

(All the ingredients necessary for a complete nutritious food in one form)

2. 'uṅgal nalla vēlaiyai nalla vēlaiyai kuṟikka-  
HMT'

(To mark your good job, your good period-  
HMT)

### 3.4 Frequency:

Advertising English as well as Tamil are marked by certain high frequency grammatical features and a few low frequency grammatical features which are characteristic of the register of advertising. An analysis of fifty sentences from twenty randomly selected English advertisements and another fifty sentences from twenty randomly selected Tamil advertisements, which were taken only from the headlines, subheads and signature lines\* shows the following results:

Among sentence types, it is the minor type of sentences and not the major type which frequent the headlines and the signature lines of the English and Tamil advertisements. (See Table No.1, p. 74 ). Similarly, declarative and imperative sentences have a relatively high frequency than interrogative and exclamatory ones. In Tamil it is the exclamatory type which is more frequent than the interrogative type; whereas in the English advertisements it is vice versa.

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\* The body copies of these advertisements are not included since the body copy of an advertisement is a complex structure, with a mixture of the disjunctive and discursive modes of language in English advertisements, whereas in the Tamil advertisements the language used in the body copies are almost always in the discursive mode.

As regards transitivity, passive constructions are almost nil in the advertising varieties of English and Tamil. Of a hundred sentences analysed from fifty English advertisements and fifty Tamil advertisements only one passive construction was found in an English advertisement.

The high frequency of the minor sentences can be explained by the copywriter's ambition - to give more information in less space; whereas the highly frequent imperative constructions speak for the central principle of all advertising - persuasion. Passive constructions which de-personalise the subjects and are more frequent in scientific and other formal uses of language are strictly avoided by the copywriter, whose main task is persuasion, which he seeks to practise through more informal and personal style. This explains the low frequency of passives in the register of advertising.

It is the independent moodless and non-finite clauses which occur regularly in the head and signature lines of advertisements. The highest frequency is achieved by the moodless clauses and the lowest by the relative clauses. (See Table No.2, p. 74 ). Once again, this is because brevity being the main tool of the copy-



writer, maximum compression of language is achieved by eschewing complex constructions such as relative clauses, and by making maximum use of moodless clauses.

Among group types, nominal groups have the highest frequency - an occurrence of 110 nominal groups in 100 sentences, as opposed to the lowest frequency of the adverbial groups - 32 adverbial groups in 100 sentences (See Table No.3, p. 75 ). Nominal groups which mainly constitute brand names, product names and attributes of products are naturally given more importance by copywriters than adverbial groups whose information value is very low compared to that of nominal groups, and whose existence is not always indispensable in linguistic messages.

Among word classes it is the class of adverbs which seem to be rare in advertising copies compared to the high frequency of nouns and adjectives. (Table No.4; p.25 ). The occurrence of auxiliary verbs is very low as compared to other lexical and substantive verbs, the ratio of the frequency of their occurrence compared with the other verbs roughly being 1:14.

On the contrary, the use of unqualified comparatives\*, that is, construction such as 'whiter', 'brighter', 'easier' and 'nicer' in isolation are freely used among adjectives.

### 3.5 Linguistic Switch:

Apart from the grammatical features analysed so far which render the language of English and Tamil advertisements disjuncted, there is also a linguistic peculiarity characteristic of the Tamil advertisements. This peculiarity is caused by the constant switch made in the advertisements from the vernacular to English. In case of the Tamil advertisements, as most of them are translations of the English advertisements, switches from the regional language to English are often resorted to. Sometimes the language switch is graphical as well as phonemical resulting in a complete switch to the English language. But, sometimes the switch is only phonemical and this results in transliterations.

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\* It is characteristic, particularly of the English advertisements rather than the Tamil advertisements, to use comparatives that are unqualified. For example, the subhead of of the Fab detergent soap ad, 'washes your clothes whiter, brighter' doesn't answer the question 'whiter or brighter than what?' Tamil advertisements use such unqualified comparatives only in case of direct translations from English. (For further reference on unqualified comparatives see Quirk: 1962:223).

Table No. 1  
Sentence Types

No.	Sentence Types	No. of occurrences		Total no. of sentences		Percentage	
		English	Tamil	Eng.	Tamil	Eng.	Tamil
1.	Minor	36	33	50	50	72	66
	Major	14	17	50	50	28	34
2.	Imperative	5	6	50	50	10	12
	Declarative	6	9	50	50	12	18
	Interrogative	3	1	50	50	6	2
	Exclamatory	0	6	50	50	0	12
3.	Active	6	3	50	50	12	6
	Passive	1	0	50	50	2	0

Table No.2  
Clause Types

No.	Clause Types	No. of occurrences		Total no. of clauses		Percentage	
		English	Tamil	Eng.	Tamil	Eng.	Tamil
1.	Non-finite clause	5	13	48	49	10.4	26.5
2.	Relative clause	4	4	"	"	8.3	8.1
3.	Moodless clause	22	22	"	"	45.8	44.8

Table No. 3

Group Types

No.	Group types	No. of occurrences		Total no. of groups		Percentage	
		English	Tamil	Eng.	Tamil	Eng.	Tamil
1.	Nominal	53	47	103	115	51.4	40.8
2.	Verbal	24	34	"	"	23.3	29.5
3.	Adverbial	19	13	"	"	18.4	11.3
4.	Adjectival	21	27	"	"	20.5	23.4

Table No. 4

Word Classes

No.	Word classes	No. of occurrences		Total no. of words		Percentage	
		English	Tamil	Eng.	Tamil	Eng.	Tamil
1.	Nouns	94	112	273	227	34.4	49.3
2.	Pronouns	12	12	"	"	4.3	5.2
3.	Verbs	28	35	"	"	10.2	15.3
4.	Adjectives	25	40	"	"	9.1	17.6
5.	Adverbs	7	8	"	"	2.5	2.9

A complete language switch occurs only in the case of brand names and names of products, and appears almost always in the headlines, or signature lines. For example, in the Tamil advertisement for Hindon fabrics, the brand name Hindon is written in English, but the rest of the headline is in Tamil:

'HINDON vārvin oru putu vaṛimurai'

(Hindon - a new way of living)

On the other hand, transliterations abound in the headline, signature line and the body copy of the Tamil advertisements. Sometimes, even a whole sentence in the body copy is transliterated as in the advertisement for Allwyn Quartz watches:

'hāṇḍ vavuṇḍu āttōmādik kuvāṛḍ'

(Hand-wound automatic quartz)

English words are transliterated in Tamil not only in the case of brand names and product names but also ordinary words such as 'pack', 'strong', 'office', 'bathroom' and 'paint' used frequently by the common man in his day-to-day linguistic transactions, are transliterated. Such transliterations explain the copywriter's need to reach out to every section of the society and to create a mass appeal.

Apart from this, technical terms which have no exact translations take 'vitamins', 'proteins', 'cement' and the like and scientific terms which could be translated but when translated sound more unfamiliar and strange to a novice are transliterated in Tamil. Examples of some of these technical terms are 'microfine', 'design', 'refrigerator', 'automatic', 'dial-case' and so on.

### 3.6 Punctuation:

Punctuation plays an important part in the register of advertising, though the current trend is to eschew all sorts of punctuation marks altogether as in the following advertisements:

1. 'viruntinar kāppi aruntidum nēram  
poruntidaḷ tārīr bāridāniyā māri'  
(Guests for tea time  
Give Britannia Marie to suit the occasion)
2. Speak any foreign language in just 90 days.  
French Spanish Russian Japanese Chinese  
& 38 others with the most exciting Lingua-  
phone Language Courses.
3. Use K5 medicinal hair tincture  
Stimulating the growth of healthy hair

But punctuation marks when used have different meanings. Advertising language shows preference to

period marks such as dashes, a line of dots and stops than commas. On the other hand, colons and semicolons are hardly used. In the hundred advertisements that were analysed there was only one instance of a colon, that is, in the signature line of the Carefree ad in Tamil (See Appendix; ad.no. 25 ) and there were no instances of semicolons.

When clauses or groups are in apposition or in asyndetic co-ordination, commas are used to replace the deleted co-ordinating conjunctions, as in the Bournvita Tamil ad:

'ārōkkiyam, āṇantam, onrukkoṅru ātāram!'  
(good health, happiness, go together)

Here the linking suffix 'um' to be attached to the nouns 'ārōkkiyam' and 'āṇantam' are replaced by commas.

In the advertising varieties stops do not necessarily mean the end of a sentence. Sometimes it even appears that a sentence is cut into pieces and stops are introduced in the appropriate places. Thus a sentence in this restricted variety of language may semantically continue even after a stop. The body copy of an advertisement for HMT watches serves as an excellent example for this:

'HMT Quartz Analog Electronic Watches.  
It's a different world. A world where  
there is no second to be lost. Or gained!'

Dashes appear frequently in the signature lines and in the headlines where a dependent clause is usually related to a group. Dashes almost always follow a nominal group preceding a dependent structure or they precede a nominal group at the end of a sentence preceded by a dependent structure. Examples of these kinds are:

1. 'Complan - the complete planned food'
2. 'nesdam - elitil jiraṇamāgum kuṇantai uṇavu'  
(Nestum - easily digested baby food)
3. 'tiṭṭamiṭṭa pariṇuraṇa uṇavu - kāmplān'  
(Planned complete food - Complan)

Yet another important feature of the punctuation system in advertising language is the use of underlines. Usually the items underlined are brand names or the part of the sentence which is considered as the nucleus of the information given in the advertising message. The following advertisements use underlines as attention catching devices:

1. 'If you've the inclination, we've the time.  
The exact time.' (Signature line)



2. 'uᅅgaᅇ kuᅇanta<sub>i</sub>yiᅇ k̄atugaᅇai pattiram̄aga  
ᅇugaᅇāra mur̄aiyil ᅇuttam ᅇeyya'

(To clean your child's ears in a safe and  
hygenic way)

Tamil advertisements show a greater preference for the use of exclamatory marks than English advertisements. Exclamatory marks in Tamil advertisements not only follow exclamatory type of sentences, but quite curiously also follow imperative constructions, which is not the case with the English advertisements. The Tamil advertisement for Nycil powder follows this punctuation device,

'arippum eriᅇᅇalum tarum viyarkkuru  
tollaiyiliruntu vidutalai peruvir!'

(Be free from the irritating, prickly heat)

Therefore, punctuation in the advertising copy as Leech says "is peculiar, largely because it imitates the rhythms of speech and expounds a kind of grammatical patterning far removed from that which punctuation normally has to deal with." (Leech: 1966:63)

## CHAPTER - IV

### CREATIVITY IN ADVERTISING

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#### 4.1 Deviations, Rhyme and Rhetoric:

The copywriter, once aware, of the information he needs to present in the advertising message ('what') faces the task of presenting the message in a form ('how') that will change the passive reader into a potential customer. The fundamental universal message of all advertising campaigns necessitates diversification. As "a lot of copythinking has to precede copywriting" (Pandya: 1977:30) the copywriter, whose aim is "poeticizing of consumer goods", (Hayakawa in Redfern: 1982:274) like the poet, takes liberties with the language. The creativity which he seeks to achieve is sometimes effected through deviations - these deviations function at various levels of the linguistic framework, namely, the phonological, graphological, lexical, grammatical and the semantic; and sometimes by the employment of rhetorical devices. Since advertising is "all about association" - associating a particular product with a particular firm and with an idea of quality, and so word and thought association" (Redfern: 1982:270) it is natural for the copywriter

to make use of rhetorical devices such as simile, metaphor, allusion, pun and so on. The creative element of the advertisements also, sometimes relies on introducing special patterns of regularity into language such as rhyme, alliteration and parallelism. In this chapter, the categories of graphological deviation, lexical violation, semantic deviation and contextual deviation and some of the rhetorical devices in relation to advertising language are discussed in detail.

#### 4.2

#### Orthographic Deviation:

Orthographic violations are abundant in advertising English. Spelling changes are common, both in brand names and in the text of advertisements. Brand names that are mis-spelt derivations of other English words but which retain their original pronunciation thus achieve a unique orthographic image. 'Happy days are here again...' says the Thums Up' ad; whereas the Thril ad promises that 'There is nothing like a Thril'. The elision of the letter 'b' in 'Thumbs' and 'l' in 'Thrill' gives a casual tilt to the ads that goes well with soft drinks.

Elision of the letters 'a' and 'd' in the co-ordinator 'and' has also become very common in advertisements. Examples of this kind of elision are 'Wash 'n' Wear', 'Cock 'n' Grill' and 'Black 'n' White'. The Limca ad with the signature line, 'Limca is veri veri lime 'n' lemoni' is still another of these kind of advertisements which indulges in a lot of orthographic deviations in its advertising message. (See Appendix; ad.no. 28 ).

#### 4.3 Lexical Violation:

Lexical violation provides the copywriter with a number of possibilities to practise his creativity. As Pandya says the copywriter can either have "a recourse to functional conversion, or he can introduce neologisms and nonce-formations, or else he can make use of anomalous lexical collocation to satisfy his need to express himself imaginatively." (Pandya: 1977:16)

As 'functional conversion' is also a type of grammatical violation, it has already been discussed under the heading 'Grammatical Deviation'. (See chapter III - 3.2.2.2)

#### 4.3.1 Neologisms:

The language of advertisements has no long-lasting literary value since its aim is not to create an everlasting impression on the mind of the reader as works of art and literature are expected to do, but only to catch the immediate attention of the casual onlooker and to persuade him to buy the product advertised.

Therefore, poetic devices such as neologisms or coining of new words to express and associate complex ideas are also made up for the occasion and remain unabsorbed by the standard language. Such neologisms which are coined by "extending rather than breaking the boundaries of the rules" (Pandya: 1977: 18-19) can be called "nonce-formations" (Leech: 1966:178).

These neologisms are mostly formed by means of compounding and affixation. In advertising English extensive premodification of the noun head is carried through compounding. As a result, there are more instances of compound pre-modifiers than compound heads. Some examples of such compound pre-modifiers are seen in the following advertisements:

"That once-in-a-lifetime occasion..." begins a Modella suiting message in the headline which is completed by the subhead: "calls for the one-of-its-kind suiting: modella". "Whisper-soft shades" describes the Luxol silk ad, its emulsions. The ad for Rado watches simply has one word for its advertising message: 'Styleproof'. Yet another advertisement of the same says that Rado watches are 'Valueproof'. It is important to note that in these nonce-formations the hyphen which indicates the compounding of the adjectives does not exist, thus presenting it as an isolated word.

Adding an affix to an already existing word to form a new word is also very common in advertising English. Thus Weston colour TV, 'outcolours', 'outbrightens' and 'outdetails', every other colour TV and Cadbury's chocolates have a 'chewey, chocolatey' goodness about them.

#### 4.3.2 Anomalous Lexical Collocation:

Anomalous lexical collocations are often used by copywriters who want to catch the customer's eye by using striking and new adjectives that would bring out the qualities of the product. Rado watches 'Styleproof' and 'Valueproof' are once again ads that

make use of unorthodox combination of lexical items such as 'style' and 'value' with 'proof', in contrast to the other two ads of the same company which say that Rado watches are 'Scratchproof' and 'Timeproof' which are collocations prevalent in normal usage.

#### 4.3.4 Lexical Hybrids:

The influence that the English language has on the vernacular is sometimes reflected in the language of advertisements. The English as well as the Tamil advertisements sometimes have words that are partially English and partially Tamil. In the Tamil advertisements, it is usually the plural suffix '-kaḷ' which is added to the transliterated noun. Therefore, the resulting word is a peculiar blend of the English word transliterated in Tamil with the Tamil suffix attached to it, for example, 'ḍāktarkaḷ' and 'peṅçilkaḷ'. Kachru calls such words 'Lexical Hybrids' (Kachru: 1983). These lexical hybrids sometimes appear in English advertisements also, for example, the word 'crorepati' in a lottery ticket ad. 'Crorepati' is a hybrid of the English 'crore' and the Hindi 'pati' meaning 'lord'. Lexical violations other than lexical hybrids are rarely seen in Tamil advertisements.

#### 4.4 Semantic Deviation:

Semantic Deviations like paradox and contradiction are powerful tools in the hands of the copywriter, as they are with the poet, who wants to project or foreground his advertising message by the very nature of its deviation, though as Leech says "any infringement of the semantic code of a language is, by the standard of normal communicative functions 'a piece of nonsense'. However, he adds, "This does not necessarily mean that it will communicate nothing" (Leech: 1966:179).

Semantic illogicality occurs usually when there is a collocation of anomalous lexical items. 'Wear-a-basic-difference' proclaims the Gwalior Suiting ad, while Dinesh Worsted Suitings ad confirms that 'only Dinesh designs the essential difference'. In both these ads, an abstract noun is used in place of a concrete one. The Dulux Velvet Touch ad invites to 'Paint your walls with Velvet Touch. And watch them come alive with the glow of pearls. It's visual music... Dulux Velvet Touch is a dream in 39 shades... Like the mystique hint of yellow in an Easter Lily. Or the shyness of red in a Apple Blossom. Such a range of shades is a beautiful persuasion'.



'Now drape your walls with silk that whispers' says Luxol silk emulsion ad.

Both the above advertisements entirely depend for their appeal on semantic illogicality that pervades the entire texts.

In spite of the occurrence of semantic deviations to a large extent in the other varieties or uses of Tamil, there are few semantic deviations in the Tamil advertisements. This may be because most of the advertisements in Tamil or for that matter in any regional language are mere translations of the English ones, and most of these translations are not done by professional copywriters but people like journalists, writers or translators; moreover, a strict word-to-word translation of an English advertisement into the regional language clamps the imagination and creativity of the copywriter. Also, untranslatable devices such as puns, topical allusions and idioms pose another crucial problem for the advertising translator who recourses to the uninteresting dull prose of the normal usage, which is completely out of place in an advertising situation. As a result, any sort of creativity as such suffers a serious set-back in Tamil advertisements.

#### 4.5 Contextual Deviation:

The use of language in a situation not appropriate to that particular use causes what is known as contextual deviation. 'Role borrowing' is an aspect of the versatility allowed within the linguistic framework of the advertising situation. Role borrowing is "the use in one role of linguistic features appropriate to another" (Leech: 1966:100). Role borrowing and register mixing, where the registers of two or more linguistic roles are mixed or juxtaposed, are types of contextual deviations allowed fully in the advertising varieties of English and Tamil.

Contextual deviations of these kinds are not necessarily extended throughout an advertisement. Sometimes, they appear only in the headline, or in the signature line. Very rarely are they sustained throughout the body copy. A Tamil advertisement for Dinesh Suitings, for example, renders the whole advertising message in the typical manner of a wanted column ad:

From the superscription,

tēvai - tēvai - tēvai  
(Wanted - Wanted - Wanted)

and the headline -

'tēvai : ābiçarukāna anthaçthu'  
(Wanted: an officer's status)

and throughout the bodycopy that goes on like this:

'thaguthi: anibavar anubava puthumai  
adaiyum vanṇam athan çdaililē athu  
menmai thaguthi pettirukka vēṇḍum'

(Qualification: should have the qualificat-  
ion of softness in its style so that the  
wearer can have a new experience)

'anubavam: ... ' (experience:...)

'vayathu: ...' (Age:....)

the whole ad is in the form of a different type of  
advertisement that appears only in the wanted columns  
for job seekers.

On the other hand, the English ad for Piccolo  
colour film negative has a typical fairy-tale like  
ending for its signature line.

'With Piccolo all these memories live  
happily ever after!'

And, curiously though, the body copy of the same ad  
ends with the phrase 'Once upon a time!' - a typical  
fairy tale beginning:

'And all your stories of their childhood will sound like a beautiful fairy tale about what happened. Once upon a time!'

Sometimes it becomes necessary to supply an imaginary context for an advertising message in order to get a clear, complete picture of the message and understand its meaning. This type of contextual deviation is called "Implication of Context" (Leech: 1966:180). For example, in the headline of the Piccolo colour film ad,

'She was the prettiest little Red Riding Hood. Only she'd have rather been the wolf'

the pronoun 'she' has no contextually determined referent. The copywriter assumes that we have already been introduced to the person. The same applies to the Tamil ad for Horlicks,

'niççaiyamāga avargaḷukku vēṇḍiyathu kiḍaikkiratha?'

(Do they really get what they need?)

Sometimes an advertising message is given in the form of the continuation of an imaginary sentence. The contextual incongruity thus caused demands a linguistic and non-linguistic context to be supplied by the reader. The ad for 'CEAT' tyres begins thus:

'When people talk about the quality of  
tyres...'

and ends as follows:

'the debate ends with 'CEAT'.'

Here the 'debate' of the signature line indicates what precedes in the body copy of the ad which is blank but for the numerous dashes and appropriate punctuation marks that denote an imaginary debate. Thus the reader is expected to supply the missing contextual link (See Appendix; ad.no. 32 ).

Role borrowing is often seen in Amul butter ads which are famous for their witty slogans, full of puns and topical allusions. One Amul ad, thus, in an attempt to use the variety of language used in courts proclaims,

'It is fundamental and is right - order Amul'.

The context is explained further by the help of the visual - the Amul child in the guise of a judge pronouncing, as if, the judgement. Role borrowing combined with multiple meaning enhances the witticism and liveliness of the ad.

Two other ads which serve as excellent examples of contextual deviations are the ones for

Kerala Tourism Development Corporation and the Unit Trust of India (See Appendix; ad.nos. 34 & 35 ). The former, a case in role borrowing renders its advertising message in the form and style followed by the weekly forecasts according to the various signs of the Zodiac, that we come across often in newspapers and magazines. The headline of the ad simply says:

'This Week for you'

This is explained by the signature line:

'Tourism Week 1982  
29th August to 4th September'

and still further by the body copy which begins thus:

'This week the stars foretell of travel.  
Of discovery...  
... Favourable direction - South.  
More exactly, the South-West - Kerala.'

The latter, that is, the Unit Trust ad, is an example of register of sports, in this case, that of the football game, mixing with the register of advertising to convey the advertising message. Register mixing is found in the headline:

'At a football game, a hat-trick is a possibility.  
With ULIP, it's a certainty!'

as well as in its bodycopy:

'Right from the kick-off, ULIP has shown an excellent goal average. Its scoring rate... ..

Like the dependable centre-forward who weaves his way to goal after goal, ULIP spells surety and security.'

#### 4.6

#### Rhetoric: Similie

The creative copywriter in his keenness to immediately attract the attention of the reader makes use of similies comparing the product or the qualities of the product advertised to a wide range of things from the most concrete to the most abstract. Apasra and Nataraj Picture pencils ad claims that they come out

'In such colourful designs, it's like writing with a rainbow'.

'Soft as a whisper...' begins the headline of Luxol emulsion ad. The Blue Lagoon Jeans ad carries the request 'Watch your Blue Lagoons fade just as the sea fades into the distance.'

Similies occur largely in Tamil ads also. A Johnson's Baby Soap ad claims that it is,

'annaiyin pācam pōl athiga menmaiyanathu'  
(Very soft and gentle like mother's affection)

Ponds Vanishing cream ad promises that those who use it are sure to have,

'paṭṭu pōl menmai, pavaṭam pōl aṟagu'  
(Silk like softness, coral like beauty)

#### 4.7 Metaphor:

"In a simile, comparison between two different things is indicated by the word 'like' or 'as'", observes Abrams. Whereas in a metaphor, "a word which in standard (or literal) usage denotes one kind of thing, quality, or action, is applied to another in the form of a statement of identity instead of comparison" (Abrams: 1978:61). Metaphors are more effective than similes in that they are able to convey more meaning in less number of words. While the comparison wrought by means of similes are explicit and therefore the number of words used is larger, the meaning conveyed by metaphors are more precise and powerful besides being effective. Therefore, not surprisingly, the copywriters of both the English and the Tamil advertisements largely favour metaphors:

1. 'Dinesh is designs' says Dinesh Suitings
2. 'It is not just a shoe  
It is a decision'



3. 'nēratin aragu mugāṅgal' (IST watches)  
(Time's Beauty faces)
4. 'maṅgala mathi mugathil merugūṭṭa' (Eyetex  
Deluxe Kumkum)  
(To add elegance to charming moonface)

#### 4.8 Personification:

In order to intensify the relationship between the product and the customer, the copywriter often uses language figuratively, employing the device of personification, which endows the product with human qualities, feelings and activities in the advertising message.

'The Identical Twins' states the headline of an HMT ad pointing to the HMT electronic 'analog' watch and the HMT mechanical handwound watch. And, 'meet your personal bodyguard' introduces the headline of the Cinthol soap ad. The Tamil ad for Pal detergent soap in its body copy requests:

'pāl kumiṟ virarkaḷai ceyalpaḍa anumatiyuṅgal'  
(Allow Pal foam warriors to act.)

In all the above three advertisements inanimate objects such as watches, deodorant and detergent soaps are personified as animate beings and are labelled as 'twins', 'bodyguards' and 'warriors' respectively.

4.9 Allusion:

Allusion is an excellent device for the copywriter who seeks expressiveness along with economy of words. The reader is expected to understand the advertising message by bringing into context something from his own experience. In advertisements this is done usually by quoting, or referring to a person, object or event of current interest. "It is a valuable labour-saving device which, if properly used, has the effect of pushing a button that gives the writer the benefit of an area of reference without his having to spell it out." (Jordan in Pandya: 1977:35). Duncan's advertise their cigarettes by quoting from Oscar Wilde: 'A cigarette is the perfect type of a perfect pleasure'.

Copywriters, sometimes exploiting the latest interests of the literate section of the public, make use of topical allusions in their advertising messages. Most of the Air India ads, Amul butter ads and the recent Crown TV ads are all ads carrying topical allusions of the concerned periods. The following are a few of such interesting ads, all of which carry an allusion to the recent cricket test series between India and the West Indies.

1. 'Don' of a sunny era  
utterly 'batterly' Amul'

[ This is an Amul ad in praise of Gavaskar, the Indian cricket player, for his 29th century - which was a 'Don Bradman'-like feat, in the recent test match between India and the West Indies (See Appendix; ad. no. 8 ) ]

2. 'The match is over!  
But carry on with - Crown TV'
3. 'Live Coverage  
See it all on - Crown TV'
4. 'Who wins the 'Crown' today?  
With Crown TV everybody feels like a winner.'
5. 'Which way will the 'Windie' blow?  
See them on - Crown TV.'
6. 'Don't run out!  
Stay at home with Crown TV.'

The following are some of the Amul ads of topical interests capturing the mood of the appropriate moments:

1. 'Sunny side up!'
2. 'The International cheer of the child - Amul'  
( 'cheer' rhyming with 'year' )
3. 'Kapil of these makes all the difference  
- Amul'  
( 'couple' rhyming with 'Kapil' - the name of a famous Indian cricketer - Kapil Dev )

4. 'Block dowries! - Amul'
5. 'Hurry Home Hurry - to Amul'  
(rhyming with the religious chant 'Hari Om Hari')
6. 'Utterly 'Bo'tterly' delicious!'
7. 'Paul lo Rozhi with Italy butterly Amul.'

4.10

Pun:

"Word-play with its distortions, bifurcations and re-creations introduces variety and refreshment into saturation" says Redfern (1982:269). Puns, the most interesting of all word-plays, are economical and labour-saving devices favoured very much by copywriters. Puns may either arise out of homonymy or polysemy. Punning makes advertising interesting and pays a compliment to the reader who understands its subtleties and thus naturally promotes the sale of the product. However, when a copywriter makes such sophisticated use of language like puns and allusions, he naturally addresses only a limited section of the public - especially the elitist audience. Therefore, it is important to observe that it is the advertisements for luxury items such as textiles, cosmetics, televisions and airline advertisements that make use of ambiguities like homonymy, polysemy and puns. Utilitarian products such as detergents, medicine, beverages and so on have

a more direct way of addressing the audience - without any subtleties or word-play. The Vimal texturised Yarn advertises its product thus:

'What you see in this photograph isn't just another yarn'.

While the visual suggests the liberal meaning of 'yarn', punning on the word 'yarn', the idiomatic usage of 'yarn' in the linguistic message means that 'it is not a story or a lie'. Similarly, the Ricoh Quartz watch ad proudly puts forth its trade name as 'The Name to watch' punning on the word 'watch' which can either denote a noun or a verb.

The Crown TV ad headline,

"Which way will the Windie blow?"

puns on the word 'Windie' which is a lexical violation of the word 'wind' as well as the term 'West Indies'. The signature line of Nerolac paints says that it is 'always - a shade better', where, 'shade' could mean 'colour', as well as 'a step further', in idiomatic usage.

Puns are rare in Tamil advertisements.

4.11

#### Alliteration:

Phonological and syntactical regularities like alliteration, rhyme and parallelism also add

to the creative aspect of advertisements. Tamil advertisements which unfortunately though strangely lack the sophisticated wit, word play and use of figurative language of the English advertisements, on the other hand, abound in alliterations and rhymes. Tamil advertisements give more importance to phonological parallelisms than to any other literary or rhetorical device.

Alliterations are common in the headlines of Tamil ads:

1. 'ārōkkiyam, ānantham, onrukkonru āthāram' (Bournvita)  
/a:/ /a:/ /a:/
2. 'uruvathilum iyakkathilum ulā vīlaikku  
/u/ /u/  
uyarntha mathippai peruvir' (Orient fans)  
/u/
3. 'maṅgala mathi mugathil merugūṭṭa' (Eyetex)  
/m/ /m/ /m/ /m/
4. 'irukka irukka inbam iruthivarai' (Panama cigarette)  
/i/ /i/ /i/ /i/

as well as in English ads:

1. 'Priya peps up picnics'
2. 'Perfectly blended for that perfect pleasure'.

4.12

#### Rhyme:

Rhymes are as widely used as alliterations in Tamil advertisements:

1. 'menaththai kaverum palapalappu /ppu/  
ularātha kivi pālish çirappu' /ppu/
2. 'kaççithamāga uðai aṇivatharku /ku/  
ieçai uðaiyörkku' /ku/

In the first ad the consonants and the vowel cluster (/ppu/) of the final word of each sentence rhyme with each other; whereas in the second ad, the medial consonant /t / of the first word of each line and also the final consonant and vowel cluster (/ku/) of the final word in each line rhyme with each other.

Rhymes occur largely in the headlines and subheads of the English ads:

'You'll go far with a five star Bar'

Here 'far' rhymes with 'bar', and in the Marie Biscuit ad -

'Guests for tea  
Bring out Britannia Marie.'

Here the final vowel /i:/ of the 'tea' and 'Marie' rhyme with each other.

#### 4.13

#### Parallelism:

Parallelism can be either phonological, like alliteration and rhyme, or syntactical. While deviations are abbreviations from standard usage,

parallelism "organizes language more regularly than it normally is, by repetition" (Pandya: 1977:38).

In syntactic parallelism, despite the choice allowed from a variety of structures, the structures are repeated to produce a hypnotic effect which is very effective in the advertising situation. The following Graviera Suiting ad has the structure, article + noun; article + noun; article + adjective + noun; noun. Thus the pattern article + noun is repeated three times:

'A Heritage  
An Image  
The New Era  
Graviera'

Similarly, in the following Charminar headline, the pattern verb + pronoun + article + noun is repeated three times:

'Give me a drizzle.  
Give me an umbrella.  
Give me a snuggle.  
And give me the taste of toasted tobacco.'

The headline of the Orkay fabrics ad reads:

'From Polyster 'chips' to yarn  
to fabrics to garments.'

Here the pattern preposition + noun is repeated four times.



The verbal repetition of the word 'getting' in the body copy of the following Wills Filter Kings ad causes a very strong syntactic parallelism:

'Such as getting first night tickets.  
Getting par for the course in golf.  
Getting a rare piece of art.  
And getting the experience of truly great  
smoke.'

Verbal repetitions also sometimes result in an open-ended paratactic construction as in the ad for Chopsticks Chinese restaurant -

'The Longest Course After Course After Course'

#### 4.14

#### Stylistic Switch:

The use of what is known as stylistic switch in the advertising message also contributes to the creative element in the advertising variety of language. Change in the style, which the copywriter makes use of when he suddenly switches over from a formal to a more informal, casual or colloquial style, is essentially an attention catching device.

In the advertisement for Cleartone in Tamil, a sudden change in the style, from the formal to the colloquial is seen in the body copy of the advertisement:

'iyarkaiyōdu iyarkaiyāi çeyalpaḍum kliyar-dōn  
aragu cēppākkuthu uṅgal mēṇiyai,  
nikkuthu māçumarukkalai...

The underlined parts in the above advertisement are colloquialisms as far as pronunciation is concerned, and would read as 'çivappākkukirathu' and 'nikkukirathu' in formal written or spoken Tamil. These two words stand apart from the rest of the linguistic message which is rendered in formal Tamil, thus resulting in a stylistic switch. Similarly, in an English advertisement for Claridges Hotel, contemporary formal English style is juxtaposed and mixed with an old English style that resembles the style of the Biblical era. While the headline of the advertisement begins in Biblical tones the rest of the advertisement is rendered in formal English:

'O come all ye faithful to an  
Old English era that still believes in hospitality  
(headline)

Come be a part of a great era, in Dickensian surroundings and the graciousness of old fashioned hospitality. Relax in a splendid setting of quaint furniture and priceless porcelain. ... Begin if you please with Grandma's Broth or a Boat Britannia...'

(bodycopy)

#### 4.15 Non-linguistic Creativity:

Creativity in advertisements is also shared by visual effects. Sometimes an advertisement depends entirely on the visual and there is no linguistic message whatsoever. The Arvind fabrics ad is an example of such an advertisement. (See Appendix; ad.no.2 ). Sometimes the linguistic message present in the advertisement becomes meaningful only by the presence of the visual and relies on the visual for its impact on the audience. Two such advertisements where the visual and the linguistic message accompanying it are synthesized are the ads for 'Khatau Tarkosa' and 'Vimal' sarees;

'Some of the beautiful moments in  
a woman's life are shared by Khatau'

and its Tamil counterpart:

'Oru maṅgaiyīn vārvil inimalyāna nēraṅgalil  
inainthiruppathu kaṭṭāv.'

The varying visuals - of a mother and a child, a wife and her husband, a newly married girl and so on - accompanying the linguistic message of the above advertisements, where a woman is always given primary importance and around whom the visual effect is built, are excellent examples of advertisements where the

visual effect combined with an effective advertising message immediately captures the reader's attention and interest. Vimal sarees advertisement is another advertisement that produces the same effect:

'A woman expresses herself in many ways.  
Vimal is one of them.'

and its Tamil counterpart,

'Oru pen thannai pala vithangalil  
velippaduthukiral vimal avattil onru.'

The visuals accompanying these advertisements also bring the linguistic message alive and create a powerful impact on the audience (See Appendix; ad.nos. 43,44,45&46).

Graphical representation of the linguistic message, apart from visuals - the size of letters, the space occupied by them and their colours - also plays a significant part in contributing to the creative element of advertisements.

## CHAPTER - V

### CONCLUSION

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#### 5.1 A Summary and Overall View:

In the preceding chapters, especially Chapters III and IV, an attempt was made to analyse the registeral features of the English and Tamil advertising varieties of language. Analysis as seen in the third and fourth chapters shows that an advertising variety of language as in English, exists in Tamil also. The advertising variety of Tamil language shows important lexical, grammatical and semantic deviations, syntactic incidence of grammatical features rare in normal discourse, high frequency of certain linguistic features and low frequency of some other linguistic features, as in the English variety.

Grammatical deviations in the advertising varieties of English and Tamil are marked by omission, changes in the word order and grammatical function of some lexical items, and addition or repetition. Except for articles, other functional items like conjunctions, prepositions and pronouns are frequently

omitted in Tamil ads just as in the English ads, since there is no equivalent of the English definite or indefinite articles in Tamil.

In the English ads, non-finite clauses modifying the noun groups sometimes appear in the end position instead of occurring immediately after the noun group. On the other hand, adverbial groups which normally appear in end or medial positions take an initial position in the English ads. These result in a change in the normal order of words. But in the Tamil ads change in the order of words is usually marked by the predicator taking an initial or medial position instead of its usual final position as in normal discourse. Apart from omissions and changes, additions or repetitions of identical constructions like clauses of the same pattern are common in both the English and the Tamil advertisements. The occurrence of minor sentences is a characteristic feature of the language of the English and Tamil ads. While minor sentences occur in all sections of an English ad - the headline, the subhead, bodycopy and signature line - they are rare in the bodycopy of Tamil ads. Minor sentences in English and Tamil advertisements include subordinate constructions occurring independently, independent nominal and

adverbial groups, independent non-finite clauses and moodless clauses. All these types of minor constructions occur frequently in advertising English and Tamil.

Apart from grammatical deviations, the English and Tamil registers of advertising are also marked by lexical violation and semantic and contextual deviations. Neologisms that are nonce-formations and anomalous lexical collocations are common in English advertising. But the analysis shows that in Tamil there are none. On the other hand, the advertising language of Tamil is full of 'lexical hybrids' which are very few in English ads. The advertising variety of Tamil is unmarked by any semantic deviation, whereas semantic illogicalities abound in English advertising. Role borrowing and register mixing are the two types of contextual deviations prevalent in these two advertising registers. There are very few instances of role-borrowing and hardly any register mixing in Tamil ads, while both types of contextual deviations are common in the English ads. Orthographic deviations present a rich source of variety for the copywriter of the English ads; whereas the copywriter of the Tamil ads, who mostly translates from English, rarely indulges in orthographic deviations.

Rhetoric devices like similies, metaphors, and personifications are used interestingly by the copywriters of both the English and Tamil ads. The English copywriter also makes use of some sophisticated devices like allusions and puns to arrest the attention of the audience. On the contrary, there are few allusions or puns found in the Tamil ads as most of them are mere translations and the allusions and puns used in the English ads do not suit the Tamil idiom and, therefore, are untranslatable. On the other hand, phonological parallelisms like alliterations and rhymes abound in Tamil advertisements, especially in the headlines and the signature lines. They also occur freely in English advertisements. Syntactic parallelisms occur on a larger scale in English ads than in Tamil ads.

The English and Tamil advertising varieties are also marked by the syntactic incidence of certain grammatical features. Syntactic incidence of linguistic features peculiar to the English and Tamil advertising registers are as follows:

- (a) noun followed by a nominal group
- (b) nominal group followed by another nominal group
- (c) nominal group followed by a grammatical pointer



- (d) main clause followed by a dependent clause (such constructions are termed 'loose' sentences)
- (e) dependent clause followed by a main clause (such constructions are known as 'suspended sentences')
- (f) dependent clause followed by another dependent clause
- (g) dependent clause related to groups.

English and Tamil advertisements also have a very high frequency of minor sentences as compared to the low frequency of major sentences. And it is the declarative and imperative types which occur freely in the English ads while in Tamil ads, the occurrence of the exclamatory and imperative types are frequent. Passive constructions are extremely rare in English as well as Tamil advertisements. Among clauses, it is the non - finite and the moodless clauses which frequent the English and Tamil advertising messages compared to relative clauses which are quite infrequent. Nominal groups have a high frequency in both the varieties, while adverbial groups have a low frequency. Similarly, among word classes, nouns have the high frequency compared to the low frequency of adverbs. Adjectives are more frequent in Tamil advertisements than in English advertisements.

It has been said that the language of advertisements is 'abbreviated' and 'disjuncted' (Leech: 1966). This is proved by the analysis of English and Tamil ads in the present study (see Chapter III). A review of the analysis shows that the following features render the grammar of the advertising varieties of English and Tamil abbreviated and disjuncted:

- (a) the occurrence of minor sentences
- (b) constructions completely made of nominal groups resulting in what is known as 'block language'
- (c) the occurrence of non-finite clauses as independent structures, which are normally dependent in standard usage.

Punctuation also plays a very important role in the register of advertising. Punctuation marks used in English and Tamil advertisements vary significantly from normal usage. Dashes and a line of dots are frequent in advertisements. Stops are preferred to commas whereas colons and semicolons are quite rare.

The present study of the advertising varieties of Tamil and English could not by any means be considered as an exhaustive one, for it has left untouched the language of advertisements as used in the radio and the television, which may have important registeral

features of their own, peculiar to the respective media of communication. The study has also not touched upon grammatical areas like inter-sentence relationship and concord. Moreover, the limited aim of the study makes it impossible to explore those areas of sociolinguistics which determine the copywriter's linguistic choices, the reasons behind such linguistic choices, and the effect these choices have on the audience that may affect the sale of a product, all of which can form the subject matter of further study. Yet, some passing comments on the reasons of the copywriter's choice have been made.

A comparative study of the characteristic features of this particular use of language, and the other uses of language will be interesting as well as rewarding.



*Garden*<sup>™</sup> \* The best of pure silks, chiffons and 100% polyester Tissue

® Registered Trade Mark of Garden Silk Mills Pvt Ltd

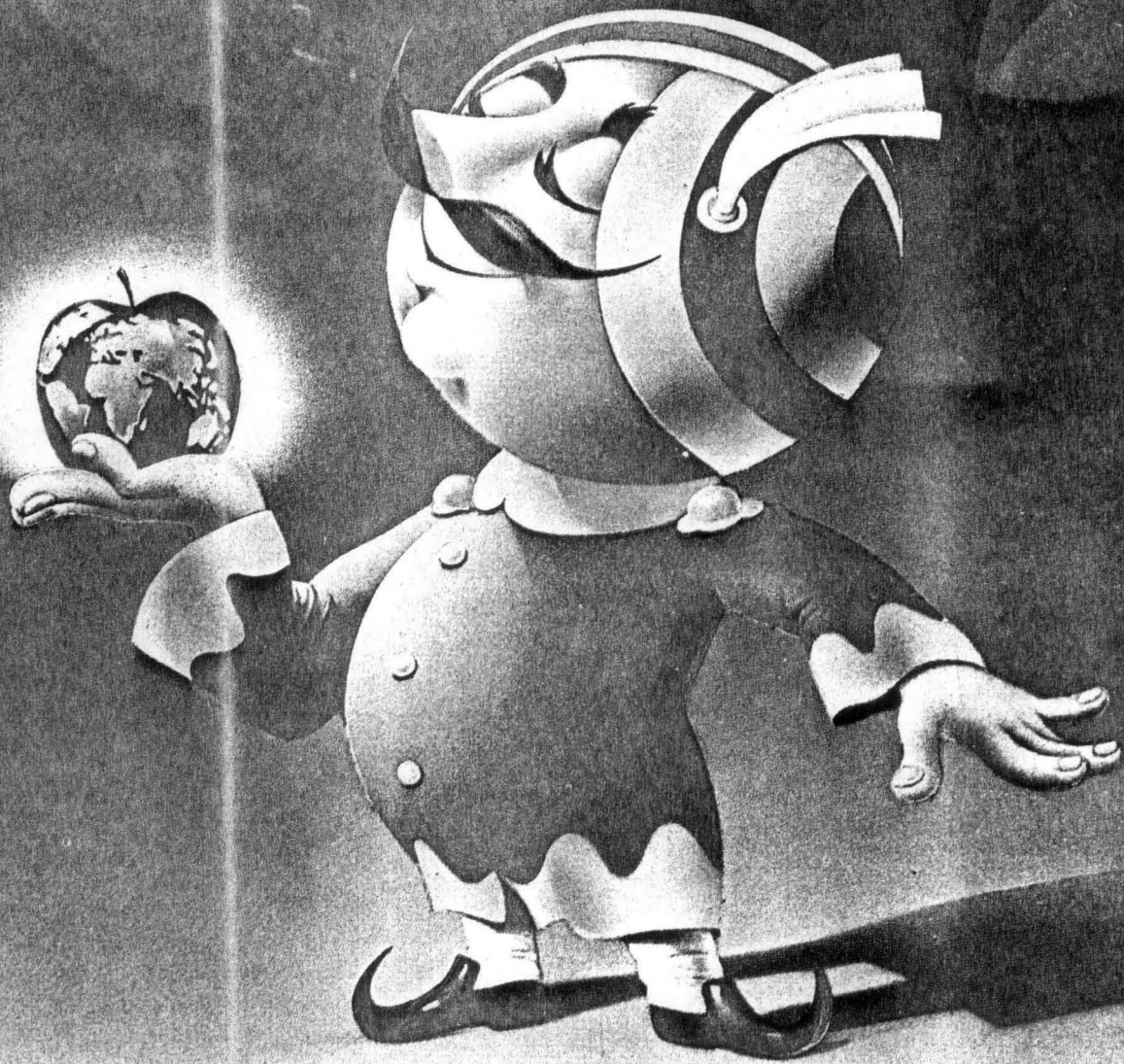
Radiffus



*Arwind*



Dress Materials • Sarees • Shirtings • Suitings



## Air-India's worldly temptations across five continents

Air-India's temptations span over 45 cities across the globe on a modern fleet of 747s, A 300s and 707s, backed by 50 years of flying experience.

Step aboard and delight in temptations uniquely Indian. Exotic interiors, gracious

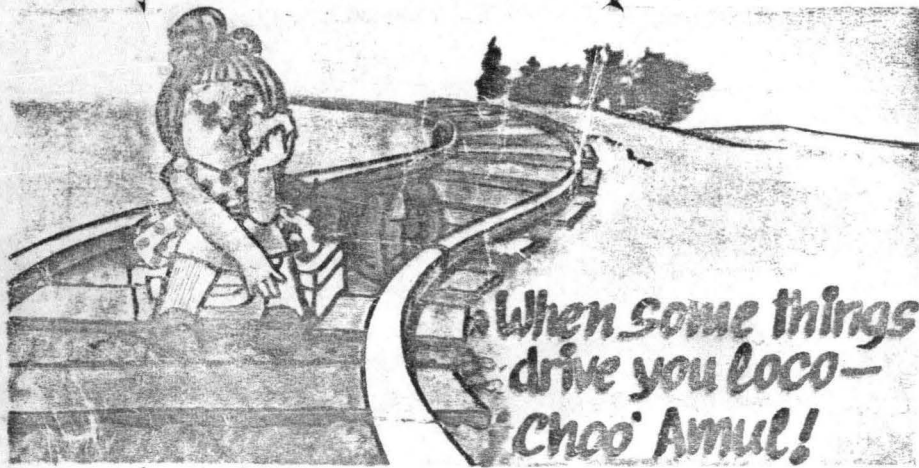
sari-clad hostesses who welcome you with the 'namaste'—a traditional Indian greeting. A choice of exclusive Continental and Indian cuisine, inflight movies and music.

Air-India's world ... irresistible.



### **AIR-INDIA**

The airline that treats you like a Maharajah



When some things  
drive you loco—  
Choo' Amul!



The  
International  
Cheer of the  
Child

— Amul



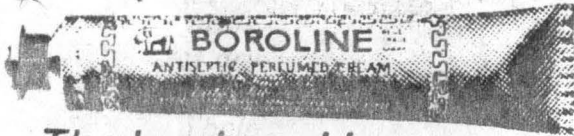
## GREAT AMUL ADS

Here they are again. We thought you might enjoy another look at some of Amul's much-loved ads. Ending with the most popular advertisement of all: that utterly butterly delicious stuff.

# Amul butter

“ Stay at home? Not me. I work hard, I’m out all day — in every kind of weather, in the dust and the heat. And I love it. But I know it can harm my skin. That’s why I use a cream that can keep up with me. Boroline. Boroline is antiseptic. It protects my skin against dryness and chapping, rashes and sunburn throughout the year. It also helps heal small cuts and bruises. Boroline is gentle. It keeps my skin soft, smooth and healthy. I work hard. So does my skin. Thank you, Boroline! ”

**Boroline**  
Antiseptic Perfumed Cream



The hard-working cream that protects your skin

**“A working girl like me needs a hard-working skin cream. Naturally, it’s Boroline.”**





# Fortune favours those who save with State Bank



Cash Certificate

Annuity Deposit Certificate

Recurring Deposit

Term Deposit

Perennial Pension Plan

Reinvestment Plan

Drop in at any of  
our over 6000 branches  
nearest to you for many  
other ways to do  
your "money planning".



**State Bank**  
Security is a warm feeling

# If only...



## Instead of regrets, may we suggest prevention.

In India, fire destroys property and goods worth Rs.3 crores every day. Over a thousand people die and several lakhs are injured or incapacitated every year.

Apart from the loss of life and property, equipment and material lost take time to replace. Production is badly affected, the market is lost to competition, workers face unemployment and goodwill of business developed over years is suddenly jeopardised.

The sad part of it all is that most fires are preventable. They can be foreseen and their damage potential minimised.

Make Loss Prevention a way of life. At home, on the road, in the factory and office. We, at LPA, are committed to the prevention and minimisation of losses. But we can only offer our help. You must act.

**Prevent losses; promote prosperity.**

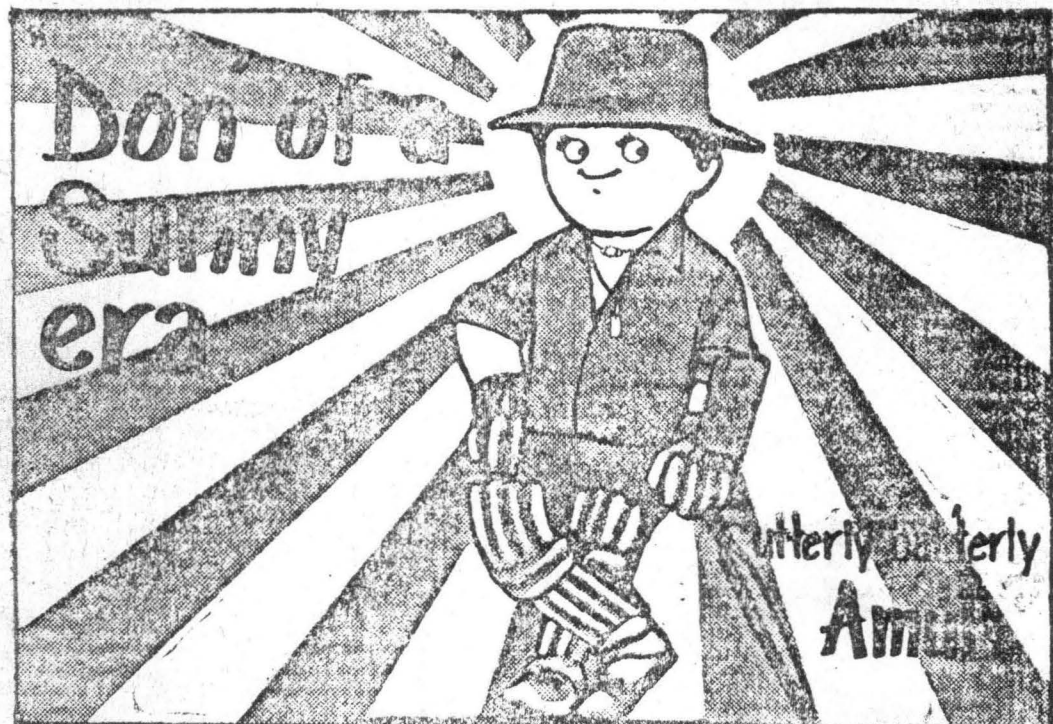


**LOSS PREVENTION ASSOCIATION OF INDIA LTD.**

(Sponsored by the General Insurance Industry) Warden House, Sir P.M. Road, Bombay 400 001.

सुरकीय समुहव्यं

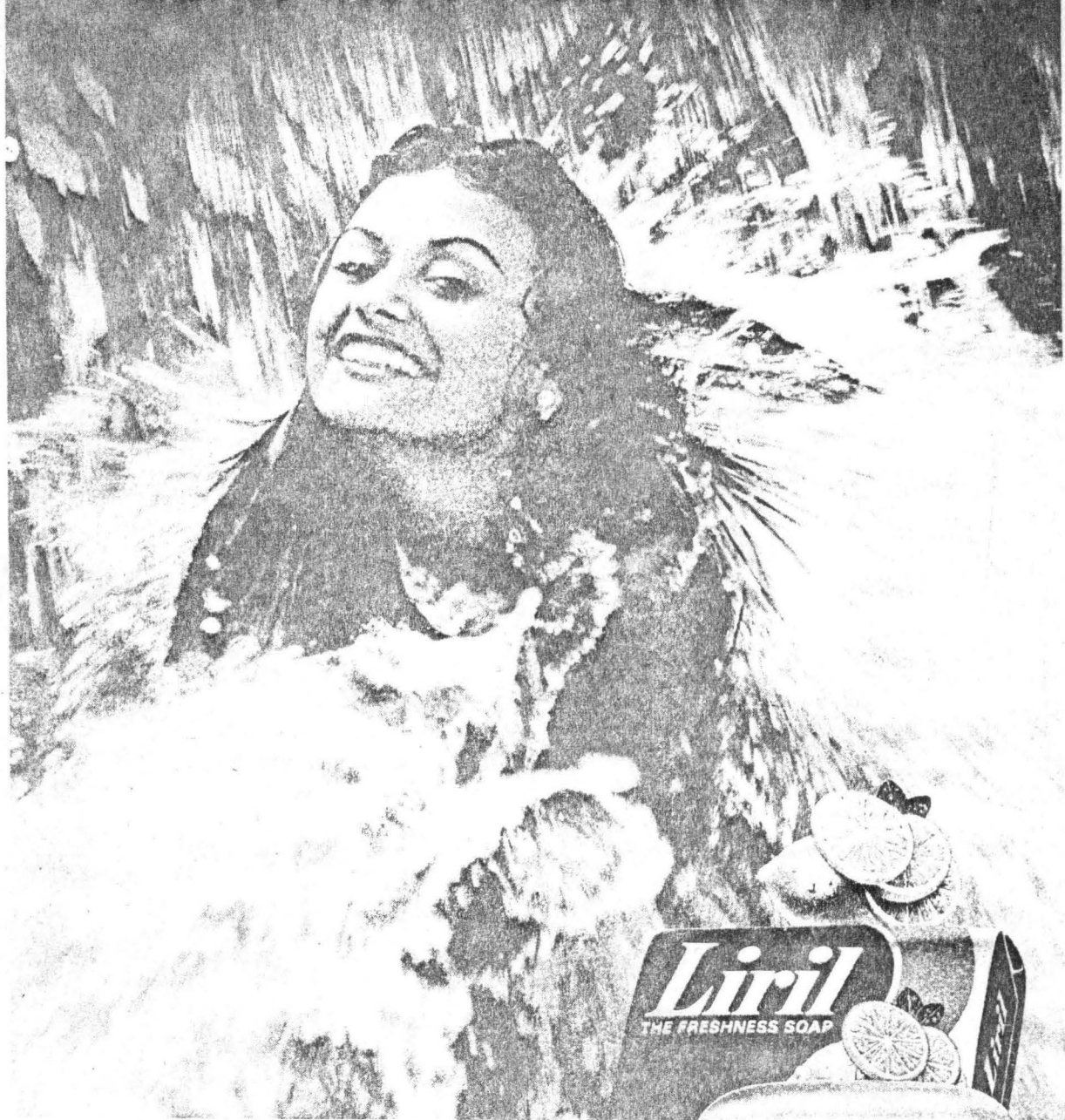
CASLPA-36-254



ad. no. 9.

BEAUTIFUL, TALL, EDUCATED NON-WORKING OR WORKING DOCTOR, TEACHER, EXECUTIVE ONLY FOR PUNJABI KHATRI ENGINEER BOY, 25-3/4/1713,000. BELONGS HIGH STATUS SENIOR OFFICER'S PROFESSIONAL'S FAMILY. CASTE NO BAR. BOX 52300-CA, HINDUSTAN TIMES, NEW DELHI-110001.

# Come alive with freshness



Totally different LIRIL. Rippled green with the exciting freshness of limes! Tangy, tingling LIRIL... makes a fresh new woman of you.

**Liril**  
THE FRESHNESS SOAP

with the exciting freshness of limes

LINTAS-LR. 27-2416

A Quality Product by HINDUSTAN LEVER

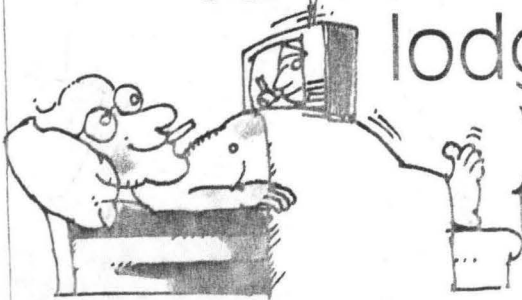


You can tuck it under  
your arm. Take it  
to a picnic.



Perch it  
anywhere. Into any  
nook and cranny.

You can even take it  
to bed. And  
lodge it on  
your  
tummy.



It's the **Uptron**  
**portable B & W TV.**  
For Rs. 1943/-\* only.  
Take it.

\*Price includes excise duty  
Other taxes, freight, insurance fee extra.

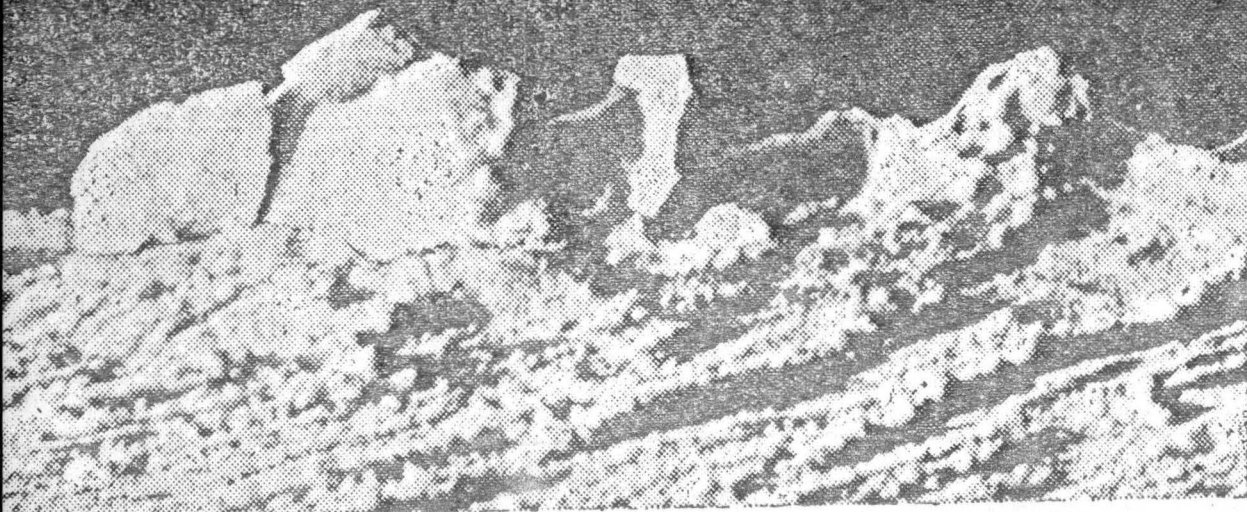


The cost effective proposition.

Bangalore, Bombay, Calcutta, Delhi, Dehra Dun, Hyderabad, Indore, Jullundur, Kanpur, Lucknow, Madras, Meerut, Nagpur, Pune.

For details contact any one of our branches or write to: Uptron India Ltd, 10 Ashok Marg, Lucknow 226 001—Phones 31371, 48131, 33964

# IN ANTARCTICA, TIME WITHSTOOD ITS TOUGHEST TEST.



  
Dr. S. Z. Qasim  
Secretary

ಶ್ರೀ ಶ್ರೀಶಿ  
ಶ್ರೀಶಿ ಶ್ರೀಶಿ  
GOVERNMENT OF INDIA  
DEPARTMENT OF ENVIRONMENT  
Bikash House,  
Shalimar Road,  
New Delhi-110029

DO.No.6/3/82/PS/Secy  
March 5, 1982

Dear Shri Amitha,

It was one long spell of ice and sky blending into an awesome white. An icy continent, preserved in the deep-freeze of time. Wild, but abounding in natural resources. Challenging, yet beckoning the Adventurer in Man.

30 minutes past midnight, 9th January, 1982, Dr. Qasim and his 32 strong team set foot on Antarctica. Braving the 100 kmph storms. Weathering

the  $-7^{\circ}\text{C}$  to  $+10^{\circ}\text{C}$  fluctuations. Coping with the compasses that failed and cameras that went haywire.

HMT watches went on the Antarctic voyage with Dr. Qasim's team. Kept good time. And returned home, ticking triumphantly.

Yet another testimony to HMT's watch-making excellence.

We had used all the watches which you had sent to the expedition team in extreme cold conditions at sub-zero temperatures and found their performance to be of a high order. They kept good time and there was no moisture inside. I shall be happy to give you all the details.

  
(S. Z. Qasim)

Sh. I. K. Amitha,  
Executive Director (M)  
HMT Limited,  
10-5 Kasturba Road, Bangalore- 560 008

## HMT WATCHES

Watch  
TIME  
THE N  
Facto  
Bang  
Srina



Olympic Coach Jim O'Doherty says:  
**"Nothing like Complan<sup>®</sup> to build  
strength and stamina."**

Olympian Jim O'Doherty has trained young talent all over the world, including India, for tough competitive events. He believes champions are not born, they are made. And what it takes to make a winner is will power—and body power.

"I recommend Complan for swimmers, athletes and particularly growing children," says Jim O'Doherty. "Complan is a complete food easily digestible with 23 vital ingredients necessary for the healthy growth which develops stamina."

Take a tip from Jim O'Doherty. Give your children Complan every day for all-round healthy growth. Complan comes in delicious flavours that children love!



GLC. 9.2317

**Complan<sup>®</sup>—the complete planned food.**

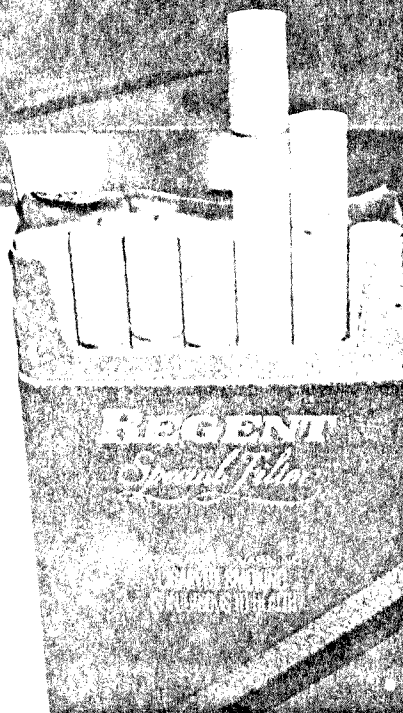
*An Exclusive  
Affair*



Now also in  
standard size

You... and Regent Special Filter

**REGENT**  
*Special Filter*



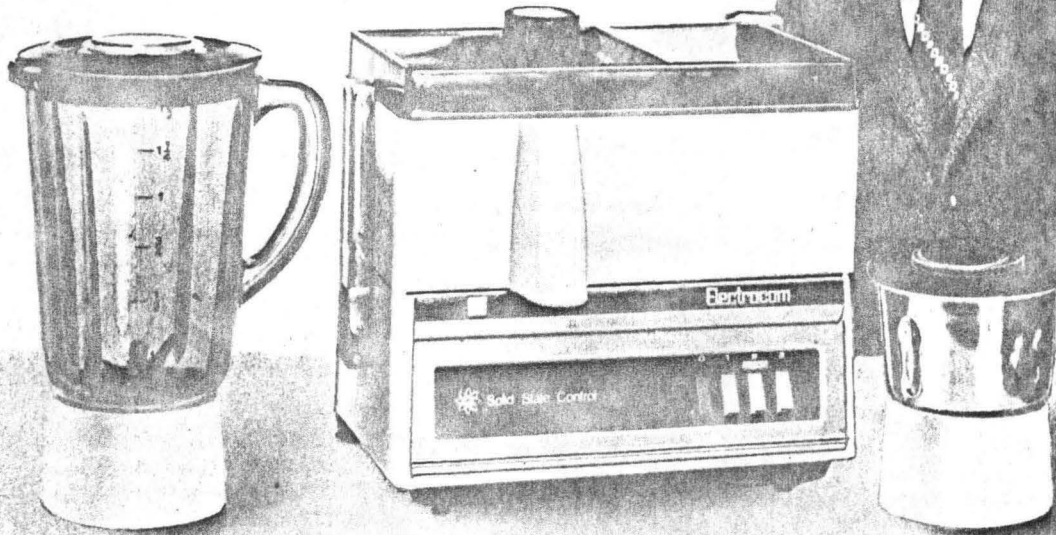
54A SM 111A3

STATUTORY WARNING CIGARETTE SMOKING IS INJURIOUS TO HEALTH



"Velly good!"

"Only Juicer, Glinder and Blender in India today. Velly good."



# Electrocom

is the only one of its kind to operate on a centrifugal system to give you juices, grinding and blending—all-in-one like no other machine can.

## See what Electrocom does for you:

### More juice for every fruit

Electrocom gives you 4 glasses instead of 3. It literally sucks out every drop of juice.

### "No-fuss" blending and grinding

The blender and grinder are completely separate units. So you do masalas and milk-shakes separately, without one smelling of the other.

If you want, you can get additional grinding or blending jars.

### Easy cleaning

One twist separates the blades, the base and the jar. So easy to reach, so easy to clean.

### Low power consumption

Compact, rugged, the motor consumes 25% less power, yet does the same job faster.

### No voltage problems

Electrocom will continue working smoothly even if the voltage drops to 50 or rises to 300!

### Noiseless, cool-running motor

The motor's so smooth, it just purrs, even under full load. You can run it without any fear of overheating. Because a solid state device in the circuit protects the motor from overheating during continuous operation. And makes it safer, and longer lasting.

### Just lift and pour

No twisting and turning. Just put the blender or grinder on the motor and start.

You can even lift them off while the motor is on.

### Servant-proof

Made of stainless steel or the toughest plastics, the attachments won't scratch or dent easily, even if dropped.

### Fail-safe, solid-state controls

That won't rust and jam because of moisture. Electrocom controls are solid-state.

1 year guarantee  
Assured  
after-sales service

*Come see velly good demonstration soon!*

S  
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5  
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The creamiest custards,  
the jolliest jellies  
ready in minutes

CREAMY  
CUSTARDS



JOLLY  
JELLIES



**Weikfield**

Yummy things keep happening at Weikfield

ASP/W/1/62

# SUNDAY

AND  
EVERY DAY OF THE WEEK



## RELAX WITH DOLPHINAR

Yes, as a proud owner of a Dolphinar T.V. you can sit back and relax. Supremely confident of the performance of a set that integrates the best of Japanese, German and Indian technology. Assured that every set is tropicalised to suit harsh changing weather conditions. Revel in the luxury of 24 hours, 7 days a week After Sales Service that only a truly involved group of professionals can give.

Remember, we make only two models, a big 51 cms screen and a bigger 61 cms screen. And we put more into it so that you can get more out of it.



**DOLPHINAR TV**  
IC BASED SOLID STATE

Tomorrow's Technology - Today

Babies are born gentle.

ad. no. 18

# JOHNSON'S\* keeps them that way.

### Why JOHNSON'S baby cream works best here

Velvety-white JOHNSON'S comforts sunburned shoulders, softens dry skin. Rich in lanolin, not greasy, won't stain clothes.

### Why JOHNSON'S baby cream works best here

Wind, weather, runny colds and even tears are hard on baby skin. Gentle JOHNSON'S soaks in quickly and soothes away chapping or soreness.

### JOHNSON'S cream works here

It'll be a while between washings, JOHNSON'S acts as a moisture barrier. Baby dry, but not clog pores.



### Why JOHNSON'S baby cream works best here

When crawler's knees and elbows get scraped and start peeling, fast-working JOHNSON'S smooths roughness, keeps skin silky soft.

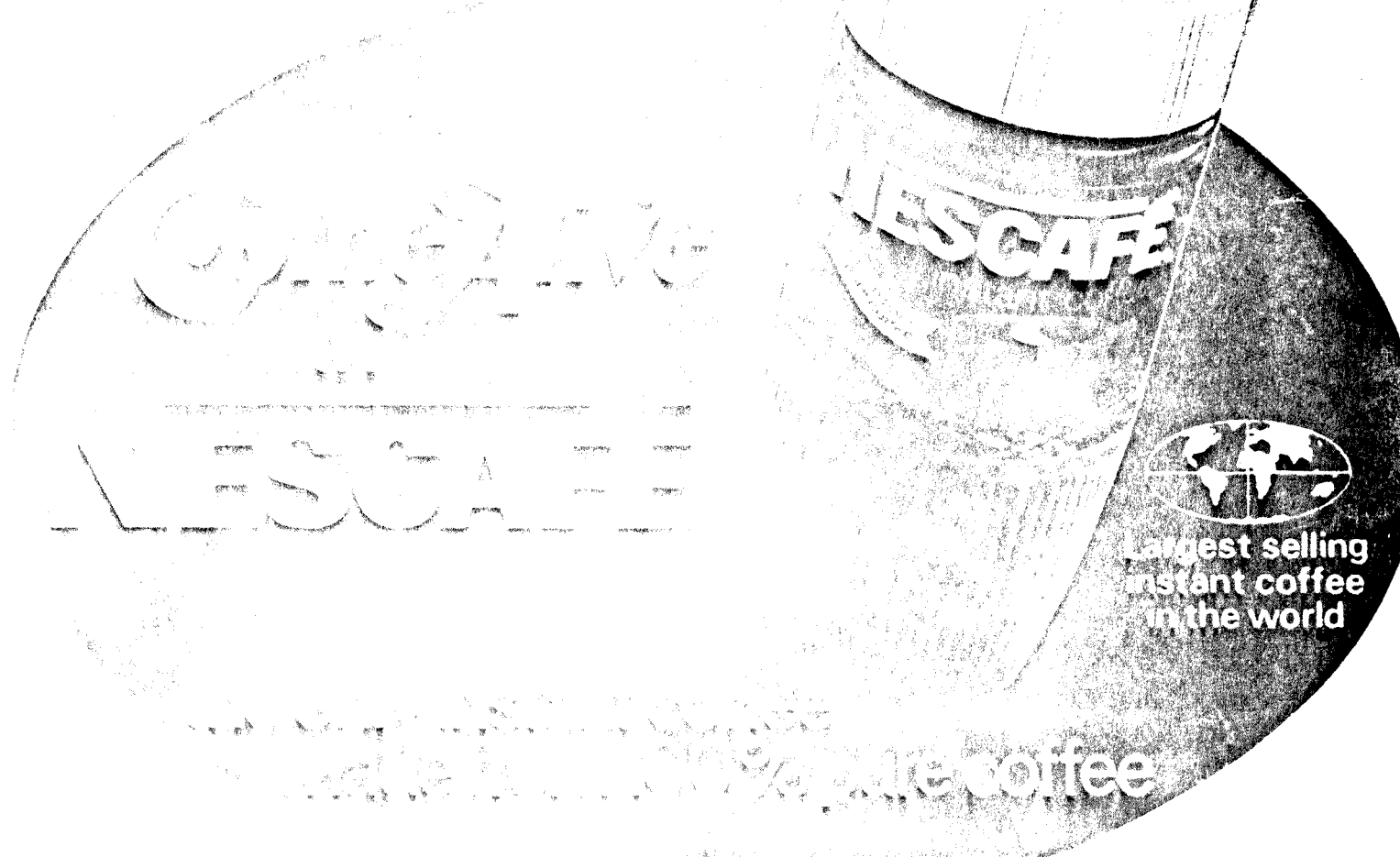


**FREE**  
**'Baby Record Folder'**  
Write to: Consumer Information Centre (FM), Johnson & Johnson Ltd., 30, Forjett Street, Bombay 400 036



## Johnson's\* baby cream

trusted by mothers all over the world



Original  
NESCAFÉ



Largest selling  
instant coffee  
in the world

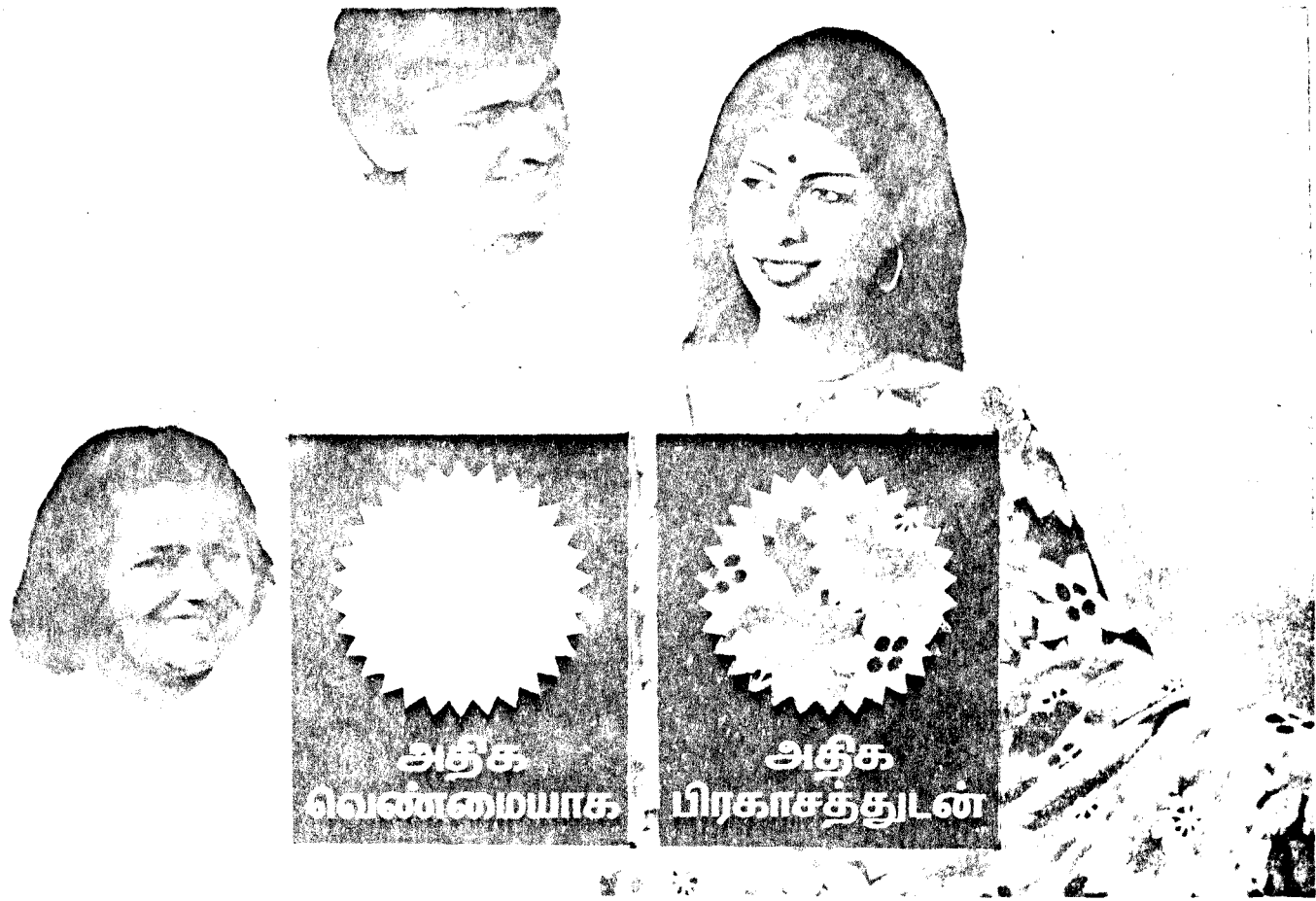
...the coffee

புதிய

# ஃபேப்

முட்டர்ஜெண்ட்  
கட்டி

வெளுக்கிறது உங்கள் துணிகளை அதிகத் தூய்மையாக



விநியோகப் பள்ளிச் சில வைக்கும் சக்தியை  
உள்ளடக்கிய உன்னத ஃபார்முலா.

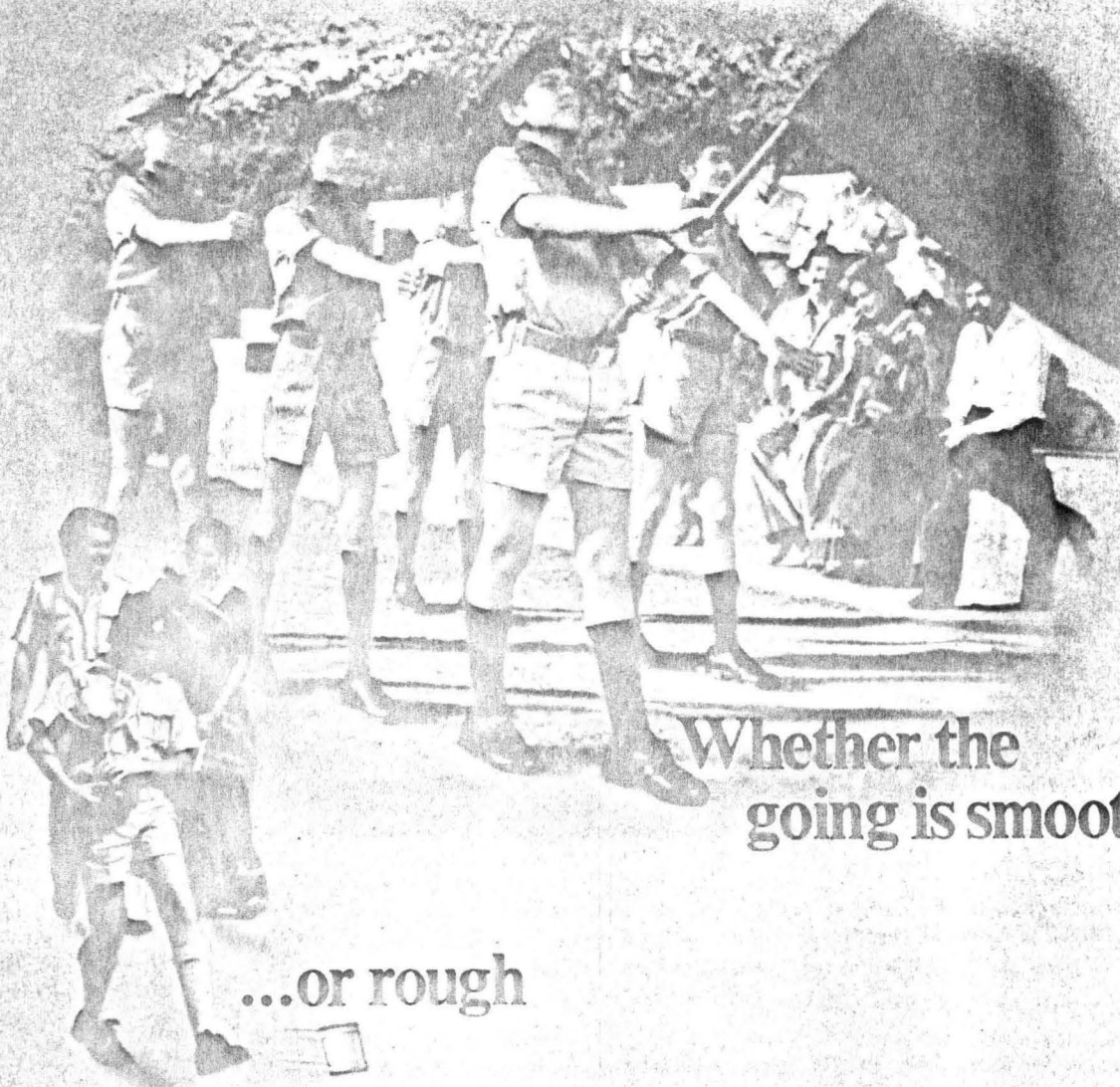
புதிய ஃபேப் முட்டர்ஜெண்ட் கட்டியின் சக்திவாய்ந்த நுகர்வனம் ஆழ ஊடுருவிச் சுத்தம் செய்து விடாப்படியான அழுக்குகளையும் அறவே அகற்றுகிறது. அதன் விநியோகப் பள்ளிச் சில வைக்கும் சக்தி வெள்ளைத் துணிகளை அதிக வெண்மையாகக் கிருது—வண்ணத்துணிகளை அதிகமாக பிரகாசிக்க வைக்கிறது—உடைகள் துணிகளுக்கு தூய்மை கலந்த புதுமணம் தருகிறது. அது சரகைச் வற்றது—எனவே அதிக துணிகளை வெளுக்கிறது—உடைகளுக்கு சிறந்த சீக்கனம்.

இணையிலிவா வெண்மையும், எழல்வா பிரகாசமும் தரும் சாஸனங்கள்—புதிய ஃபேப் முட்டர்ஜெண்ட் கட்டி.



தமிழ்நாடு மற்றும் பாண்டிச்சேரியில் கிடைக்கிறது.

கோல்கேட்-  
பாமோலிவ்  
தரமாக அளியுது



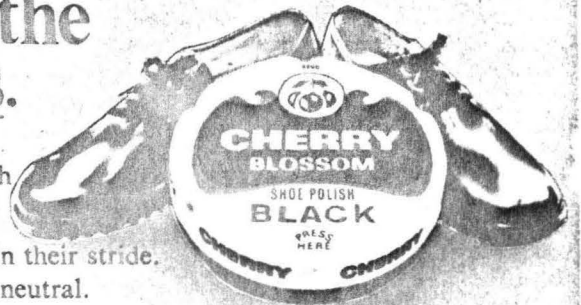
Whether the going is smooth...

...or rough

Your shoes need  
**Cherry Blossom for the shine that protects.**

Every day your shoes kick up dust, step into puddles or stub their toes. That's why they need Cherry Blossom. Its rich wax ingredients give them a super shine and protect the leather too, keeping it soft and supple for years. Give your shoes that Cherry shine....and watch them take the smooth with the rough in their stride.

Available in black, dark tan, light brown and neutral.



**Did you Cherry Blossom your shoes today ?**

**மீட்டு வளர்ச்சி உண்டாக்கி.**  
**மலிந்த வளர்ச்சி உண்டாக்கி.**



**மலிந்த வளர்ச்சி**  
**உண்டாக்கி.**

உணர்ச்சி மிகுந்த வளர்ச்சி உண்டாக்கி.  
 மலிந்த வளர்ச்சி உண்டாக்கி.  
 உணர்ச்சி மிகுந்த வளர்ச்சி உண்டாக்கி.


**PONDS**

22



# HINDON

வாரின் ஒரு புது வழிமுறை!



## ஹிண்டன்

துட்டங்குகள் ஷர்ட்டங்குகள்  
மிக நவீன துணி ஆலை  
அளிக்கும் துணிமணிகள்



**DCM**  
TEXTILES

500க்கு மேற்பட்ட DCM  
சில்லரை வீற்பனை  
ஸ்டோர்கள் மற்றும் பிரபல  
துணிக் கடைகளில் கிடைக்கின்றன

# நெஸ்டம்-எளிதில் ஜீரணமாகும் குழந்தை உணவு



பிள்ளை மன்களையு  
இருந்து  
சுகந்தம்  
நிறைந்து

உங்கள் குழந்தைக்கு நான்கு மாதங்கள் ஆகும் பொழுது பதினேழு வயட்டின் களும், இரும்புச் சத்தும நிறைந்த நெஸ்டம் பேபி எரியல் ரைஸ் கொடுக்க ஆரம்பியுங்கள்.

மிக எளிதில் ஜீரணமாகும் அரிசியிலிருந்து தயாரிக்கப்பட்டது.

நெஸ்டம் பல்கவையளிக்க வல்லது. முதலில் நெஸ்டம் பேபி எரியல் உணவை பாலுடன் கலந்து ஊட்ட ஆரம்பியுங்கள். குழந்தை வளர வளர, நெஸ்டம் பேபி எரியலுடன் வேகவைத்த பழங்கள், காய்கறிகள், பருப்பு வகைகள் முதலியவற்றை சேர்த்து உங்கள் குழந்தையின் ஆகாரத்தில் பல்கவைத்துடுங்கள்.



SAALFSLN/1863 TM

**நெஸ்டம்®**  
பேபி எரியல்  
ரைஸ்

தயார் செய்வது மிக சுலபம்:



முன்பே காய்ச்சிய இளஞ் குடான பாலை ஊற்றுங்கள்.



நெஸ்டம் சேர்த்து கலக்கவும்.



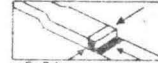
குழந்தையின் உணவு தயார்.

NESTLÉ.

# “கேர்ஃப்ரீ பாதுகாப்பு — அதைப்போல் வேடுகுன்றில்லை”



கேர்ஃப்ரீ உங்களைக் கருத்தில் கொண்டு தயாரிக்கப்பட்டுள்ளது. இன்றைய பெண்மணிகளின் 'அந்த' 5 நாட்களில் ஆரோக்கியமான பாதுகாப்பு அளிப்பதே அதன் நோக்கம். அதிகமாக உறிஞ்சுவதால் கிறப்பான பாதுகாப்பு கேர்ஃப்ரீ, விஞ்ஞான முறைப்படி டிசைன் செய்யப்பட்டது. அதன் மென்மையான உள் அடுக்குகள் விசேஷமாக உறிஞ்சும் தன்மையுடைய பொருட்களால் தயாரிக்கப்பட்டுள்ளன. ஒழுக்கை அதிகமாக உறிஞ்சி வைத்துக்கொண்டு உங்களுக்கு சிறப்பான பாதுகாப்பை தருகிறது கேர்ஃப்ரீ - இதுவரை நீங்கள் பயன்படுத்திய எல்லாவற்றையும்விட. அத்துடன், மிகவும் மெல்லியதாக 'சிக்' கென்றிருக்கிறது. கறை ஏற்படுவதை தடுக்கும் ஒப்பற்ற பிளாஸ்டிக் பாதுகாப்பு.



கேர்ஃப்ரீயில் மட்டும்தான் அடியிலும் பக்கங்களிலும் நீலநிற பிளாஸ்டிக் பாதுகாப்பு உள்ளது — இது, கறை ஏற்படாமலிருக்க மூலத்தில் தடுப்பாக பயன்படுகிறது. கசிவில்லாத முழுமையான பாதுகாப்பு அளிக்கிறது. உங்களுக்கு கறை ஏன்றே ஊறித் தோயும் என்றே கவலையற்ற தேவையில்லை.

சுகமோ சுகம் வசதியோ வசதி முழுமையான சுகத்தை வழங்குகிறது கேர்ஃப்ரீ — அதை உபயோகிப்பதும் ஒதுக்கித்தள்ளுவதும் கலப்படம்... அதை ஃப்ளவு செய்து ஒதுக்கிவிடவும். மாற்றம் தேவையற்றபோது கூட உங்களுக்கு மிகவும் வசதியும். கேர்ஃப்ரீ உபயோகிக்கும்போது அதிக சுகத்தையும் பாதுகாப்பையும் உணர்வீர்கள். அது மாதத்தின் எந்த நாள் என்பதையே மறந்து விடுவீர்கள், நீங்கள் செய்ய விரும்பும் எல்லா வேலைகளையும் செய்வதற்குரிய நம்பிக்கை உணர்வு பெறுவீர்கள்... காரணம், வேறெதையும்விட கேர்ஃப்ரீ சிறந்த பாதுகாப்பு தருகிறது. 10 மற்றும் 20 நேப்பின்கள் கொண்ட பேக்கிங்குகளில் கிடைக்கிறது.



Johnson & Johnson

கேர்ஃப்ரீ: மாறிவரும் உலகிலே மகத்தான முழுப் பாதுகாப்பு.

OBM-7618 TM

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13



**ஆரோக்கியம், ஆனந்தம், ஒன்றுக்கொன்று ஆதாரம்!  
போர்ன்விடா பருகுகள்.**

உங்கள் குடும்பத்தினருக்கு இன்சுவைமிக்க காட்பரிஸ் போர்ன்விடா வழங்குங்கள். கோகோ, மால்ட், பால் மற்றும் சர்க்கரையின் நற்பண்புகள் நிறைந்துள்ளது. போர்ன்விடா—உங்கள் குடும்பத்தினருக்கு அன்றாடம் வழங்குங்கள், இருவேளை.



OBM/8845 TAM.

**காட்பரிஸ் போர்ன்விடா உங்களோடு வளரும் நன்மை**



Membership is  
feeling great  
on Trump Up.  
**TRUMP UP**  
The new thing  
on



# Etiquette

A ticket to enter  
the Limca society

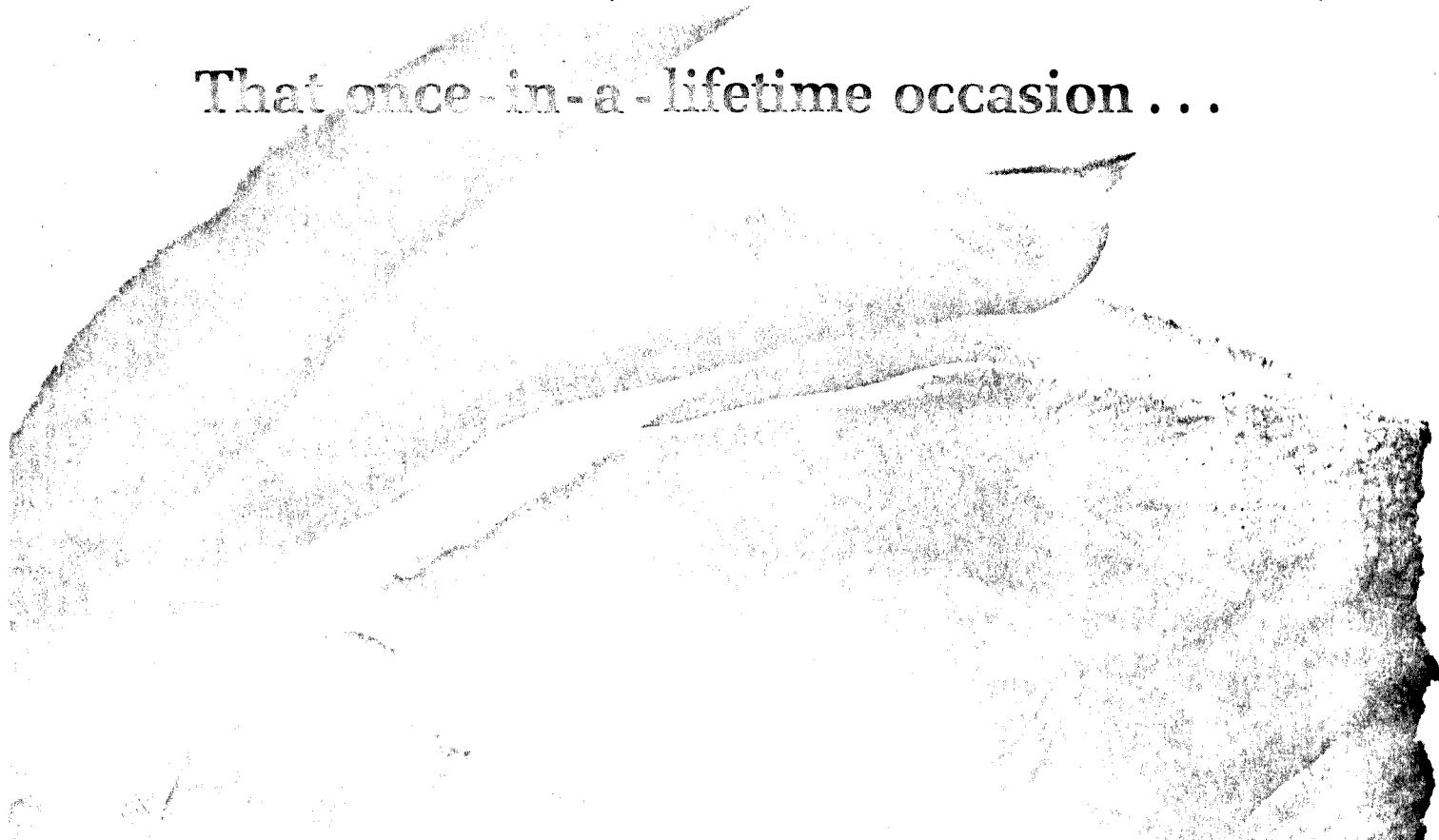


Limca. A zingy, tangy mixture of Jamaican lime and Sicilian lemon flavours. A zero-bacteria drink. Isotonic salts to quench your thirst. Vitamin C too. Calorie-watchers prefer Limca to stiff drinks. Limca. Just the drink to make the scene with. Any thirsti time.

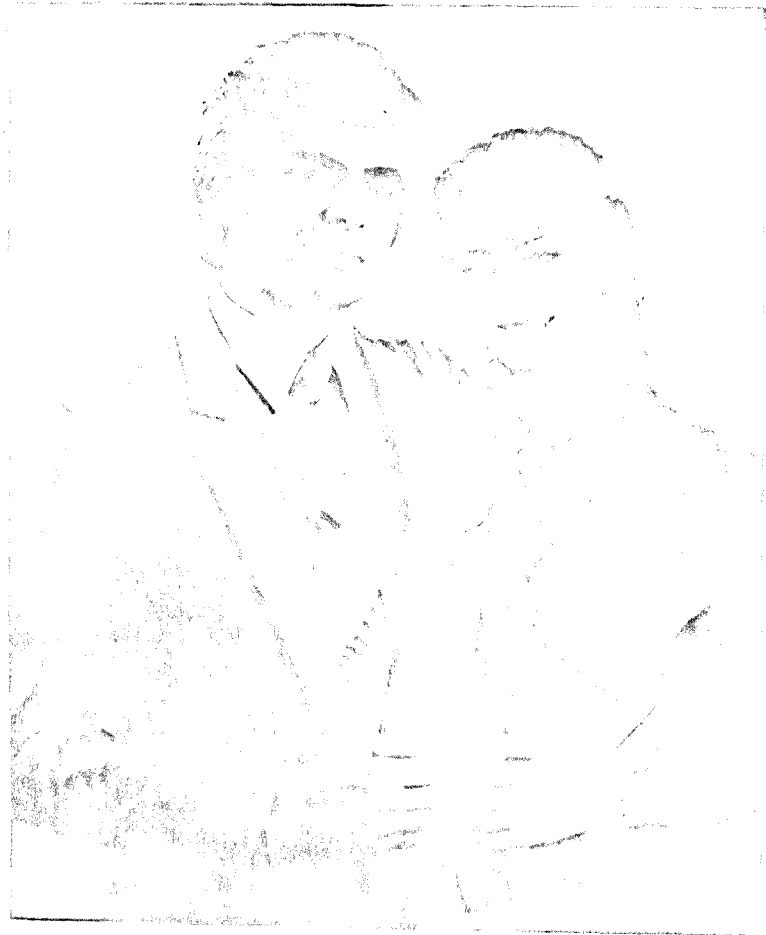


*is veri veri lime'n' lemon!*

That once-in-a-lifetime occasion...



calls for the one-of-a-kind suiting: modella



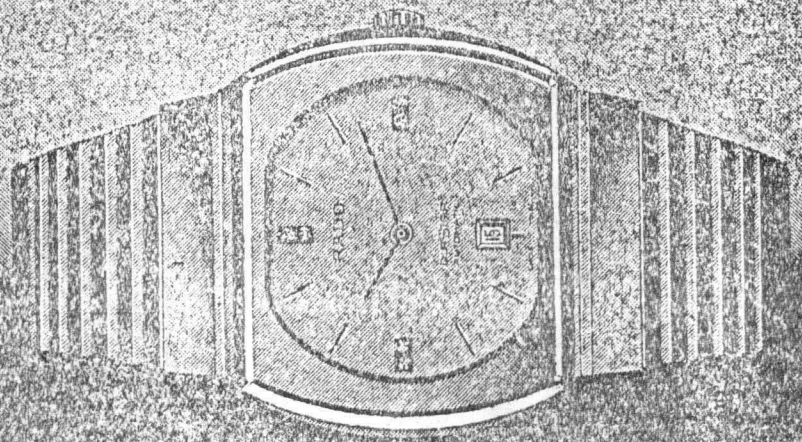
The perfect match for the wedding, makes you look your best, on the grandest occasion of your life.

Modella suitings... a wide range of colours and blends.



Suitings

# Timeproof



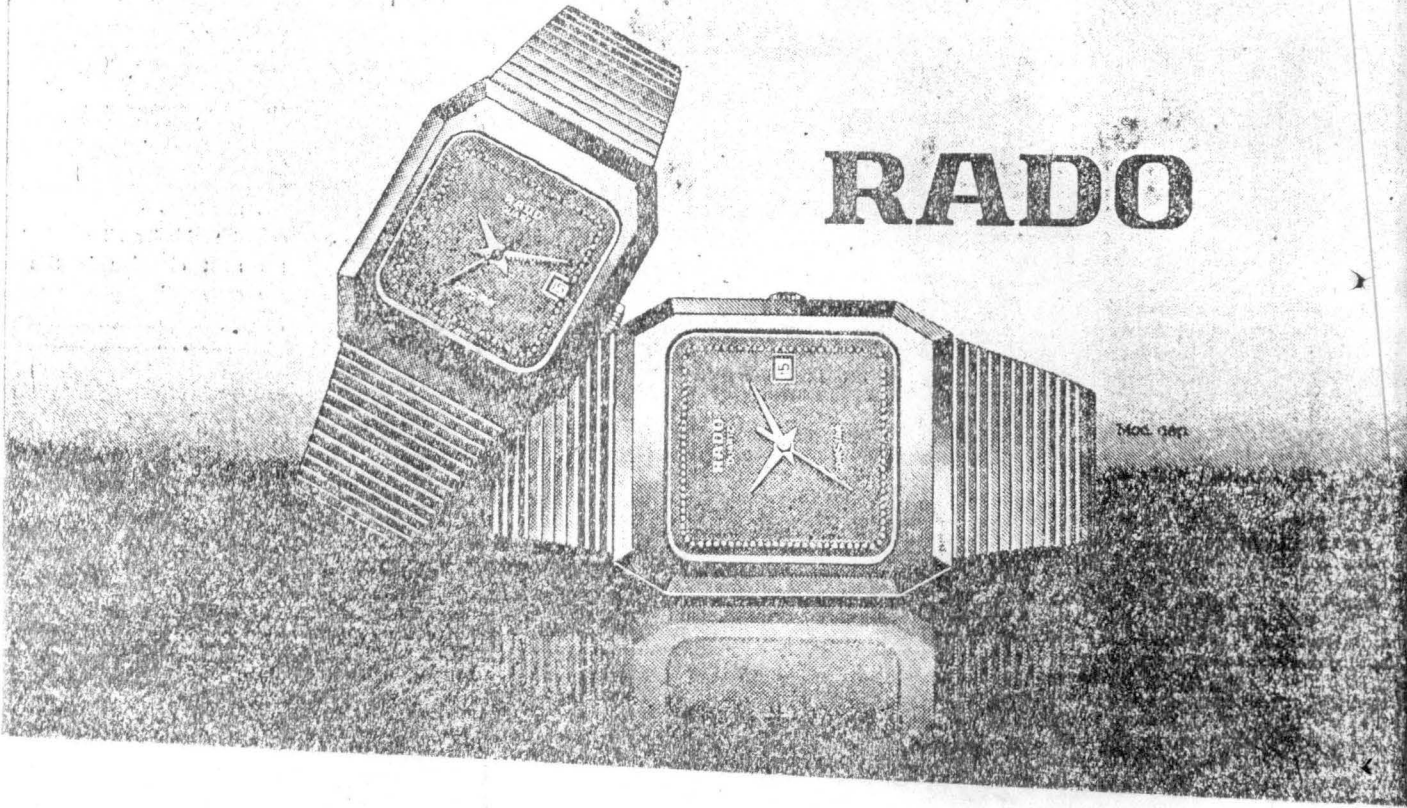
**RADO**



that  
way,  
to

# Valueproof.

## RADO



## When people talk about the quality of tyres

“ \_\_\_\_\_ ”  
“ \_\_\_\_\_ ”  
“ \_\_\_\_\_ ; / ; \_\_\_\_\_ ? \_\_\_\_\_ ! ”  
“ \_\_\_\_\_ ”  
“ \_\_\_\_\_ ; + + \_\_\_\_\_ ! ? \_\_\_\_\_ / \_\_\_\_\_ % \_\_\_\_\_ + : ”  
“ + : ? ? ? ”  
“ ! \_\_\_\_\_ ; ( % + , = . ) \_\_\_\_\_ ! ? , ”  
“ \_\_\_\_\_ ”  
“ \_\_\_\_\_ ? = , . : + & [ \_\_\_\_\_ , \_\_\_\_\_ ] ÷ + + = , , : , \_\_\_\_\_ ? ( + ) \_\_\_\_\_  
; \_\_\_\_\_ ? ! \_\_\_\_\_ , \_\_\_\_\_ : \_\_\_\_\_ . x x x \_\_\_\_\_ . ? ? . , + ( ? - ! = . ) \_\_\_\_\_ , \_\_\_\_\_  
? \_\_\_\_\_ % \_\_\_\_\_ ( \_\_\_\_\_ , + , = . ) \_\_\_\_\_ + \_\_\_\_\_ ? ”  
“ ? ”  
“ \_\_\_\_\_ ! \_\_\_\_\_ + \_\_\_\_\_ , \_\_\_\_\_ x x x \_\_\_\_\_ , \_\_\_\_\_ , \_\_\_\_\_ ”  
“ \_\_\_\_\_ ”  
“ ! \_\_\_\_\_ + \_\_\_\_\_ % ? ”  
“ \_\_\_\_\_ ”  
“ ! \_\_\_\_\_ + \_\_\_\_\_ % ? = , . : + \_\_\_\_\_ [ ÷ - x ÷ = + , + ; = ] \_\_\_\_\_ ”  
“ \_\_\_\_\_ + ? \_\_\_\_\_ ? \_\_\_\_\_ ”  
“ ( \_\_\_\_\_ { \_\_\_\_\_ [ \_\_\_\_\_ ? \_\_\_\_\_ ] \_\_\_\_\_ } \_\_\_\_\_ ) ”  
“ ? , ? ; ? : ? . + ? ”  
“ \_\_\_\_\_ ”  
“ \_\_\_\_\_ ”

the debate ends with



REGD. No. MH By South 17 Registered Newspaper in Sri Lanka  
REGD. No. TN MS 10066

Utterly  
butterly  
hilarious!

It's fundamental  
and it's right!

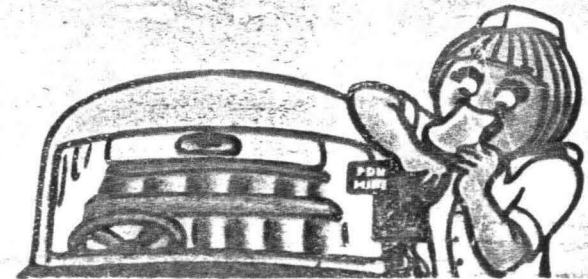
Order Amul butter!



Sunny side up

- Amul

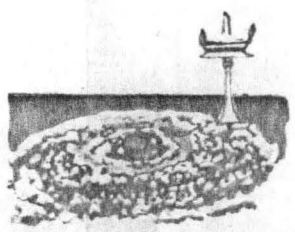
What's yellow on top  
and meant to be shared



# This week for you

This week the stars foretell of travel. Of discovery. Of an exciting new culture. An enchanting land. Lucky dates 29 August-4 September. Favourable direction-South. More exactly, the South-West-Kerala.

For its Tourism Week time here. With events guaranteed to fascinate every sign of the Zodiac - be it the majestic Leo or the artistic Piscean.....



**Athapoo:** Intricate floral design. Decorates the courtyard of every home during the festive season.



**Kathakali:** Ancient dance form in which costumes and make-up are of particular significance. Originally performed in the temple, it vivifies episodes from the religious epics.



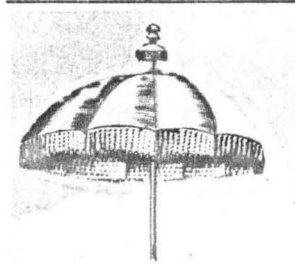
**Snake boat races:** Held on the Kerala backwaters and rivers. Spurring the oarsmen on to victory are the Vanchipattu, the traditional boat songs.



**Caparisoned elephants:** Lending a touch of old world glory are the decorated elephants.



**Ottam Tullal:** A dance, satiric in style, performed by a solo performer.



**Umbrellas:** Gaily coloured umbrellas twirling in the breeze lend a festive touch.



**Theyyam:** A dance performed to propitiate mystique deities and spirits.



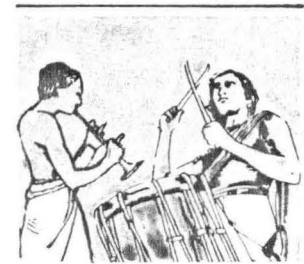
**Mohiniattam:** The dance of the enchantress. Soft, lyrical movements are a typical feature.



**Kaikottikali:** Folk dance performed by women in a group around a lighted lamp.



**Kalaripayattu:** Ancient Kerala martial art calling for lightning-fast reflexes.



**Panchavadyam:** Traditional Kerala orchestra composed of drums, horn pipe and cymbal.



**Tourism Week:** Kerala - see it at its varied best during Tourism Week, 29th August-4th September.

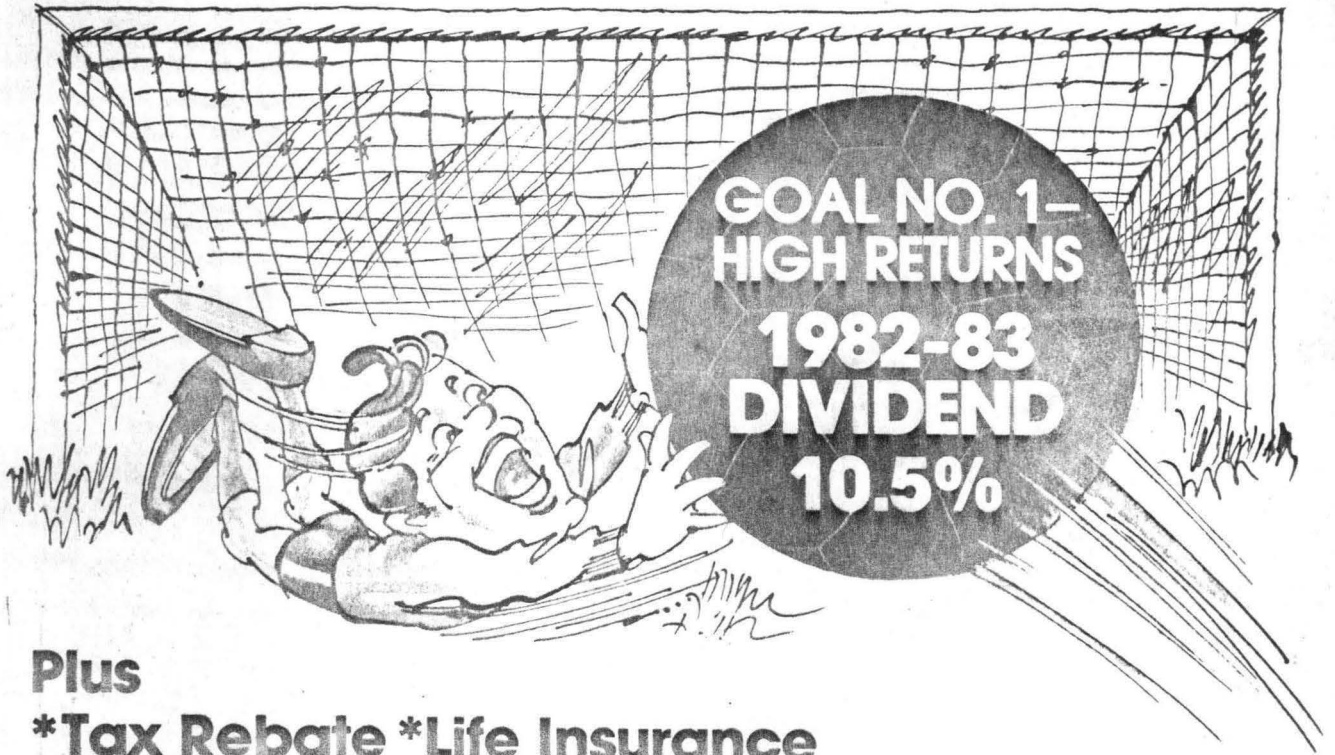
**TOURIST DEPARTMENT**  
Park View  
Trivandrum 695 001  
Phone : 61132

**KERALA TOURISM DEVELOPMENT CORPORATION**  
P. B. No. 46  
Behind Secretariat  
TRIVANDRUM 695 001  
Phone: 60542/64261

## TOURISM WEEK 1982

29th August to 4th September

**At a football game,  
a hat-trick is a possibility.  
With ULIP, it's a certainty!**



**Plus**

**\*Tax Rebate \*Life Insurance  
\*Accident Insurance**

Right from the kick-off, ULIP has shown an excellent goal average. Its scoring rate has been increasing all the time. In 1978-79, the dividend score was 8%. In 1981-82, it had mounted to 9.5%. And this year, ULIP gives you a dividend of 10.5%... right out!

ULIP also awards you 3 penalty kicks. From each of these, you can net a sure goal.

- \* Tax Rebate—on your contribution under Section 80 C; dividend also exempt from income tax.
- \* Life Insurance—for a maximum amount of Rs. 12,000. And without undergoing a medical examination.
- \* Accident Insurance—free cover up to Rs. 15,000.

Like the dependable centre-forward who weaves his way to goal after goal, ULIP spells surety and security.

You can join ULIP if you are between 18 and 45 years of age. And for a minimum of Rs. 3,000 and a maximum of Rs. 12,000. For 10 years or 15 years. And you can take up a new ULIP for Rs. 12,000 again after 3 years of joining the first plan.

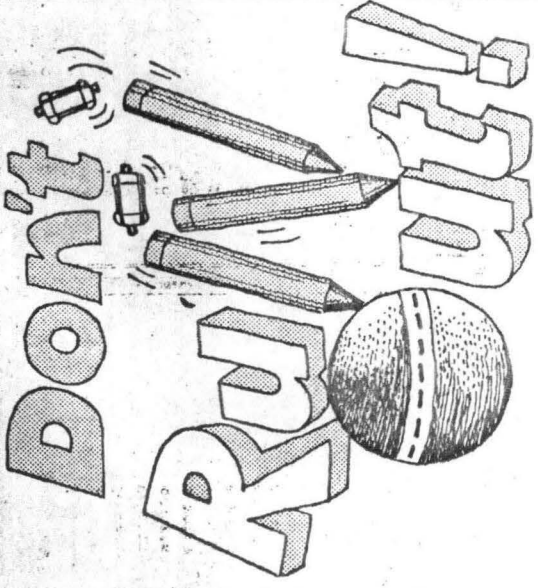
To join ULIP—contact UTI Offices/Agents/Chief Representatives in your area or the nearest branch of Bank of Baroda.




**UNIT LINKED INSURANCE PLAN from  
UNIT TRUST OF INDIA**  
(A Public Sector Financial Institution)

TRENDS-C-399 F

**Don't  
Run out!**



**Stay  
at  
home  
with**

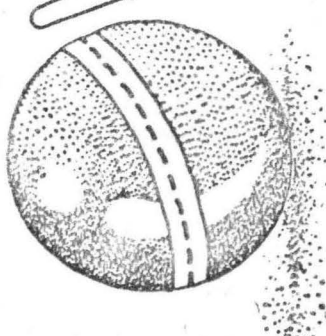


*India's largest selling tv.*


ad. no. 37

TRENDS-C-399 M

**THE  
MATCH  
IS  
OVER!**



**But  
Carry on with**



*India's largest selling tv.*

live  
Coverage

See it all on

**CROWN-TV**

India's largest selling tv.

TRENDS-C-399-C

ad. no. 39

Which Way  
Will the  
Winnie blow

see them on

**CROWN-TV**

India's largest selling tv.

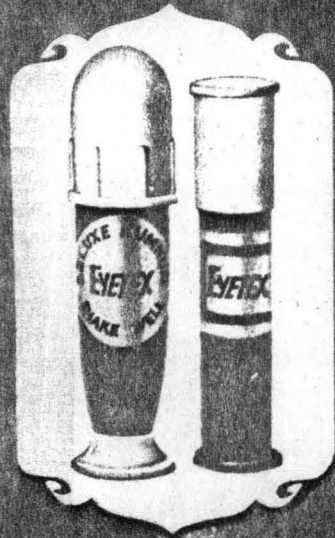
TRENDS-C-399-D

# மங்கல மதிழகத்தில் மெருகட்ட

## ஐடெக்ஸ் டீலக்ஸ் குங்குமம் matt finish

காடெங்குளும் நாகரீக நங்கையர்  
காடி அணிவது ஐடெக்ஸ் குங்குமம்.  
மங்கையரின் மலாமுகத்தின்  
இன்னழகை எடுத்துக் காட்டு  
வதற்கெனவே 14 கணகவா  
வண்ணங்களில் கிடைக்கிறது.

காஸ்திரீய முறையடி தயாரிக்  
கப்படும ஐடெக்ஸ் குங்குமம்  
சுருமத்திறகு எவலித  
தங்கும விளைவிக்காதது.



ஐடெக்ஸ் 38 வருடங்களாக உங்கள் தழிப்பைக்கு  
உரித்தான உயர்ந்ததோர் சின்னம்

அரவிந்த் லாபரடீஸ், சென்னை 600 033



FROM POLYESTER  
'CHIPS' TO YARN  
TO FABRICS TO  
GARMENTS.



THAT'S OKAY

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Never before has  
a Chinese buffet offered so  
fascinating a selection.

And a new menu every day!

Here's a peek —

Sweet Corn Chicken,  
Sour and Pepper Soup.

Lamb Peking Style, Sliced Fish  
in Garlic Sauce.

Eight Jewel Vegetable in  
Black Bean Sauce, Pork  
Cantonese Style, Haka Noodles...

Come over today.

And make lunch go on forever.

The Chinese  
Buffet Lunch at

## CHOPSTICKS

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Rs. 25/- plus taxes.

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Some of the most  
beautiful moments  
in a woman's life  
are shared by Khatau.



Terkosa Sarees from Khatau





# Terkosa Sarees from Khatau



Some of the most beautiful moments in a woman's life are shared by Khatau

ஒரு மங்கையின்  
வாழ்வில் மிக கனிமையான  
நேரங்களில்  
கண்ணந்திருப்பது கட்டாவ.



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Bajaj fans incorporate specially angled  
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Bajaj fans are available in a range of  
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BUY BEST BUY BAJAJ

# இந்தியாவை ஆரோக்கியம்

# பியூரிஃகீறது எனினும் தவழ்கீறது.

வாஸிலை மாறலாம். பருவங்கம் மாறலாம். மழைமல் ஒரு  
தடிகாசம் வலுவலும் உண்டா உலாம்.

எந்த சூழ்நிலையிலும் குழந்தைகள் நல்ல பியூரிஃகீறத்துடன்  
இருப்பது அவர்கள் ஓர் சிவம். நல்ல பியூரிஃகீறத்துடன்  
இருப்பது அவர்கள் சிவம். சிவம் அவர்கள் சிவம்.

பியூரிஃகீறத்துடன் இருப்பது அவர்கள் சிவம். சிவம் அவர்கள் சிவம். சிவம் அவர்கள் சிவம்.

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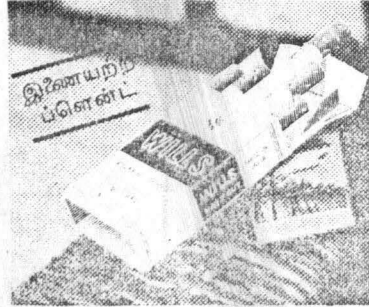


பியூரிஃகீறத்துடன் இருப்பது அவர்கள் சிவம். சிவம் அவர்கள் சிவம். சிவம் அவர்கள் சிவம்.





பொருத்தமான ஜோடி



வில்ஸ் ஃபில்டர்

ஃபில்டரும் புகையிலையும்  
பரிபூரண இணைப்பு

சுழுகாண்டி சாஸ்காண்டி

STATUTORY WARNING

சிகரெட் குடித்தல் உடல் நலத்திற்குத் தீங்கானது  
CIGARETTE SMOKING IS INJURIOUS TO HEALTH

HTC-VI-4330K

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