

**SEMIOTICS OF AUDIO-VISUAL PERSUASION :
A STUDY OF TV ADVERTISEMENTS**

**Dissertation submitted to the Jawaharlal Nehru University
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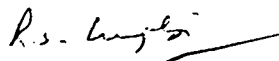
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C E R T I F I C A T E

Certified that this dissertation entitled "Semiotics of Audio-Visual Persuasion : A Study of TV Advertisements" by Vijay Kumar, has not been submitted for award of any degree to this or any other University. We recommend that this dissertation may be placed before the examiners for consideration of the award of the Degree of Master of Philosophy.


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A C K N O W L E D G E M E N T

I am very grateful to 'Dr. R.S. Gupta for his valuable guidance. Without him it would have not been possible to finish and submit this dissertation.

I consider myself fortunate to be a student of Dr. Kapil Kapoor, who infact initiated me into Linguistics. I thank him for my knowledge and interest in linguistics.

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Vijay Kumar

VIJAY KUMAR

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INTRODUCTION

This dissertation is an effort to understand the nature, scope and function of advertising as a form of mass communication. The basic curiosity is to find out the undercurrents of advertising which persuade man to bring a change in his behaviour. The effort is to find out the undercurrent signs, their nature, domain and functions.

Today, advertising is a vital tool of the market. As a mode advertising involves art, aesthetics and imagination. A viewer or a reader sees or reads an advertisement as a composite whole. He sees but does not perceive the finer elements in it, which form the power of the advertisement and that in fact influences him. These finer elements are the sharp undercurrents in face make each and every advertisement an example of highly condensed structure of charged signs.

Advertisements can be examined from several points of view: linguistic, sociological, psychological and economic etc. They thus come under the domain of semiotics which is the 'science of signs' and studies all cultural processes of communication.

"The notion that linguistics might be useful in studying other cultural phenomena is based on two fundamental insights : first, that social and cultural phenomena are not simply material objects or events but objects or events with meaning and hence signs; and second, that they do not have essence but are defined by a network of relations". (Culler, 1976:4).

In human society language plays a major role and is generally taken to be the predominant means of communication. But it is also clear that human beings communicate by non-verbal means and in ways which must consequently be said to be either non-linguistic or which must have the effect of 'stretching' our concept of language until it includes non-verbal areas. In fact, such 'stretching' is precisely the great achievement of semiotics. It is extensively found in advertising as we will see as we proceed.

In fact the non-verbal communication is so inextricably bound up with verbal aspects of the communication process that we can only separate them artificially. In actual practice such separation does not exist.

Communication verbal or non-verbal is regarded as 'the universal condition for man's existence : Communication can be defined, as per Lundberg, as "... interaction by means of signs and symbols. The symbols may be gestural, pictorial, verbal or any other which would serve as stimuli to behaviour". (Jaspers, 1987).

There are different modes of communication. Television, the 'electronic media' is one of them. Advertising exploits all mediums of communication. In India TV is a relatively new area; a new dimension for advertising. The advertisements on Radio or in the print media have their own limitations. In the print media it is 'still' while on Radio we can only hear, but in advertising on TV, both the audio and the visual techniques are employed. Thus involving the person totally - kinematically, subliminally, emotionally and intellectually.

One benefit, which the advertisers enjoy, with TV is that it reaches both the literate and the non-literate audience. It is because the distribution process is simpler and the reach is much wider.

Advertisements like any other text such as a story, poem, painting, film or exhibition is a construct of signs. The signs employed in an advertisement have only one objective, to make a sign of persuasion. These signs are woven in such a way that they make one integrated, Gestalt sign. The units of signs are found in all the areas of an advertisement such as visual, jingle, slogan, colour, photography, acting, presentation, special effects etc. In order to understand the signs one has to decompose the text, the discourse. This decomposition is a three level function requiring answers to the following questions:

- (a) What are the basic units - signs?
- (b) How are these combined to produce meaning?
- (c) How these meanings are related to the social structure of society?

The aim of this pursuit simply is to decompose some of the TV advertisements in order to find the structure of signs and their persuasive power. In TV advertisements the ensemble of signs is highly condensed. It has two main reasons, first, that this media is very expensive and the second related to the first is that it has temporal limitations.

In the shortest possible time the whole story is told. The difference between the print media and the electronic media is that in the case of the former one can spend much time studying the advertisement, whereas TV advertisement is a passing event. It is impossible to go back to the advertisement in the normal course. It is precisely because of this reason a recorded cassette (VHS) is being submitted along with this dissertation.

As we know, the aim of advertisement is to persuade people and groom them into prospective buyers and eventually in to the actual buyers. This is a very long process. Before the advertisements are loaded with persuasive ammunition, a long process of research, design and execution takes place. At every stage the aim is one, that is to make it lethal.

The preparatory process takes into account the objective, presentation, technique, colour, characters, location, music/jingle, slogan, special effects, photography etc. To devise signs on the above mentioned levels, an indepth study is done regarding the product, price, packaging, market, competitors, target audience and the profile of the target audience. The profile of the target

audience incorporates information regarding the needs, economic condition, taste, ambition and social status etc. of the audience. The signs of the advertisement correspond to the findings of these areas.

In advertisements every sign has the element of persuasion. If the product is a new introduction to the society, the novelty becomes the driving force. People will buy it, at least once. A product has many other dimensions to attract the people. If a new ingredient has been added or the packaging is changed or has been made easy to use or store etc. There is virtually no limit to the scope for persuasive elements in the marketing of a product.

The questions which the present work tries to answer are:

- (a) Is it possible to create very obvious persuasive signs?
- (b) If it is subtle then where does the subtlety lie?
- (c) How does it function -- overtly or covertly?
- (d) Can an ordinary viewer identify these persuasive signs? and
- (e) Do these signs affect the unconscious of a man?

One advertisement can be briefly analysed here: The TV campaign for Liril soap. It became very popular from the day it was shown on TV. The strategy was to position this product as the "freshness soap". All the signs contribute to establish this concept of freshness. The location is outdoor, in the natural surroundings, amidst trees and greenery and a waterfall. The greenery itself is the sign of new life, fresh mood and it is soothing to the eyes. The dress of the model is again green. There are different shades of green used in this campaign. The colour of the product and package is green to strengthen this concept. The girl is enjoying a bath under the waterfall. The waterfall projects the cooling effect. The air signifies purity. The idea of freshness is further reinforced by showing lemons and claiming that it has been used in the product as one of the ingredients. The idea of lemon presents the notion of fragrance, tanginess which changes the state of mind of the viewers. The model is young, beautiful and lively. She is a new face for the viewers - a sign of freshness. All these signs may be called the primary signs because they are very obvious. There are also secondary signs in the advertisement which call for a much closer study.

Different elements or signs hold different appeal for different people. This idiosyncratic nature can be focused on character or location, or music. The research tries to find the persuasive elements at individual level as well at collective level.

Methodology

The study has two parts. The first part deals with the theoretical aspect, where the general semiotics of advertising is discussed, with emphasis on TV advertisements. An empirical study is done in the second part. Here respondents are taken up on the basis of age group, sex, economic status and social class. These responses are analysed first in a general way and then with the help of Barthesian model of second-order signification. The two ways bring out the overt signs as well as the subtle ones where actually the shift occurs. The analytical process establishes the nature, scope and function of the overt and the subtle signs. The analytical process is directed towards finding the kind and power of the persuasive elements.

The dissertation is divided into four sections:

Chapter - I - Semiotics and Advertisements.

Here basic terms and concepts of semiotics and advertising are discussed with a brief historical perspective. It also deals with the scope of studying advertisements in the light of semiotics.

Chapter - II - Elements of Indian Audio-Visual Advertisements.

In this chapter a brief history of advertising in India is traced. Advertising : Its kinds, approach, components and its dynamics are discussed with examples.

Chapter - III - Elements of Persuasion and Their Effect : A Barthesian Interpretation.

This chapter deals with the background, innate traits and psychology of man. His unconscious. What brings a behavioural change in him? What are the signifier and what do they signify in terms of advertising components.

The data is collected from the various respondents and their responses are tabulated and analysed along Barthesian lines.

Conclusion - Findings and generalization.

VHS Cassette - The kind of advertisements discussed in the paper as examples are recorded and presented along with the text of the dissertation.

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CHAPTER - I

SEMIOTICS AND ADVERTISING



Semiotics, as it is known today is mainly developed by F. De Saussure and Pierce. Semiotics is a science which studies the life, function and nature of signs in society. It occurs when there is communication - when we try to understand communication and question what forms they take and why. In fact, semiotics is an intellectual curiosity about the ways we represent our world to ourselves and each other. Basically it is done through language. Language is not just a code or channel but it is inseparably involved with process of thinking and reasoning. Language orders perception and makes things happen. It helps to create social world with all its dynamics. Semiotics was first conceptualized by the Swiss linguist Ferdinand de Saussure (1857-1913). He sketched the blue print of the idea of a science of signs. His ideas were published posthumously, in the form of a book, from the class notes taken by his students. The book was called 'Course in General Linguistics'.

His ideas about semiotics can be summarised under some headings. But first his notion about sign. For him sign is a combination of concept and a

sound-image, which he termed as 'signified' and 'signifier'. He says

"I propose to retain the word sign (siane) to designate the whole and to replace concept and sound image respectively by signified (signifié) and signifier (signifiant); the last two terms have the advantage of indicating the opposition. That separates them from each other and form the whole of which they are parts." (Saussure, 1966:67).

The birth of sign dates back to the primitive times when man started naming things and objects of his environment. The initial naming process developed into language for communication.

"The evolution of human language follows the evolution of human societies. All cultures or civilizations have evolved for their communication, systems of signs, which present corresponding systems of signification. The reunion of these two systems, mediate by human language, in which all members of a given social, cultural, or economic group participate." (Gill, 1983: 41).

During the process of naming the words used were signs which referred to definite concrete objects

about which man wanted to talk even in their absence. The words referred to ideas, the combination of these formed a language. But words are not the only signs. There are many other systems of signs through which man communicates. There is a gross confusion about the nature of signs and symbols. Peirce focused on three aspects of signs -- their iconic, indexical and symbolic dimensions, as represented by the following table:

<u>ICON</u>	<u>INDEX</u>	<u>SYMBOL</u>
Signify by-resemblance	Casual connections	Conventions
Examples - Pictures, Statues	Smoke/fire symptom/disease	Words, numbers, flags
Process - Can see	Can figure out	Must learn

Today's symbols like sun, moon, cloud, stars used to be signs, but now their meaning has come to us through convention and culture.

The relationship between signifier and signified is arbitrary. This fact has played an important role in the development of semiotics. Saussure talks extensively on this arbitrariness of relationship. What he means by the term arbitrary can be represented with an example. The speech sound 'DOG' is the signifier and concept - furry animal, with four legs

which barks is the signified. According to Saussure neither the nature of the signifier, signified nor their relationship is fixed or determined. The signifier for a concept differs from community to community. In English 'DOG' is a signifier but the same concept has different signifier in French which has 'Chien'. Hence the choice of signifier is totally arbitrary. Jonathan Potter and Margaret Wetherell (1987:24) are of the opinion that the concept itself is arbitrary.

"In English an animal is referred as 'sheep' and its meat as 'mutton' whereas in French there is a single word 'mouton' for both the concepts. In English the distinction between 'river' and 'stream' is on the basis of size while in French the distinction is made between 'rivière' and 'fleuve' where latter flows to the sea and the former does not."

This is what Saussure means arbitrariness of the signs. There is nothing which determines the nature of the signifier or the nature of the signified. There is no natural or intrinsic relationship between them. It is the basic insight concerning the relationship between particular meaning and an underlying system of differences which led Saussure to

suggest that separate science of signs within the society is conceivable, the semiotics. The use of semiotics and linguistics in generating as well as understanding meaning has gradually become vital. With these tools all cultural phenomenon wherever communication is involved can be analysed.

"The notion that linguistics might be useful in studying other cultural phenomenon is based on two fundamental insights : first, that social and cultural phenomenon are not simply material objects or events but objects or events with meaning, and hence signs; and second, that they do not have essences but are defined by a network of relations."(Culler, 1976:4).

What important factor emerges is the concept of sign and relations. Meaning is generated with these two key factors. Saussure's own words on the roles of signs and signs systems:

"Language is a system of signs that express ideas, and is therefore comparable to a system of writing the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals etc. But it is the most important

of all these systems. A science that studies the life of signs within society is conceivable, it would be a part of social psychology and consequently of general psychology; I shall call it semiology (from Greek *semion* "sign"). Semiology would show what constitute signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked in advance".
 (Saussure, 1966:16).

A statement that opens the study of media to us, for not only can we study symbolic rites and military signals, we can also study music, painting, advertisements, films, serials and almost anything that has sign systems.

Another crucial insight that Saussure offers is the notion of 'opposition'. The concepts have meaning because of relations and the basic relationship is oppositional. Thus 'beauty' has no meaning unless there is 'ugly' or 'poor' unless there is 'rich'.

"Concepts are purely differential and defined not by their positive content but negatively by their relations with other terms of the system" (Saussure, 1966:117).

In fact it is not 'content' that determines meaning but 'relations' in the system.

Syntagmatic and paradigmatic are two other key concepts given by Saussure. This dichotomy has to deal with relationship between various signs. These relationships are of the above two kinds. Syntagmatic relation is linear, sequential and horizontal. The sequence of events form a kind of a narrative.

Paradigmatic relations are based on the concept of oppositions. This analysis operates on vertical level and here one looks for an underlying pattern of oppositions that are buried in it and that generate meaning. These oppositions are binary in principle without oppositions meaning cannot be gained. Saussure states, "in language there are only differences. Jonathan Culler clearly says,

"Structuralists have generally followed Jakobson and taken the binary opposition as a fundamental operation of the human mind basic to the production of meaning."
(Culler, 1976:15)

To sum up the concepts of syntagmatic and paradigmatic Claude Levi-Strauss suggests:

"the syntagmatic analysis of a text gives the text's manifest meaning and that the paradigmatic analysis of a text gives its latent meaning. The manifest structure involves what happens and the latent structure involves what a text is about or to put it another way, we are not so much concerned with what characters do as we are with what they mean when we use paradigmatic approach." (Berger, 1986:31).

In other words he is interested in how a narrative is organised and the way their organisation generates meaning.

Semiotics studies any human realm to which meaning is systematically applied. These realms are called discourses. In any discourse or text meaning are transmitted in two ways - Metaphorically and Metonymically. The Metaphoric way involves analogy between two things. The most common metaphoric form is the simile where 'like' or 'as' is used and a comparison is suggested.

Metonymic relations are based on association. The code and its rules enable the speakers of a speech community to form proper association.

"A metonymy is a figure of speech in which an associated detail or notion is used to invoke an idea or represent an object. Etymologically, the word means "substitute naming" (from the Greek *meta*, involving transfer, and *onoma*, name). Thus in literature we can speak of the King (and the idea of kingship) as "the crown" (Monaco, p. 72).

A text could be of linguistic, political, cultural or social. The interpretation of a text brings forth the creative processes involved in the composition of the text. The process of interpretation as Condillac says in the fourth chapter of *l'Art de penser*, the art of thinking:

"... to analyse is to decompose, to compare and to apprehend the rapports,"

the idea is further elaborated by Gill,

"... in analysis, we decompose only to show, as far as possible, the origin and the generation of things. One who decomposes without this consideration for the generation of ideas, indulges only in abstraction, and the one who does not abstract all the qualities of an object gives only

incomplete analysis. Thirdly, if one does not present his abstracted ideas in the order which facilitates the comprehension of the generation of the objects, presents analysis which are not very instructive and generally quite obscure." (Gill, 1983:39).

In the process of decomposition when the signs are determined, the rapports and the element of signification are established the first step is completed. But Roland Barthes makes the point that sign can signify at one level and it can go to the second level of signification where it becomes a signifier to a new signified. This second level, he called Myth. Barthes differs with Saussure on the concept and functions of sign. For Saussure the signified, the signifier and the relationship is sign. But Barthes says,

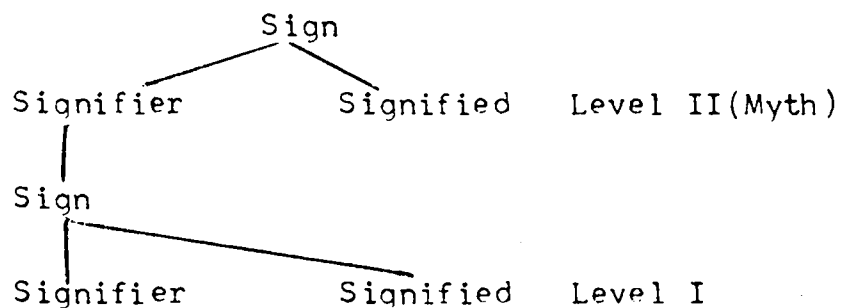
"The signified, we are dealing, in any semiological system, not with two, but with three different terms - the signifier, the signified and the sign which is the associative total of the first two terms." (Barthes, 1957:112-3).

Further on, Barthes elaborates on this notion

"... it is a second order semiological system. That which is a sign... in the

first system, becomes a mere signifier in the second... Everything happens as if myth shifted the formal system of the first significations side ways... this lateral shift essential for myth." (114-5).

His ideas can be represented as :



At level I a sign lets say 'Maruti' is the sign of a car, particular shape and size etc. But at the second level which Barthes called Myth, this sign stands for luxury, wealth and status etc. Barthes is of the opinion about this level "Myth is a system of communication that it is a message. This allows one to perceive that myth cannot possibly be an object, a concept or an idea, it is a mode of signification, a form." (Barthes, 1957:109).

Further Barthes determines the scope of myth "it is therefore conformed to oral speech. It can consist of models of writing or of representations

not only written discourse, but also photography, cinema, reporting, sport, shows, publicity all these can serve as a support to mythical speech... pictures to be sure, are more imperative than writing, they impose meaning at the stroke, without analysing or diluting it... pictures became a kind of writing as soon as they are meaningful."

In advertising signs employed on both the levels have an additional purpose apart from generating meaning that is to persuade the viewers and readers. In modern days advertising, a social text, has socio-economical and political implications. It is because the target audience has grown multidimensionally. As the industrial world is growing at a nerve-rocking speed, advertising the essential tool of marketing has to match the tough competition. Advertising has become obligatory because manufacturing without advertising is like winking at a girl in a dark room, only you know what you are doing. While the advertising field has become very competitive, the 'space' and time is limited. Advertisements are not simple and straight forward as they used to be. Today, the channels of communications are complete and very sophisticated. The use of space and time requires

a lot of strategic and creative thinking because all the advertisers want their advertisements to stand out. Irrespective of media, advertisements are powerfully semiotically charged with persuasive undertones. When it comes to audio visual (TV) advertisements, these are considered ^{to be} very powerful, particularly in India because TV is a very new addition to the channels of communications in India. The TV enchants the viewer so powerfully that the viewer is literally 'glued' to the TV screen. The persuasive power of TV advertisements can be analysed considering the sale of a product which has advertised on TV.

Semiotics is a subject which incorporates linguistics, sociology, psychology, arts and many more, hence it is a vital tool for the study of advertisement which is fast coming into the category of art. There are many people who have studied a range of diverse subjects. Fashion (Barthes, 1965), Road signs (Krampe, 1983), Literature (Barthes, 1974), Television programmes (Fisk and Hartley, 1978), Rock Music (Hebdidge, 1979), Buildings (Broadbent et. al., 1980) to name a few.

Advertising is a very exciting field to study. The history of advertising in its true sense, is not

known. But it is presumed that it must have started somewhere around barter-system of the primitive society. The core nature of advertising till today remains the same -- to praise what is yours to earn favours and preference. Today the modern advertising says it more strongly, (almost commanding) equipped with the lethal weapon of persuasion.

The objective of advertising is to motivate people for an attitude change. In other words advertising expects a change of behaviour by motivating the people towards something or away from something. In both the cases the advertisement has to be highly persuasive, catchy and creative. It is not an easy task, simply ^{because} people dislike being persuaded. Advertising, because of its commercial purpose is considered to be false, luring and exaggeration of worthless products and services. This makes the task more difficult. Advertising can motivate people by feeding them with information in positive colours. The success and failure of an advertisement depends on how the elements of the advertisement have been interpreted. The internal factors are the person's ego, loyalty, education, interest, physical state, experience etc. On the other hand external factors

are availability, distance, time, value, feasibility, etc.

In advertising the target audience is persuaded mainly through language and supported by visuals, actions and by other means. On the use and importance of language Jonathan Potter and Margeret Wetherell state:

"One of the themes strongly stressed by both speech act theory and ethnomethodology was that people use their language to do things: to order and request, persuade and accuse."

And regarding function they say,

"Function involves construction of version and is demonstrated by language variation. In construction the accounts of events are built out of a variety of pre existing linguistic resources. It involves active selection, some resources are included while some omitted. The notion of construction emphasizes the potent consequential nature of accounts." (Potter and Wetherell, 1987:46).

In advertising we find the precise use of this approach. The text/jingle of an advertisement is kept minimum and the selection of words and formation of

sentences require great deal of alertness and creativity of a devoted mind. The signs of persuasion in TV advertisement could be verbal as well as non-verbal. At the verbal level the areas of signs depend on who, what, how and whom. Apart from the lexicon of a particular advertisement, the tone and intonation play a very important role. A line "It's so delicious!" can be said in many ways. The difference between a male voice and a female voice can be easily imagined. The paralinguistic features in advertising too can be studied under semiotics. Trager divides all the sounds without linguistic structure into two parts:

- (a) Voice set - Connected with sex, age, physical state etc.;
- (b) Paralanguage which is divided into two:
 - (i) voice quality includes pitch range, vocal lip control, glottis control, articulatory control etc.
 - (ii) Vocalization which is further subdivided into three:
 - (iia) vocal characterizes define laughing, crying, whispering, sobbing, whinnying, yawning, belching etc.
 - (iib) vocal qualities where intensity, pitch height, extent etc. comes.

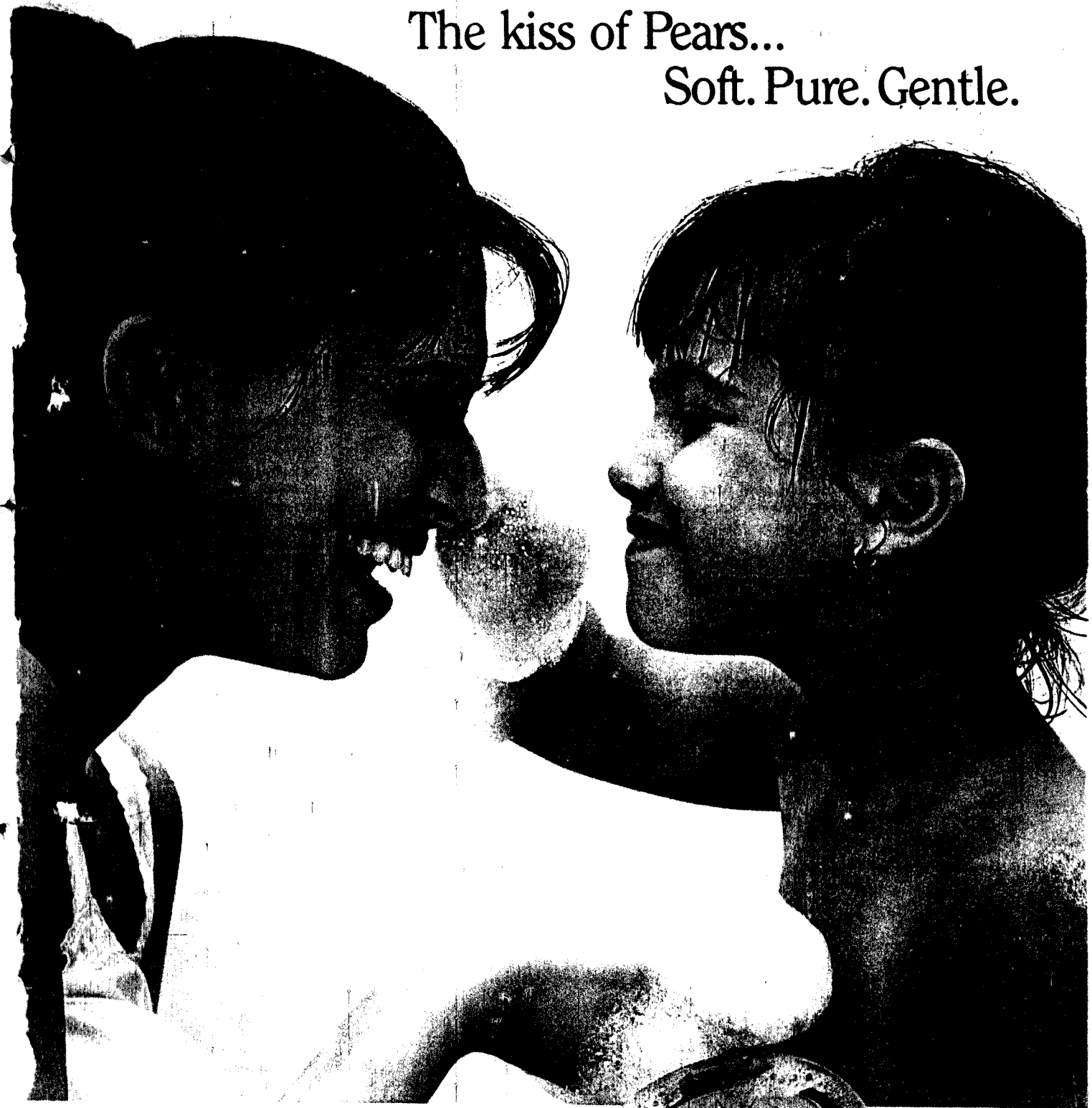
(iic) vocal segregates - include noises of the tongue and lips, nasalization, breathing, interlocutory grunts etc.

To study the persuasive powers of paralinguistic features in audio visual advertisement requires ample time and all the necessary equipment apart from a thorough knowledge of phonetics.

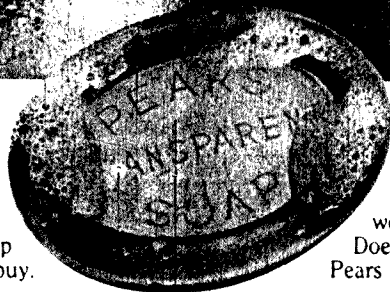
The non-verbal area includes a vast range of scope for the determination of signs. The major sections are characters -- their costume, gesture (kinesics and prexemics), physical attributes, distance in relation to other characters, acting and the roles they play, music, jingle -- words and their combination, Hindi, English, regional, setting -- indoors, outdoors colour-background, dresses, products' package, words printed on the screen, photography -- angles and other gimmicks such as special effects, computerised display etc.

These are the dominant areas where signs which play the part of persuasive elements can be found. It is to^{be} noted that employment of creative techniques in these areas are to make the advertisement attractive, persuasive and with high recall degree. The meaning and objective stem from these signs which appear to change or modify behaviour and attitude of the target audience.

The kiss of Pears... Soft. Pure. Gentle.



Touch skin that's kissed
by Pears. Skin that's soft,
smooth and innocent...
like a child's. That's
because nothing, absolutely
nothing in Pears could harm
your skin - it's the purest soap
you can buy.



And its softly glowing
amber transparency is
your assurance of its
purity.
For over 50 years, beautiful
women have trusted Pears.
Doesn't your skin deserve
Pears gentleness too?

Pears keeps your skin young, innocent.

It is difficult to cite an example of TV advertisement with all its dimensions on paper. The verbal part of the TV advertisement can be analysed on paper and non-verbal can be explained and discussed. A detailed analysis of some of the representative advertisements will be done in the third chapter after determining the elements of Indian audio-visual advertisements.

For example we can examine a specimen from the print media. This printed advertisement is actually a frame from its TV advertisement. The advertisement speaks about the performance of a soap 'Pears'. Featuring a mother and her little daughter, the advertisement announces :

"The kiss of Pears... Soft, Pure, Gentle."
 Just below the headline is the lovely visual of the two, where daughter is caring for her mother, shown by the action of touching her mother's face with the foamy, soft lather of the soap. The setting is indoors -- bathroom. The text of the advertisement is placed under the visual. A picture of the used soap is placed between the two sections of the text. The text is composed of carefully selected words like Kiss, Soft, Smooth, Innocent, Child's, Nothing, Harm, Purest, Glowing, Amber, Transparency, Assurance,

Purity, 50 years, Beautiful, Woman, Trusted, Deserve, Gentleness and Young.

The idea in this advertisement is to generate a notion that 'you can grow old you but can keep your skin as soft, pure and glowing as a child's. This main sign is supported by the carefully selected lexicon of the copy - the defining words are soft, pure, gentle, innocent, smooth, glowing, transparency. The visual is unique. The two models have the same hair style (skin-wise same age?), same colour of skin (the daughter has better). The daughter is lovingly touching her mother's nose, the mother is receiving and the expression on the daughter's face is very caring and satisfied, here the role is reversed. This visual is in other way translation of the concept that 'the soap makes your skin young, soft, gentle and glowing.' The concept is inspired by the child's skin.. The other theme is getting a soft young and glowing skin is a child's play (if you play only with Pears).

The colour of the soap is brownish, it is transparent which asserts the claim that there is 'nothing which could harm your skin'. (All non-transparent soaps contain something harmful?)

The base line summarises the concept 'Pears keeps your skin young, innocent.' This soap is for upper middle class, beauty conscious ladies as the price of the soap is high. The setting too confirms the view. The daughter is wearing a golden earring and ironically the mother isn't. The dress of the mother too supports the view about her class.

At the second level, the myth is that the soap departs from the concept of bathing soap to a beauty care product. The users of this soap project class, modern life-style, well-to-do and beauty conscious, features of themselves.

This advertisement persuades the target audience by scaring (as you grow old your skin becomes rough and dry) luring (Pears hope!), assuring (50 years of experience), promising (the soap will make the skin soft, gentle etc.). The same approach of analysis will be taken in the third chapter where we can analyse TV advertisements in details.

CHAPTER - II

ELEMENTS OF INDIAN AUDIO VISUAL ADVERTISEMENTS

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"The Indian Advertising has now crossed 18". This is a statement by an Indian advertiser. He is absolutely right in his views. This statement sums up the growth of advertising in India as well as gives a sign that it is still growing. The independence in 1947 and government's policy to put emphasis on industrial growth gave an impetus to the Indian advertising. The history of Indian advertising goes with the history of Press in India. The first newspaper was started in 1780 in Bengal by Augustine Hicky, a printer by profession. The newspaper was called Bengal Gazette later it was called 'Hicky's Gazette'. He started this newspaper 'in order to purchase freedom for my mind and soul'. The very first issue carried a few advertisements which were informative in nature. "To advertise" meant merely to "inform" until the end of 18th century. Till then the newspapers and journals announced births, deaths, arrival of ships from England, sale of household furniture etc. In fact the Bengal Gazette (first published in 1785) offered to publish Government advertisements free of cost. By the end of the 19th century the pattern of advertising revealed a definite change in the direction of

hard selling. Now products and services established themselves on the market through the advertisements columns of newspapers. The power of advertising increased rapidly with the growth in trade and commerce." (Kumar, 1987:128).

The first Indian advertising agency was founded during the period of 1907-11 in Bombay. B. Dattaram is considered to be the oldest advertiser in India. In the second and third decade British advertising agencies flourished as they were supported by British business houses. The major advertising agencies of the time were Alliance Advertising Associates, Publicity Society of India (now in Calcutta, specialised in outdoor publicity), L.A. Stronach & Company, Bombay, O.J. Keymer (now Ogilvy and Mather) and J. Walter Thompson (now Hindustan Thompson) they catered to the needs of an affluent English-speaking elite living in the metropolitan cities.

In 1952 there were as many as 109 advertising agencies and advertisements had become the main source of revenue for newspapers.

Radio came to India a bit later. Broadcasting was introduced here by private-run Radio clubs in Calcutta, Bombay, Madras and elsewhere. The regular

broadcasting service was started in 1927 with the coming into existence of the Indian Broadcasting company Ltd., a private company. It was later taken over by the Indian government and renamed as Indian State Broadcasting Service (ISBS) but eventually in 1936 it was christened as All India Radio (AIR) by Lord Linlithgow and then controller of ISBS Fielden. It is interesting to note that advertising was prohibited as broadcasting was held to be a social service. This view prevailed till 1966. It was the year when Chanda Committee recommended commercial advertising on the proposed Vividh Bharati channel with the purpose of raising additional resources for expanding the network and improving the programmes.

The advertisements on Radio gave a radical dimension to the Indian advertising. The tone, intonation, music and dramatisation of themes changed the concept of advertising which was then confined only to the print media.

In the 60s and 70s the emphasis was on consumer goods of luxury and semi-luxury nature. Cosmetics was on the top of the list followed by textile, drugs, automobile, food and beverages, banking and

insurance. During that period many glossy magazines like India Today, Bombay, New Delhi, Surya and many film magazines were started. They enriched the image of advertising. These magazines also created a channel for communication as their readership included from housewife to teenager to retired persons. The design and production of these magazines encouraged the advertisers to be more creative and updated.

Television was introduced on 15th September 1959. Till 1970 TV in India worked on experimental basis. In seventies this media made a remarkable growth. Many TV Centres were set up. The number of TV sets increased, though only in big cities and adjoining areas. From January 1st 1976 commercials came to the telecast at all the TV centres. This year only TV was separated from AIR to become an independent media. Till 1982 all the TV sets in India were Black and White, then just before the Asiad '82 colour television was introduced. This life-like telecast created waves in the concept of communication. The introduction of colour television re-activated the advertisers and inspired the creative minds to exploit this medium to the maximum possible

extent. Pictures on colour TV were considered an extension of actual life.

A TV advertisement must arrest attention immediately and hold it for a full 30 or 60 seconds. Advertisements on TV can take many forms such as slides with written words, slides with background voice and music, a film with acting, music and jingle. This is not the end, today advertisers are spending hours in thinking out the most innovative, eye catching and creative way to advertise their products on TV. The use of computer and other electronic devices are helping the creative minds of advertising to execute their ideas in the best ways.

Since this media is very expensive so an advertiser 'buys' a very limited time. Today the important question which advertising agencies are facing is how to utilise this minimum period for a rich return. The key principle is to use minimum words, simple and from the day-to-day linguistic use because it makes maximum effects in terms of registering the brand or services, offered by the advertisers, in the minds of the viewers. What gives TV an edge over other media is that on TV both the audio and the visual techniques are employed, thus

involving the person totally - kinematically, subliminally, emotionally and intellectually. At the level of audience TV has the distinct edge as it reaches to both the audience, literate and non-literate.

There can be many approaches to advertise on this modern media. A powerful action-packed drama, based on a well tied story line, where characters are shown in a familiar setting e.g. home, office, bus stop, market etc.

Another approach could be problem-solution structure. Here the product is presented as the solution to a dilemma or to a frustration. Today most advertisements are based on this structure. Drugs for headache or painkiller medicine advertisement are common examples. The TV advertisement for IODEX, the pain killer ointment where three persons are shown in different activities and having sudden muscular pain (the problem) which is articulated in three words - ooh! Ah! Ouch! . This problem is solved with the help of IODEX which is visually presented - characters applying the ointment. This problem-solution - is again presented when the three words ooh! Ah! Ouch! are wiped by a caring hand and what appears is the name of the product, IODEX.

One approach is through recommendation by known personalities. The power of this kind of advertisement comes from the background of the personality featured. Sometimes a vague face is taken to recommend a product. It simply implies that the product is widely used and trusted by the common people. The TV advertisement for a health-drink, 'Boost' features the cricketer KAPIL DEV. In the film he is shown playing, running, jogging. He is watched by a child (a fan of KAPIL DEV), he aspires to be like him one day. When Kapil Dev says "BOOST is the secret of my energy". The child associate himself with KAPIL DEV and the product says, 'Our energy'. This advertisement is aimed at younger people who are being fed with the idea that to excel in any game (cricket is the most popular game in India) and to be as popular as KAPIL DEV, they all must drink 'BOOST'.

Function based approach gives a justification to the claims of the advertisement. Here a demonstration takes place. The aim is to highlight the use and function of the product. It depends on which attribute of the product the advertiser wants to focus. This type of advertisement includes a range

of product from cosmetics, detergent, washing machines, drugs, insurance, fire extinguishers, etc. Currently an advertisement is being shown on TV for a fire extinguisher. The product is handy and portable contrary to the traditional type which is bigger in size and not very handy to use. The advertisement has a scientific temperament. Three representatives of the society, one young man, a housewife and an old man make comments on the product's size. They do not believe on the claims of the advertisement. Then the function of the product is demonstrated. A test area is soaked with the highly inflammable kerosene. Then the platform is set afire. As the flame go higher the fire extinguisher is used. Within no time the fire is put off. This approach is taken to add credibility to the claims of the advertisement. The advertisement of 'SURF' detergent powder is of this kind. In this advertisement a dirty white shirt is dipped into the solution of SURF and the camera catches the dirt coming out of shirt as the hands rinse it. Within no time a clean shining white shirt comes out of the bucket. It asserts the slogan 'SURF washes whitest'.

Suspense is another element which has been used in advertisement for a dramatic effect. This

element generates a great amount of curiosity in the mind of the viewer . The product is shown at the end. This suspense element shows its effect at least the first time the advertisement appears. After that, whenever the advertisements begins people recall the product's name immediately. The advertisement for 'Fevicol adhesive' is a good example of this kind. In the advertisement a boxing ring is shown where a muscular and well-built boxer is fighting with a chair. The fight goes on, the chair is thrown, smashed, crushed, hit, but the body of the chair is intact. In utter desperation, at the end the boxer throws the chair out of the ring but it bounces back and floors the boxer. Then the referee appears blowing the victory whistle and holding a can of Fevicol. This indicates that the winner is Fevicol.

Another example of this kind is for Cherry Blossom shoe polish. This advertisement features Charlie Chaplin played by an Indian artist. The product is shown in the last few seconds of the advertisement. When the advertisement first appeared people thought that it was one of Charlie Chaplin's movie. As the setting, colour, acting,

costumes, make up, photography all used to create an impression of Charlie Chaplin's movie.

These are three core approaches. Apart from this the advertisers are in constant search of novelty. The target is to catch the viewers by surprise. New approaches are thought not only in presentation but also in timings for telecast. The factors influencing the decision to telecast an advertisement at a particular time are day, date, time, preceding and following programmes, preceding and following advertisements etc. In India the advertisers prefer the 9.00 p.m. time, just after the news bulletin. This is the prime time when maximum number of viewers are watching the programme. The numbers depend on the following programme which is always a soap opera.

If the following programme is very popular then the number of viewers is maximum. The other slot which is of much importance is on Sunday, when people have time to watch television.

Like in any other developed country in India too the advertisers follow the cardinal rule - to make the advertisements as persuasive as possible.

In India the cultural factors play a major role in deciding the elements of persuasion to be used. The elements of persuasion depends on the target audience. The society is divided into many segments such as students, working male, housewife, working women, children, retiring persons, professionals, business class etc. The strategy to employ persuasive elements is done after careful study of the profile of the target audience.

Though India is a multilingual society the language used in advertisement is primarily English. English is still considered to be the language of elite, literate and urban. A myth is built around English that it adds sophistication, class and creates an one-to-one rapport between the sender and the receiver. This myth is capitalised on by the advertisers. slowly Hindi and regional languages are also coming up. Advertisers are opting for Hindi and regional languages but as second option. English remains the main channel. It is considered to be more powerful and persuasive.

The language of advertising is carefully thought and written. Big thoughts are expressed in minimum words. The composition in printed

advertising is called 'copy'. While in TV, the lyrical composition is called 'jingle'. To make the language catchy, words are used from day-to-day usage, Sometimes new but meaningless words are coined, e.g. Gold spot advertisement says 'The Zing thing'. Words from Hindi are frequently used to make the slogans popular, e.g. Ghazab performance', 'Hungama discount' etc.

The persuasive power of linguistic element is tremendous. Research shows that English composition with Hindi or non-existent words give more power to the product and it is firmly registered in the minds of the viewers. The language of advertising is a separate register. The lexicon is full of adjectives, superlatives and defining words of comparative nature.

The music and tune of jingles are other persuasive elements. The Indian music is famous for its melodious tunes and compositions. We have grown with this music. It is a cultural feature that music of all parts of India have a common thread.

The use of instruments depend on the product,

the target audience and the theme of the advertisement. As it is said that the youth of India look to west for fashion, life-style and approach. The advertisement where youth is the target audience, the music invariably is western composition. There are many examples, such as advertisements for Cold drinks, cosmetics etc.

The advertisement for LAKME nail polish is a good example of this kind. The advertisement is made on western tune. The lead character, the action, the set, the music and the photography. The jingle is based on a popular western song. This advertisement is a success, while talking to many girl students they agreed that they like this advertisement more than any other advertisement for cosmetics of different brands.

Good tunes based on popular Hindi songs are remembered by the audience. There are a host of advertisements based on popular Hindi or western songs. In these advertisements the jingle plays the main role. One shoe company made a film featuring a child in the style of Raj Kapoor from his film 'Shri 420'. The jingle is based on a very popular song of that movie. The jingle can

push a product up or down. The classic example of advertisement from the Indian advertising is for NIRMA washing powder - an industry grown on advertisements specially on jingle.

Characters in the advertisements give a chance to the viewer to associate himself, to remember, and to have assurance. In the recommendation approach celebrities from the fields of cinema, sports, TV serials, medical, architecture etc. are taken. Their statements are considered authentic. Though it is not always, when an actress recommends a particular soap, people know that she herself doesn't use it. It is merely a strategy to position the soap in the minds of the viewer as 'film star soap'. In India, because of the 'hero-worship' attitude this approach has been a success. We have many examples when celebrities like Kapil Dev, Ashok Kumar, Sunil Gavaskar have endorsed a range of products. Advertising in general has an attitude to feature woman irrespective of product. Indian advertisements are no exception. The question how persuasive they are is debatable. The general grouse is that women are projected as sex objects. Mosley comments "an advertising is a picture of a

pretty girl eating, wearing, holding, showing or driving something that somebody wants to sell". (Kumar, 1987:142).

To some extent it is true, women are featured in advertisements which are exclusively for men like shaving cream, motor cycles etc. In the words of Keval J. Kumar, "Advertising may be a pretty girl business and it must be acknowledged that a pretty girl is an immediate attention-getter but if there is an element of cheapness and vulgarity in the display, viewers are turned off, rather than on. Indeed too much suggestive promotion may boomerang on the products being peddled. Sexy advertisements may actually distract consumers who may not see or hear how good the product is. Many of them may conclude that only the cheap and vulgar sections of society respond to that kind of advertising". (Kumar, 1987:143).

In India due to cultural barriers boys and girls are not allowed to interact freely. In such situations this kind of approach is still vital. Child models are fast becoming motivating factors in Indian advertising. This strategy has paid good dividends. Soft drinks, cooking oils, shampoos,

automobiles, water bottles, washing machines etc. are some of the areas where they are extensively featured. The soft drink 'Rasna' has always featured a cute and lovely girl-child. In the end of the advertisement she says, 'I love you Rasna'. Actually she provokes all the children to love Rasna.

Photography is another way to persuade people to accept the suggestion made by the advertisement. The visual is made very powerful and persuasive. It is said that a picture is worth a thousand words. The example of Bush Television where it is suggested that on Bush TV you can 'feel the picture'. A very tactile approach! This photograph is a reproduction of the TV advertisement. Here a woman is watching a wildlife show. She is so engrossed that she imagines herself in the picture. She becomes a part of the picture (or the picture becomes a part of the real life?). The picture on the screen is enlarged and superimposed on the advertisement. The colour is soft and fluid, water type. For the target audience the picture on the screen is secondary, what persuades him is the superimposition of the picture, which aptly titled 'Bushillusion'. Here we can see how a camera work

Bushillusion.



BUSH TV *Feel the picture.*

and dark-room technique can pursue the audience. On linguistic level this advertisement has just two lines. Both highlighting the performance of the product. 'This television brings you a life like picture and you are illusioned that you are a part of the picture (Bushillusion). The colour and action in the picture is so minutely presented that you feel the picture. This ^{is} a contrast - the idea is that you only watch in other television but in Bush you feel the picture.

The setting is very important, though it remains in the background but it makes lethal impact. The importance of setting can be seen in the advertisements for paints, bathroom fittings, Soaps and household items. The kind of bathroom is shown is a part of dreams of the common people. Every one wants to have and maintain this type of bathroom. His efforts, though meagre but he starts perceiving his bathroom in that light at the same time starts using the soap advertised. Thus, the product moves up.

Sometimes the dress of the characters persuades the viewer. Actually, all levels of advertisement can have elements of persuasion. It depends

on individual's dream, aspiration, ambitions and suppressed desires in the inner corner of mind.

On broader levels these are the elements of Indian audio visual advertisements.

New innovations and latest techniques are always employed to make the advertisement more powerful. In the area of photography India has made a remarkable progress. Advertisers are in constant search of new ideas and they spend aumpteen number of hours in translating these ideas into lethal weapons of persuasion. The turn-over of Indian advertising has swelled enormously. It shows the success of these persuasive elements.

The signs employed in audio-visual advertisement will be analysed in the third chapter, where we will see how a host of signs make one core sign. These signs have a limited objective. They are employed to perform much in the shortest possible time. The sale of a product which is the primary objective of the advertisement depends on many other factors also. The other factors which equally contribute are performance of the product, packaging and design, service facilities after sales, incentive

offered by sales promotion, personal selling efforts, channels of distribution - outlet images, location, commissions offered along with the distribution channels, differences of product from others - branding, quality, price, credit facilities, store display, convenience of handling in transportation, warehousing opinion of others, ready availability etc. (Giles, 1987:93).

These factors can be studied from the marketing point of view. Our objective is to find the elements of persuasion - the signs, their nature, function and relationships. The following chapter deals with this.

CHAPTER - III

ELEMENTS OF PERSUASION AND THEIR EFFECT :
A BARTHESIAN INTERPRETATION

In this chapter we will discuss the nature and function of TV advertisements, how and what information they give and how they persuade. We will analyse a few representative TV advertisements to find out the elements of persuasion.

What persuades when and how is a question which requires a socio-psychological perspective. An element of an advertisement motivates one person whereas the same is not valid for another. The study will be done on some individuals and findings will be generalized on broader level.

What a person likes, how and towards what he feels motivated, what is there in the environment which modifies his behaviour towards or away from something. The factors are many and varied.

"We are not completely rational creatures who act only on the basis of logic and intelligence, but instead are vulnerable to emotional and other kind of non rational or irrational appeals." (Berger, 1986:70)

The unconscious plays an important role in motivation, attitude change and behaviour modification. In other words, it depends on the personal and private, suppressed and nurtured dreams, ambitions, needs, desires, priorities and capacities. This we call the profile of the target audience.

To communicate with the target audience, a detailed study of the target audience takes place which finally leads to the formulation of strategy.

This study involves, culture, life-style, values, expectations, barriers, hobbies and tastes of the target audience. Advertisers pay great attention to capitalise on these elements. Culture in the Indian society is given much importance. The strategy for communication through advertising generally tries not to distort or change the cultural elements. As it may lead to a "cultural shock".

In the first chapter we have seen that as the telecast of advertisement is important, the time, date, day, month, occasion, weather, festival etc. are equally important factors which empower or weaken the elements of persuasion used in the advertisement. Advertisement for woollens, in the first week of October, on Friday night at 9 p.m. with some percentage off in the price as festival discount can make a great impact. In the beginning of winter people want to buy new woollens. Advertising it in the first week of the month, when the salary is not fully exhausted and on Friday night at prime time 9. P.M. which gives time to plan the

time for shopping because of the following weekend. Festival discount can give an edge to the advertisers over other competitors and this factor can motivate people.

The nature of TV advertisement is different from the advertisements of other media. Due to the temporal limitations, the TV advertisements are highly condensed and semiotically charged. Signs are employed on two levels—syntagmatic and paradigmatic. On syntagmatic level a sign is related to other signs in a given system. On this level an analysis of a text or discourse looks at it as a sequence of events that forms some kind of a narrative. The Russian folklorist, Vladimir Propp wrote a pioneering book in 1928, Morphology of the Folktale. He compared folk tales on the basis of their components. The system of relation among these components. It brought out some exclusive features which run through almost all the folktales.

The essential narrative unit he called "function" "Function is understood as an act of a character, defined from the point of view of its significance for the course of the action." (Propp, 1973: 19).

This can be classified in four types.

- (1) Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
- (2) The number of functions are limited.
- (3) The sequence of functions is always identical.
- (4) All fairy tales are of one type in regard to their structure.

Propp's concept of function can be applied to all kinds of texts films, TV stories, advertising, comics etc. But it is most suitable for well tied and sequenced stories of any magnitude. The important points which Propp makes in the syntagmatic analysis are "first, narrative, regardless of kind or genre, are composed of certain functions (or elements) that are essential for the creation of a story. Propp leads us, then, to understanding the nature of formulas. Second, the order in which events take place in a narrative is of great importance. There is a logic to narrative texts and the arrangement of elements in a story greatly affects our perception of what anything "means". (Berger, 1986:31).

Propp model can be applied to advertising in

order to understand the manifest meaning. Since we are interested in the elements of persuasion which requires an analysis incorporating all aspects of media analysis including paradigmatic interpretation.

At the paradigmatic level the signs are related with each other on the basis of substitution and opposition. Sign itself has two parts, as we know - the signifier and the signified combined with an arbitrary rapport. This is the essential core of a language on which it develops itself. Paradigmatic analysis of a text involves searching for a hidden pattern of oppositions that are buried in it and that generate meaning. According to Alan Dundes, in his introduction to Propp's Morphology of the Folk Tale, the paradigmatic form of structural analysis —

"Seeks to describe the pattern (usually upon an a priori binary principle of opposition) which allegedly underlies the text. This pattern is not the same as the sequential structure at all. Rather the elements are taken out of the "given" order and are regrouped in one or more analytic schema". (Berger, 1986:30).

The binary or polar oppositions are important because meaning is based on their relationships.

Saussure aptly remarks,

"in language there are only differences".

(Saussure, 1966).

We see clearly in the statement by Jonathan Culler,

"Structuralists have generally followed

Jakobson and taken the binary opposition as a

fundamental operation of the human mind basic

to the production of meaning." (Culler, 1976:15).

The difference between the syntagmatic and the paradigmatic analysis as brought out by Levi-Strauss can be briefly stated thus: the syntagmatic analysis of a text gives the text's manifest meaning and the paradigmatic analysis of a text gives its latent meaning. The manifest structure involves what happens and the latent structure involves what a text is about. Or, to put it another way, we are not so much concerned with what characters do as we are with what they 'mean' when we use the paradigmatic approach.

His interest is in the structure or organisation of a text and their importance in generating meaning. He talks about myth and the minimal units of myth - 'mythemes' - which combine in certain ways to give messages. For him they are very important because they not only function as charters for the

groups that tell and believe them, but also because they are the keys to the ways in which the human minds works.' They function on the basis of opposition and substitution. This calls for the very important statement by Saussure:

"a linguistic system is a series of differences of sound combined with a series of differences of ideas but the pairing of a certain number of acoustical signs with as many cuts made from the mass of thought engenders a system of values; and this system serves as the effective link between the phonic and psychological elements with each sign." (Saussure, 1966: 120).

This puts the matter straight : language is not a substance but form. This is what makes language complex, a system of substitution, differences and oppositions. This is valid in all languages be it music, painting or advertising.

What are form in advertising, how do they signify, where an individual stands, how they all operate in a given context can be taken into account after identifying the scope and elements of Indian TV advertising and their persuasive power.

To interpret the elements of persuasion in advertising, in other words signs which change attitudes, and motivate people to modify their behaviour depends on the context. Imagine a person is watching advertisements on his TV where a number of advertisements for tooth brushes (of different brands) are shown. His options are two, either he becomes attentive and watches the films with active participation, liking/disliking and making judgements or becomes passive and looks blank on the screen thinking of more important things. The effect of advertisements on both the cases will be there but with variation in degrees. His option depends on his needs, the more immediate is his need, the more effective will be the advertisements. A friend of mine, a psychology student, told me that if a person has plan to buy a pair of shoes, right after this decision he begins to notice the kind of shoes people are wearing. He starts comparing, selecting, rejecting and keeps looking for the best. The feet he watches become 'mobile advertisements' of different brands of shoes. Hence, need motivates a person to participate. Suppose our man, watching advertisements for toothbrushes, goes to a shop after a couple of days or weeks to buy a bathing soap. In the shop he notices a brand of toothbrush. Suppose

he asks for that and eventually buys it. The marketing section in a book on Economics will call it, 'impulsive purchase' but semiotically it is a well thought out and pre decided purchase. Though our man himself will not agree with this.

While he was watching the advertisements, he must have approved this brand strongly but because of his needs he stored this information in his unconscious. His behaviour in the shop may have many and varied reasons. This can be studied by the assessment of his personality, ambition and his social grouping.

Advertising tries to mould the attitude of people in a certain direction. This is not imperative or obvious. It is done in a very strategic and subtle way, without offence and ego-hurt. Attitude change requires many approaches such as education, example, instruction, work and reward, generating fear psychosis, coaxing, luring, tempting and punishment too. Attitude can be defined as "an individual's tendency or pre-disposition to evaluate an object or a symbol of that object in a certain way." (Lindgren, 1982: 90). This definition is given by Katz and Stotland. They conceive of attitude as having affective, cognitive and behavioural components, that is, an involving feelings and

emotions, beliefs and action. More of one component than another may be present in a given attitude. Attitude has a single referent, but that attitude may be organised into consistent and coherent structures known as value systems. The ideology is used to designate integrated sets of beliefs and values, that justify the policies of a group or an institution.

A group of people can have same or similar attitude but not without individual ideosyncratic elements. Hence, the elements of persuasion or appeal varies from individual to individual, age group to age group and from one social class to the other. Advertising tries to capitalise ^{on} these idiosyncratic elements through various approaches to bring attitude change which is reflected in their themes, presentation and execution techniques.

The individual attitude forms social motive where individuals of a class of society share identical notion and values. Campbell replaces the term 'social motive' with 'acquired behavioural dispositions'. In a lower middle class society in India, when one family buys a TV set it makes a perceptual change in others. It entails a social motive among others to acquire the same special and elevated position as the first

family. This goes with all the classes of the society. Each class wants to reach higher by means of material objects, career socialization and other means. If we see Maslow's (Lindgren, 1982:104) ladder of needs it becomes very clear how man moves. The basic is physiological needs which motivates man for food and shelter, once it is satisfied his desire moves up for safety in matters of job, socialization and money. His next move is the desire to belong, a sense of belonging to a family, to a social group/class. Once he has satisfied this need man wants to satisfy his self esteem by being valued, given importance, being accepted and appreciated as a person and wants to become able to acquire status, recognition and attention. The ultimate goal is for self-actualization. The need for self fulfilment.

Advertising has made people to bridge the gap between these needs with material objects and false value systems. The force of his need is in direct proportion to the disposal money a man has. Man's nature to imitate and exhibit has been well understood by the advertisers. The example of the advertisement for the detergent cake 'RIN' can be cited here. In this film one person compares his shirt with that of

other person and says enviously 'how come his shirt is whiter than mine.' This is not a very simple or straight forward emotion, rather a complex emotion, comprising of jealousy, power drive, leadership motive and winner's attitude. The man with off-white shirt perceives the man with 'whiter' shirt in the negative light. He does not appreciate a person being better than himself. This feeling is articulated in a jealous tone. In this advertisement we have two models one exhibiting his class, edge and impeccable personality, and other articulating on behalf of the target audience. One is teaching and the other is learning. A good example of exhibition and imitation. In the next frame, his off-white shirt is washed with the product and that unit of the target audience is elevated to another class, given the lacking edge and adorns the desired impeccable personality.

The signs of persuasion become more forceful and effective in moulding attitude and in directing behaviour, if these signs correspond to the secret wishes, dreams, needs stored in the unconscious of the man "unconscious state influence the conscious although the latter is ignorant of the existence of the former" (Freud). Unconscious stores all our

secret and forbidden dreams, wishes and primitive needs. A slight cue from the outer, civilized world brings forth these suppressed elements in the more acceptable ways. This is hidden wish fulfilment which sometime the man himself is not aware.

It is difficult to generalize the elements of persuasion on broader level we can categorize these elements for semiotic analysis.

The elements or signs of persuasion in the Indian TV advertisements can be found in all their aspects. The elements of Indian audio visual advertisement discussed in the second chapter must be discussed here to classify the signs and their territories. This classification in general in nature divided into two sections, verbal and non-verbal. The non verbal has further sub sections which are extensively done by Mark L. Knapp in his book Non-verbal Communication in Human Interaction (1972). According to him there are seven broad dimension of nonverbal communication. These are:

- (a) Body motion or kinesic behaviour - It includes gestures, body motion, facial expressions (smiles), eye behaviour (blinking, direction and length of gaze, and pupil dilation) and posture;

- (b) Physical characteristics - physique or body shape, general attractiveness, body or breath odors, height, weight, hair and skin colour or tone;
- (c) Touching Behaviour - stroking, hitting, greetings and farewells, holding, guiding another's movements;
- (d) Paralanguage - we have seen this feature in the second chapter.
- (e) Proxemics - Proxemics is generally considered to be the study of man's use and perception of his social and personal space, in other words, how people use and respond to spatial relationships in formal and informal group settings;
- (f) Artifacts - Artifacts include: perfume, clothes, lipstick, eyeglasses, wigs and other hairpieces, false eyelashes, eyeliners, and the whole repertoire of falsies and "beauty" aids;
- (g) Environmental Factors - Furniture, architectural style, interior decorating, lighting conditions, smells, colours, temperature, additional noises or music etc." (Knapp, 1972: 7-8.)

In advertising at the verbal level there are two aspects important, one is jingle and the second is background commentary. In jingle the important issues are language, kind of words, theme, mood, voice

tune (original or copy) mixing (with visuals), singer. Background commentary involves factors like Male/Female, pitch, stress, tone, pace, etc.

Apart from these, the nonverbal level which is a very rich area for signs, play the most significant role in persuasion. The first which is direct is the text of advertisement, which is written on the screen and sometimes uttered also. What makes it important is the number of words, kind of words, mood, theme, presentation as well as how many times, in what colour, language etc.

The next is music which has options like Indian/Western, classical/light, rock/sentimental, instruments used; tune and mixing (with visuals).

The location, which is an environmental factor is another persuasive elements. The location is either indoor or outdoor. In the Indoor location the specific location is of vital importance. It could be kitchen, bathroom, drawing room depending on the product. Here the other environmental factors become unit of signs, these are furniture, decoration, potted plants, drapery, window etc. In the outdoor location the specific signs could be lawns, sea beach, where the action of the characters are important are of importance.

Characters who get the maximum focus after the product in an advertisement create a direct rapport

with the viewers. They could be male or female with or without supporting characters. They generate signs at all the seven levels given by Knapp. Artifacts play a very significant role if the lead character is a female. In the same way physical characteristics add force to the signs generated by the male character. In fact in both the cases all the seven levels are of great value.

In modern times special effects, created by modern technique by employing camera and computer, have added a new dimension to advertising. Sometimes the special effects alone can be the main element of persuasion.

Photography has become very creative. Sometimes we wonder at the creative and eye catching works done by camera and the eye behind it. In TV advertisements actually the camera plays the lead role. A good concept and a foolproof strategy can fail if the performance of the Camera is poor. The angle of camera adds, highlight or give new dimension to the sign on which the camera is focussed. With camera the role of editing becomes equally important. Arthur Asa Berger (1986:38-39) lists a number of camera shots and their significance. It is shown in these tables.

<u>Signifier (Shot)</u>	<u>Definition</u>	<u>Signified (meaning)</u>
Close-up	Face only	Intimacy
Medium shot	Most of body	Personal relationship
Long shot	setting the characters	Context, scope, Public distance
Full shot	Full body of person	Social relationship

The role of camera and editing techniques are shown in this table:

<u>Signifier</u>	<u>Definition</u>	<u>Signified (meaning)</u>
pan down	Camera looks down	power, authority
pan up	Camera looks up	smallness, weakness
Zoom in	Camera moves in	observation, focus
Fade in	images appear on blank screen	beginning
Fade out	Images screen goes blank	ending
Cut	Switch from one image to another	Simultaneity, excitement
Wipe	Image wiped off screen	Imposed conclusion

These two tables make a grammar of television as far as shots, camera work and editing techniques are concerned.

These are the main areas where signs are

extensively employed which eventually persuade a person. We realize the importance of these areas as we watch programmes and advertisements on TV.

To find the elements of persuasion some advertisements were taken. These were discussed informally with the people from different age group and one representative from the High Income Group and one from the Low Income Group. The discussion was very informal in the form of conversation. Sometimes the discussion took place right after the telecast of the advertisements which revealed their liking and disliking instantaneously. The other approach was to discuss the advertisement after a lapse of two to three days. It projected the main elements of their liking and disliking, as well as their capacity to recollect. It revealed how creative and distinct an advertisement was.

The discussion involved these age groups - 8 to 15 years, 15 to 30 years and 30 to 50 years. In the first group a school going child was taken. There were five persons in the age group of 15 to 30 years. They were male student, male worker, female student, female worker and housewife. Two persons were taken in the age group of 30 to 50 years who also represented the high income group and low income group of the society.

In the discussion, in a very informal setting, questions regarding their liking/disliking (with reasons), the story of the advertisement, purchase and recommendation of the products advertised were taken up. The process of discussion and findings are given in this example. Onida TV (TV advertisement). On the awareness level the response was 100% positive. All were aware of the advertisement and the product. When asked to narrate the story, the answers were varied, but largely they were able to recall the main sequence of the visuals (the product, the devil, breaking of screen and the slogan). When asked about their personal views on the advertisement the answers brought a contrast between males and females. The male respondents liked the idea, the devil and the breaking of screen. Whereas the female respondents said it was 'in bad taste', 'ugly' and 'repulsive'. When asked about actual purchase and recommendation, one section said 'yes' and the other section wanted more information regarding the price, performance, guarantee, after sale service etc. The child, male student, male worker and the low income group worker said 'yes'. The male worker had bought the product. The reason he gave was 'performance' which he had seen at his 'friends' house.

The female respondents and the higher income group worker wanted more information. They viewed advertisements as 'always an exaggeration'.

The major signs which attracted their attention were the product, the background, the devil and the slogan. On these areas their answers are listed as:

- | | |
|------------|--|
| Background | - Wierd, mysterious, scary, noise of broken screen |
| Devil | - Human face, tail, expression, nails (gentle, cute, horrible) |
| Product | - Breaking of the screen (good, bad, funny) |
| Slogan | - Punctuated with the noise of the broken screen (humorous). |

We can see the interpretation of these elements and their variations. Actually these variations are based on the profile of the individuals.

In this advertisement we can see the strategy of the advertiser. The product has been positioned as an object of envy which is supported by the depiction of a devil. In print media sometimes the product, the brand names are missing and what is shown is just the face or the tail of the devil with a statement but the people recognize the name of the product.

The element of envy is played with help of text, ('neighbour's envy'), colour (green is the colour of the devil's robe, horns, tail and nails), then comes the throwing of stone and breaking the screen, it is a direct demonstration of envy, rather violent. At the sametime, it asserts the idea that the product is so good that it becomes an object of violent envy.

The tone of the advertisement is rather 'mischievous'. It plays with a trait 'jealousy' natural to all human beings. This trait is taken positively, one can notice the chuckle which punctuates the slogan 'Neighbours envy(----) owners pride'.

In the same way following the same procedure seven TV advertisements were taken for analysis. These advertisements are recorded (the VHS cassette is enclosed with the dissertation). The findings of the sample advertisements are listed in the following chart. The findings will be analysed on the model given by Barthes, the lateral shift or the second level of signification and its function in persuasion.

While studying the chart one can notice that the findings are idiosyncrotic in nature. Again, the role of unconscious becomes vital. The effects of persuasive elements depend on the individual's personal and secret

wish, desire and fantasy which is carefully stored in the unconscious. These individuals of a class form a 'collective unconscious' which is capitalized on by the advertisers. At the broader level they employ such signs which function as 'cues' to take out and materialize the suppressed dreams, desires in the disguised form which is acceptable to the society. In the language, or register of advertising the 'class' of society does not follow the Marxian divisions. In advertising the cover term is the target audience where teenagers are in one class, housewife makes another class so on and so forth. On macro level they share 'similar' 'collective unconscious' as far material convenience is concerned.

The findings listed on the chart will be analysed after an introduction of Barthes theory of lateral shift. It is briefly discussed in the first chapter itself. I would like to requote Barthes for a fresh contact before we find the 'shifts' in these advertisements.

As we have seen in the first chapter, Barthes begins with the concept of sign which is the final term of the linguistic system but the first term of the mythical system.

"Myth is not defined by the object of its message but by the way in which it utters this message: There are formal limits to myth, there are no "substantial" cues. Everything can be a myth - for the universe is infinitely fertile in suggestion." (Barthes, 1982:94).

On the nature of myth he believes that there is a syntagmatic function on the generation of significance "everything cannot be expressed at the same time: some objects become the prey of mythical speech for a while, then they disappear, others take their place and attain the status of myth." (Barthes, 1982:94).

Mythical speech is for a kind of communication the material for myth is predecided for a specific and to the point communication.

"Mythical speech is made of a material which has already been worked on so as to make it suitable for communication : it is because all the materials of myth (whether pictorial or written) presuppose a signifying consciousness, that one can reason about them while discounting their substance. This substance is not unimportant: pictures, to be sure, are more imperative than writing, they impose meaning at one stroke, without analysing or diluting it." (Barthes, 1982:95).

Discourse, speech, advertising all are units of significance. The presentation can be written, verbal or pictorial, as we know that a photograph in the newspaper becomes an article even when it is not supplemented with a written text. Semiology basically deals with forms, here content is not given any important role in the process of signification.

"The signifier of myth presents itself in an ambiguous way : it is at the same time meaning and form, full on one side and empty on the other. The signifier already postulates a reading, it has a sensory reality (unlike the linguistic signifier, which is purely mental), there is a richness in it --- when it becomes form, the meaning leaves its contingency behind; it empties itself, it becomes improvised, history evaporates, only the letter remains --- the meaning contained a whole system of values, a history, a geography, a morality, a zoology, a literature. The form has put all this richness at a distance : its newly acquired penury calls for a signification to fill it." (Barthes, 1982:103).

In other words, the functions of form can be summarised as that 'the form does not suppose the meaning, it only improvises it, it puts it at a distance, it holds it at one's disposal.

The signification in myth is the result of correlation of concept and form. These two terms are perfectly manifest (unlike what happens in other semiological systems).

"One of them is not "hidden" behind the other, they are both given here (and not one here and the other there)". (Barthes, 1982: 107).

Barthes on the relationship between the mythical concept and its meaning says that, "it is a relation of deformation as he states that "myth hides nothing: its function is to distort, not to make disappear."
 ... For Freud the manifest meaning of behaviour is distorted by its latent meaning, in myth the meaning is distorted by the concept --- it is possible only because the form of the myth is already constituted by a linguistic meaning." (Barthes, 1982:107).

Though in simple language this distortion is not possible, it is because the signifier is empty which can be filled arbitrarily. It is not so in myth. The signifier has two aspects, one is full (the meaning) and the other is empty (the form). What is distorted is the concept which is full, the meaning.

MAJOR SIGNS PERCEIVED BY THE RESPONDENTS

	Rasna	Cherry Blossam	5 Star Chocolate	Nirma washing Soap	Lakme Nail Polish	Bush TV	Binnies chips
Child	The party Scene	Acting, expressions	Dance- walk by two characters	The jingle	No response	The special effect	The music the jingle (slogan)
MS	Tune	Acting, set	The mood, the group, jingle	The jingle The models	The models The finale photograph	The special effects, acting	one girl model
MW	Tune, The girl model	Acting	Colourful set, woman model	The models	The jingle the model, set	acting, the film within the film	The group, the jingle the female models
FS	The girl model, Her smile	Acting dress	The group the lead couple, the jingle	The jingle the model	The jingle colour, the model	acting	The group the jingle
FW	The girl model, her hair style smile	Acting, expressions	The crowd, the two persons in the background dance-walk	The jingle the colour	Photography the model's hairstyle, the jingle	Presenta- tion	The colour The jingle
HW	The girl model, cute, smile, tune	Acting	The jingle	The jingle the models	The model's hair style The jingle photography	acting presen- tation (humorous)	female models The jingle
HIG	The colour- ful set, kids	Acting	The presen- tation	The jingle	photography	acting, special effects	The presen- tation, the jingle
LIG	The girl model	Acting	No response	The jingle	No response	Presentation	The colour

HW - House wife
HIG - HIGH INCOME GRP
LIC - LOW INCOME GRP.

Respondents: Child, MS - Male Student, MW - Male Worker, FS - Female Student, FW - Female Worker

This gives a tremendous scope to individual to interpret the concept. In advertising the concept which is behind the form is more important because the motivating factors are those which an individual perceives behind the form.

Before we take up the concept of second level of significance or the lateral shift postulated by Barthes, we should go through the responses of the respondents as listed on the chart. The responses reveal the background, social status and taste of the respondents. According to their responses it appears that the factors deciding their judgement are identification and class consciousness. These responses are infact cues which can psychoanalysed.

We will take the advertisements one by one.

1. Rasna

The majority across ^{the} age group like the girl model and tune. The child respondent likes the festive mood of the party it is nothing but his desire to participate and enjoy. The girl model is very beautiful and is liked by almost all the respondents. Actually what is perceived in the model is their own kids. It becomes valid when one notices that housewives (the actual target of this advertisement) have picked up the hair style of the model for their kids.

The set is colourful to support the mood, vacation time, birthdays etc. The tune is just an attention getter.

The girl model becomes a metonymic figure for the people which eventually takes the form of a persuasive force.

2. Cherry Blossam Shoe Polish

Based on past experience, the respondents saw the advertisement in the light of its primary source, which is the Charlie Chaplin movies. This is a hidden recommendation strategy. Charlie Chaplin was famous for his comic acting. This element in this example invokes the emotion of humour. It is very much present in that scene where the product is introduced. That part stands out because of the colour contrast. The film is in black and white except for the display of the product.

The persuasive factor is acting through which the product is recommended.

3. 5 Star Chocolate

In general, the respondents like the mood, the models and the jingle. The jingle is only the attention getter. The main target is the age group between 8 to 30 years. From children to young. Featuring

young characters in a very gay mood a metaphoric approach. The kind of life style shown here is easily identifiable with the young people (urban).

Here the persuasive factors are the fun loving young group. The mood and to some extent the jingle. The jingle is based on popular western song. This is again a part of the urban youth's life style.

4. Nirma Washing Soap

The jingle clearly stands out, though the lead model too is an important factor as it appears from the responses. Here, the jingle is more than just an attention getter. It function more as a song in the sense of popularity, than as a jingle. It gives a sense of joy and happiness when one sings the 'song'. It helps the product to be registered in the minds of the viewers and also function as a persuasive force.

5. Lakme Nail Polish

The major signs are the model, the jingle and the photography. The target audience is the female section of the society (urban). The female respondents find a metaphoric relation with the model. Two of the female respondents like the hair style of the model. The model is presented in the mood of freedom, independent, mysterious, sophisticated and glamorous.

In India where the cultural barriers frustrate the female section of the society in getting freedom and independence. In such circumstances this kind of advertisements give a scope to release the tension and frustration. For those who are already free and independent, this advertisement persuades on different plane.

6. Bush TV

The dominant signs are special effects, acting and presentation technique. These all contribute to the main sign 'feel the picture'. Visually the involvement is on two levels. On level one the model is involved in the film (the film within the film) and on level two the viewers get involved in the film within the film and advertisement. The verbal sign 'feel the picture' is visually, supported by involvement and the 'mud and water' coming out of the screen.

Here, the involvement creates the force to persuade the viewers. The idea is that on other TV you only watch but on Bush TV you get involved and feel the action. A metonymic approach.

7. Binnies Chips

What dominates this advertisement is the jingle, the slogan, the models and the mood. Again, the

target audience is youth (urban). This is identical with the '5 Star Chocolate' advertisement. The target audience forms a metaphoric relation with the characters and their life-style.

is a
 This kind of generalized views of individual responses which are listed on the chart. Their response varies because of the perceptual differences. Even when all of them like let us say the 'acting' in the advertisement for Cherry Blossom shoe polish, minute observation reveals that some of them like his facial expression, other his gait and mannerism.

Sometimes the responses were too idiosyncratic. The other difference is between male female perception. Female were more particular about colour and artifacts and males were general.

The two male representatives, each from the high income group and the low income group depicted the background, education, peer group and ambitions in their responses. The high income group was particular in his response whereas the low income group was general. Even at ^{the} levels of awareness and recollection the difference was quite visible.

Now, we can analyse these advertisements with the help of model postulated by Barthes, the 'Second-

order semiological system'. In the first chapter and third chapter too we have discussed his ideas about language, myth, form, concept, and signification. It is not necessary to repeat his ideas again. But before we go for the analysis just one statement by him becomes important to quote here again:

"In myth, we find the tri-dimensional pattern: the signifier, the signified, and the sign. But myth is a peculiar system, in that it is constructed from a semiological chain which existed before it; it is a second order semiological system. That which is a sign (namely the associative total of a concept and an image) in the first system, becomes a mere signifier in the second. We must here recall that the materials of mythical speech (the language itself, photography, painting, posters, rituals, objects etc.) however different at the start, are reduced to a pure signifying function as soon as they are caught by myth. Myth sees in them only the same raw materials, their unity is that they all come down to the status of a mere language, whether it deals with alph^{be}etical or pictorial writing, myth wants to see in them only a sum of signs, a global sign, the final term of a first semiological chain. And it is precisely this final term which will become the first term of the greater

system which it builds and of which it is only a part. Everything happens as if myth shifted the formal system of the first significations sideways. As this lateral shift is essential for the analysis of myth." (Barthes 1982:99-100).

The nature and functions of myth can be summarised briefly in his own words:

"myth is a double system; there occurs in it a sort of ubiquity: its point of departure is constituted by the arrival of a meaning. Myth is a value, truth is no guarantee for it; nothing prevents it from being a perpetual alibi. The form is always there to out-distance the meaning." (Barthes, 1982: 100-110).

To find the shift in the advertisements listed on the chart one has to watch the film again and again. The shift sometimes is so brief and fast that it is difficult to catch. The limitations of TV and the preceding and following advertisements make it difficult to watch and reflect. The TV is basically a visual medium, hence, most of the shifts take place at the visual level.

1. Rasna

The dominant signs perceived by the respondents

are the jingle, and the girl model. This advertisement is aimed at the housewives. The profile of this audience highlights their liking for homely atmosphere, being a home maker, pretty and intelligent kids. The model shown is a very pretty and intelligent girl. In any family a kid of this age is the source of joy and happiness.

When a housewife watches this advertisement she finds the mirror image of herself, her child and her home. This paves the way for the shift, which occurs at the two levels verbal and non verbal. On verbal level the slogan 'I love you Rasna', here 'Rasna' is replaced by 'mummy'. Apart from this the words 'I' and 'you' are replaced by 'me' and 'you' (she). Projecting an emotional bond between the mother and her children the mother perceives her daughter in the model. It leads to the shift at non verbal level where the model is not 'generalised' but 'specified'.

This interplay of emotions and perception is the core on which the shift operates.

2. Cherry Blossom Shoe Polish

A well-tied advertisement with a remarkable narrative structure. A nostalgic approach honed with 'Old is Gold' theme. This advertisement appears

at the time when no other media is giving a genuine comedy. This crisis gives an outstanding position in the minds of the viewers. The target audience is generalized; whoever wears shoes is the target.

It makes the older people very nostalgic, where 'everything' was pure, genuine and dependable. On the other hand it gives a genuine comedy to the younger generation. To them it is more than a comedy, it gives them an idea to win, to be noticed and to be distinguished.

The shift takes place when the lead character is awarded a medal for his bravery (an extra function, an insight). The medal is pinned on his shirt pocket in which he has kept the product. He is hugged by the General. He is worried about the product. The final frame depicts the lead character taking out the product from his pocket and smiling (saying thanks!).

The shift is the award from the product to the person (from use to achieve). The ~~idea~~ is that the users of the product are always winners.

3. 5 Star Chocolate

The target audience is the young generation, both male and female. The profile of this audience brings out the features that this generation is highly

competitive, always wants to win, impress and be in the spotlight. The visual^{is} sequenced to depict a young man winning the heart of young lady. The product conveys his emotions to the young lady. The mutual attraction between the male and the female is expressed as shown is the point of departure. In the Indian conservative society the gap between the sexes is tried to^{be} bridged through the product.

The shift is dis^{tin}guished in the process of being 'passive' to 'active'. The product gives a confidence to a male to be able to take the initiative (the initiative is 'always' fruitful, according to the advertisement). Here, the chocolate is no more a chocolate, it is loaded and 'flavoured' with connotation. It is equivalent to a rose, which is a symbol of love.

When the male model gives the chocolate to the female model (the reality), she responds in positive and she smiles (the illusion). This is the precise point where myth springs up. The chocolate does not remain a mere chocolate. It is a signifier signifying 'the lingering taste of togetherness' as the slogan gives a verbal assurance.

4. Nirma Detergent Cake

This advertisement has a background on which it has been prepared. Though it is purely advertising in nature but it's importance forces us to mention it. This product is competing with 'RIN' detergent cake, which is very popular and much in demand. The detergent cake is for the lower middle class and the middle class of this society. These classes go by durability and pricing factors of a product. The 'Rin' detergent cake has a feature that when applied with water, the surface of the cake becomes too soft and thick layers of the soap peel off. This is wastage of money and the product fails to serve for at least a reasonable period.

The advertisement for Nirma detergent cake departs from this point. The result is an advertisement, which highlights the difference. As depicted by the visual where two competitive soaps are compared. Two hands appear, both brush the soaps, the blue coloured soap (obviously 'Rin') peels off. This is where the shift takes place, from wastage to economy. The idea, the myth is to project the product as a long running soap. Performance of the product supports this idea. It is done visually, one frame shows piles of clothes washed.

Since, the target audience is the lower middle class and the middle class the visual of comparing two soaps determine their choice.

5. Lakme Nail Polish

The most popular advertisement for cosmetics, presently being shown. The respondents rate it as an excellent advertisement. They like the model, the jingle and the photography. The concept is to feature an independent woman who has her own life-style, place in the society. In other words a freedom loving woman who takes her own decisions. The status of woman in the Indian society is not so. The Indian woman wants to be free and independent to live as she likes and to create a place for herself. This is what ^{is} depicted in the advertisement. The female respondents create a rapport with this theme. The other important factor is the jingle which sings 'she smiles like a child but she is always a woman to me'. The efforts of a woman to look younger get an option here, the product. This forms a ground for the shift. The word 'always' shifts a myth, from woman to 'child' (replace 'child' with 'younger').

The myth signifies the factor that Lakme users look younger and always appreciated by the males (always a woman to me).

6. Bush TV

This advertisement tries to bridge the gap between illusion and reality. The word Bush shifts the myth from 'illusion' to 'feel'. Illusion is distant but reality is within the reach. The pictures this product brings to the screen is a reality -- within the reach (as the model is shown receiving the mud and the water from the film within the film).

The effort is to plant an idea in the mind of the consumer that pictures on this TV set are an extension of real life. Here you do not 'watch' but 'feel the picture'. This 'feeling' is a tactile experience. Hence, the shift is from distant to tactile or illusion to reality. A picture on the other TV set is an illusion but the same is a reality on Bush TV.

7. Binnies Chips

The approach is ^{to} distinguish between general and particular. It puts other brands of chips as general and mediocre and Binnies as a particular and excellent. The target audience is flooded with many brands of chips but these are all mediocre chips. The target audience does not want (Humko yeh nahin mangta, Humko woh nahin mangta). In other words the shift is from 'this', 'that' to 'it'. At the visual level, this shift can be seen from the frame where a male model

throws his hands in desperation (to kya mangta) to the frame where a female model specifically points out to the product and taps with her index finger (Humko Binnies mangta).

Myth does not hide anything but its power is hidden and subtle. The shift along with other elements is stored in the unconscious and functions very discreetly to acquire the status of an option and a desire. After this process of persuasion it is further intensified which ultimately brings a behavioural change in the target audience.

This shift system in these advertisement reveal the persuasive strategy employed, which the viewer otherwise does not notice. These shifts give a new meaning to the advertisement. The actual purchase is the result of these shifts. These shifts function as cues to activate the unconscious of the viewers. The process is so subtle and discreet that it never comes to the surface.

CONCLUSION

FINDINGS AND GENERALIZATION

The objectives of this work was to find out the elements of persuasion in TV advertisements and the semiotics of these elements. The topic, since it focuses on advertising, stretches its territory from semiotics to social psychology and from Economics to mass communication.

The foundation of this work is on semiotics. A detailed study of the concepts postulated by Saussure and Barthes set the tone. What made a point of departure was the Saussurean concept of sign and the work took Barthesian model for the data analysis. Barthes postulated the concept of the second order of signification, the myth. It elucidated the concept of sign and we could see the elements of persuasion operating on historical and psychological planes. The ideosyncratic nature of the persuasive elements brought in sociology and Social-psychology. This revealed how and why a person likes or dislikes a particular element of advertising. His unconscious, education, tastes, ambition, are the driving forces behind his idiosyncrasies. This led us to include the concept of motivation, behaviour, personality and needs from psychology.

As the topic was directly related to advertising specifically Indian audio-visual advertising, the concepts and role of the terms of communication became obligatory. It gave an insight into how the creative minds of the advertisers work. Their objective is to formulate a fool proof strategy which will hit the target audience. At the same time the message should stand out to beat the competitors. These factors makes the message and strategy so subtle and lethal, at the same time hiding the edges of undercurrents which attack the target audience when he is not expecting.

It was only at the level of semiotics, with the guiding light of Barthesian model that we were able to identify those undercurrents. That identification took place at the second-order of signification. When Barthes talks about the second-order of signification he means that a sign - a combination of signifier and signified - participates on the second level where he designates it as a mere signifier. This shift he calls lateral shift. At this level, the sign, the myth functions full blooded with all its dynamics; in terms of form, content and signification. At this level myth reveals everything as a myth does not hide, it only distorts. The lateral shift, the myth takes the

the form of a cue and enters the unconscious of a man. It thus becomes a motivating factor and keeps the man motivated till he takes some action. But the motivation is worked by many other factors. In relation to advertising, most of the time it is for the enhancement of his status. That is why man selects one brand out of ten similar brands. It is because man always wants an edge over his fellow beings. At physical level the edge is insignificant, hence, he turns to the material world. This fact is well understood by the advertisers and their effort to capitalise on this fact has always paid rich dividends. The elements of persuasion employed are always armed. The territory for the deployment of these arms include visuals, jingle, music, tone, characters and special effects etc. Some years back nobody thought of special effects as an element of persuasion but today it has become a vital tool. As we saw in the case of the advertisement for Bush.

Considering the idiosyncratic behaviour of the target audience the advertiser has restructured the society. It is because a separate advertisement for each and every person is not possible. They

do not find the sociological structuring of the society suitable. And they created a very vulnerable structure of the society on the basis of consumerism. Each structure or class is called target audience. Their strategy to hit the target presupposes a detailed and in depth study of the target audience from the points of view of economics, psychology and sociology.

The findings enable them to devise a sure-shot and totally fool proof strategy. This is reflected in the data collected from the various respondents. The data was collected on the basis of age-group, sex, class and income group. The approach was very informal to collect cues to understand their unconscious.

The analysis reveals that the elements of persuasion in TV advertisement correspond to the private and secret dreams, wishes and ambitions of the people. At the macro level there is one lead element of persuasion, which is just a position's strategy. It helps the advertisers to position the brand in the minds of the viewers as 'something', e.g. Lux - 'a film star soap'.

The micro level is generally not 'perceived', but its power can be seen at the second-order of signification. It creeps into the unconscious of the man. It works slowly and waits for the action. When the environmental variables turn in harmony with the man, the actual purchase or at least an effort takes place. The repetition of the advertisement forces the man to control the environmental variables. This is another element of persuasion. The study shows there is nothing like 'impulsive purchase'. Every move of man is well thought out and pre planned. Barthes' myth explains this ^{phenomenon} which functions as a type of speech, a form of communication and a message. Anything can acquire the status of myth, the only precondition is that it should be conveyed by a discourse.

The present study correspond to the idea ~~that~~ ^{that} in advertising everything is prone to be a myth and ready to be a lethal weapon of persuasion.

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