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**MAGISTER MEMOIRE
OPTION / DYNAMIC LINGUISTICS AND LANGUAGE
MANAGEMENT IN ALGERIA**

**A Study of the Arabic Discourse in Algerian
Television Advertisements**

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Dedication

**I dedicate this modest research work
to the memory of my mother, to my second mother, khadidja
for her constant help and support, to my father and all
those who made the achievement of this work possible,
in particular my sister Salima
and my friend Khalida**

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Abbreviations

AA : Algerian Arabic

CA : Classical Arabic

DA : Dialectal Arabic

MSA : Modern Standard Arabic

- Transcription of Arabic

Arabic Alphabet	ء	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص
I P A	ʔ	b	t	θ	ʒ	ħ	x	d	ð	r	z	s	ʃ	S

I P A : International Phonetic Alphabet.

Arabic Alphabet	ض	ط	ظ	غ	ع	ف	ق	ك	ل	م	ن	ه	و	ي
I P A	ð	t̤	ð	ɣ	ʕ	f	q	k	l	m	n	h	w	j

GENERAL INTRODUCTION

General Introduction

Language is very important in making human communication highly effective. This is true not only of language use in interpersonal communication at informal levels but also at formal levels such as education, administration and mass communication. The latter plays an important role in the overall development of modern society through quick dissemination of information pertaining to all aspects of life to a wider public. In this respect, the different media forms such as newspapers, magazines, radio and television aim at brevity, preciseness and clarity of information besides attempting to inform, attract and persuade people towards certain action or change. For this, the way language is used remains an important influencing factor, which requires a systematic study.

Advertising is a form of mass communication closely linked with the world of commerce and marketing. It is a powerful tool for the spread of information from the seller to the buyer. It aims at influencing and persuading people to act or believe. Moreover, advertising is something which affects most of us in different domains of our lives. It reflects certain aspects of the values and structures of a given society. There are many reasons for using advertising in its several forms: announcing a new product or service, expanding the market to new buyers, announcing a modification or a price change, educating customers and challenging competition . In the process of creating advertisements for all these reasons, language, i.e. choice of expressions is of crucial importance in the advertising process.

A lot of scholars have attempted to study the language of advertising from different perspectives .Among them : Leech (1966), Vestergaard and Shroder (1985), Gully (1996), Cook (2000) and Nayak (2002) .

In his study of English in advertising, Leech (1966) analyses different aspects pertaining to grammar, vocabulary, discourse and rhyme, and rhetoric of advertising with special reference to television. He also relates these aspects with the functional factors such as attention value, listenability/ readability, memorability, and selling power. According to his analysis, metaphor and paradox, for example, in the advertising language are some of the aspects linked with the attention value. Phonological regularities such as alliteration, rhyme and rhythm are related to memorability. However, frequent use of imperatives and superlatives are connected with selling power.

Vestergaard and Shroder (1985) have dealt with the language use in commercial press advertising in relation with communicative functions of language such as : expressive, directive, informational, metalingual and contextual . Vestergaard and Shroder have also studied the different textual aspects such as coherence and cohesion . They have shown the importance of imperatives, and directive speech in persuading people to buy.

Cook (2000) provides a framework for the analysis of advertisements as a discursive genre. Concepts from discourse analysis, semiotics, stylistics, and linguistics are applied to examine the textual and contextual features of advertisements .In connection with Saussurean semiology and Peircean semiotics,

Cook explains the role of paralanguage (e.g. voice quality, choice of script, gesturing, facial expression) in carrying meaning . Moreover, Cook's study of the discourse of advertising examines prosody, features of parallelism and deviation in advertisements.

In his study of the discourse of Arabic advertising Adrian Gully (1996) explores the discourse of commercial consumer advertising in written and visual media in Egypt. In his work, Gully focuses mainly on the relationship between language and cultural representation within the discourse of Arabic advertising. The role of intertextuality within the advertising framework has also been discussed. Moreover, Gully assessed the effectiveness of using different language levels in a given advertisement and looked at the deployment of rhetorical device to reinforce the advertising message.

Nayak (2002) describes the language of advertisement as it occurs in Tamil Mass Media . She makes a comparative study among the three media namely, magazine, radio and television . She studies the kinds of choices preferred in advertisements from a linguistic perspective . Her analysis is undertaken at three levels which include grammar, prosody and figures of speech.

The present study attempts at analysing the Arabic discourse of Algerian Television advertisement . The different choices preferred by the advertiser to make the advertising message, attractive, persuasive and highly effective are subjects of investigation . The aim of this study is to assess the effectiveness of language use in advertisement and its relationship to the situational context .

The term 'discourse' has been differently defined by linguists. However, along this study, I follow Crystal's definition of the term. He defines it as:

“a continuous stretch of (especially spoken) language larger than a sentence...a discourse is a behavioural unit which has a pretheoretical status in linguistics...” (Crystal, 1998:106)

So, according to this definition discourse is primarily seen as spoken language .

Although, music and pictures can provide some hints or create a kind of atmosphere, the information about the product is limited, even worse, it may lead to misunderstanding. Thus, we may say that language in a way provides more exact, detailed and dependable information whereas music and pictures only act as supplementary means in advertising. Advertising language playing a role of communication and persuasion has developed its own features .

The present work is an attempt at analysing the spoken language of advertisement with special reference to Algerian Television. But since ,as it will be seen later , advertising may take many forms, we should state that this study is only concerned with what Leech (1966) has called 'commercial consumer advertising'. On television advertising, spoken language is more used than the written one; partly because of the limited size of the screen, and also because there is no time for the viewer to read lengthily the material .On the other hand, the medium makes available the infinite possibilities of the spoken language, with its reliance on voice qualities, spoken dialogue, and many other kinds of interactions.

This dissertation contains four chapters. Each chapter is provided with an introduction and a conclusion .

The first chapter includes two main parts. The first one is mainly devoted to advertisements as a commercial and promotional strategy. It attempts to give a general idea about advertisements by stating its different techniques used to influence consumers and persuade them to buy products . Among the techniques, language is of crucial importance in attracting consumers' attention and persuading them . Thus, the second part of this chapter deals with the language of advertising as an important component in the advertising process.

Since, as pointed out above, the choice of language to convey a specific message is vitally important in the field of advertisements, the three following chapters are devoted to the analysis of the discourse of Arabic as it occurs in Algerian Television commercials. Chapter two examines code switching between Arabic varieties from a sociolinguistic approach. The main objective of this chapter is to study the effectiveness of language choice and its relationship to the situational context . Grammatical descriptions of code switching phenomenon, such as syntactic constraints are not the concern of the present study. The analysis focuses mainly on the functions of code switching in advertisements .

As apposed to Chapter Two which deals with the discourse of advertisements from a sociolinguistic approach, Chapters Three and Four analyse language from a linguistic approach. Chapter Three attempts to describe the structure of the language of advertising. It identifies the different kinds of linguistic

choices preferred in advertising. In addition to the choices of language variety and grammar, the advertiser gives great importance to the choice of the form of expression which attracts the attention of the consumers and helps to imprint the message in their memory. For this reason, Chapter Four analyses the features of prosody and figures of speech that occur in the language of advertising .

The methods and frameworks used in this study are explained below .

The analysis of the functions of code switching in advertisement follows the framework of Gully (1996) and that of Koziol (2000). Gully (1996) analyses the discourse of Egyptian advertisements from two main sources : the written medium of the press and magazines, and television commercials. However, Kosiol (2000) is interested in the functions of code switching between Spanish and English in contemporary American Society. The approach in this chapter is mainly sociolinguistic.

The structural method of linguistic analysis in chapters Three and Four is mainly based on Nayak's (2002) analysis of the language of advertisements in Tamil mass media. Only linguistic features including grammar, prosody and figures of speech are described in these chapters .

Since the current study concentrates on Algerian advertisements from only television commercials, the data are based on a corpus of recorded television advertisements. All commercials run for a maximum of fifty to one hundred second. The study is only concerned with the Arabic language even through some foreign, mainly French, words and expressions may occur in some recorded advertisements.

CHAPTER ONE

Advertisements and Language

I .1 Introduction

Advertising has become part of our every day life and influences different parts of it . It has a powerful influence over people and their behaviours . It is a process of commercial communication, performed against payment, the purpose of which is to provide the consumer with information about a certain product. This kind of information is spread by the media of communication such as, Television, radio, periodic and occasional press, transportation means, posters, fliers and other communication means allowing the transmission of information. .

Before attempting to investigate more profoundly the advertising message or language in particular, this chapter will first examine advertisements as an important promotional strategy . We will first state some specialists' definitions of the term and then explain the various approaches possible for the study of advertisements. Then, we will try to examine the most important characteristics of this commercial process. Moreover, this chapter will analyse the advertising techniques which are fundamental to the success of a product. However, the last part of this chapter will be limited to language in advertisement and its importance in the advertising process.

I.2 Advertisements

1.2.1 History and Definitions

From its original sense, the word ‘advertising’ comes from the French word ‘advertir’ which means ‘to inform’ “ to make something remarked” “giving an opinion “. Advertising has taken its modern signification by the 1830’s .This date is very important since it links the development of advertising to that of industrialization and the raising of big markets. However, historians maintain that all forms of promotion existed before that date. They were, according to them, vocal. Ancient Greece used what Boivert (1980) calls “ crieurs public” i.e, ‘public shouters’ who were selling their slaves and animals through shouting .

This process was also applied in France and Quebec in the beginning of this century (20th) .Tradesmen were shouting their goods in order to make them known for the big towns inhabitants. Sampson (1875) who is interested in the history of advertisements says:

**« ...Il est normal de supposer que la promotion, sous une forme
ou une autre, existe depuis longtemps, voire même depuis
toujours »**

Sampson (1815). Quoted in Boivert (1980:29)

(...It is normal to suppose that promotion, under one form or another, has existed for a long time , even since ever)

The definitions of advertisements which we can find in the most famous dictionaries are different. Here are some examples:

According to Oxford Encyclopaedic of Language, advertising or the action of advertising means «**business that deals with the publicizing of goods, especially to increase sales** »

For the 'Petit Larousse' : Advertising means « **Ensemble des moyens employés pour faire connaître une entreprise industrielle ou commerciale, pour vanter un produit.**» (Total means used to promote products of an industrial or commercial firm)

According to Lendrevie and Brochand (2001), this definition is not satisfactory. Advertising can not be limited to the action of making known or praising. This definition does not distinguish advertising from other means such as sales promotions, public relations and the buyers who, themselves, make known their firms and praise their products.

Salacrou, who is interested in advertising studies, proposes the following definition:

« La publicité est une technique facilitant soit la propagation de certaines idées, soit les rapports d'ordre économique entre certains hommes qui ont une marchandise ou un service à offrir et d'autre hommes susceptibles d'utiliser cette marchandise ou ce service»

Salacrou (1997) : Quoted in Lendrevie and Brochand (2001:01)

(Advertising is a technique which facilitates either the propagation of certain ideas , or the economic accounts between certain person who have a merchandise or a service to offer and others susceptible to use this product.)

This definition seems to be more precise than the previous ones.

Lendrevie and Brochand (2001:2) mention an important characteristic in their definition of advertising .They say: **«La publicité est une communication de mass qui est partisane »** (Advertising is a partisan mass communication)

This definition implies that the advertising process is not objective .It aims at supporting a certain idea or product. This is the main characteristic which distinguishes advertising from information. So, unlike information, advertising can defend an institution as well as social and political causes. This advertising characteristic and others will be explained later and illustrated with some advertising messages.

I.2.2 Approaches to the Study of Advertisements

There are three possible approaches to the study of advertisements:

The first one consists in studying it from its economical function, as a variable of the commercial activity. That is to say, a means by which a company promotes and assures the selling of its products. It is the company's leader approach which implies that the producer should choose the appropriate advertising message transmitted to the public, the different medias, the supports through which the message will be delivered and the advertising budget adapted to the company's objectives. In brief, this approach gives the company's leader an analytic capacity to

take optimum decisions towards operational questions such as “How much money shall we spend for advertisements? » How to choose between different advertising messages?”. The current approach is mainly based on economic and quantitative techniques of study such as : mathematics, statistics and financial techniques .

The second manner to study advertisements treats them as a variable analysed according to the consumers’ behaviour. It is the company’s leader approach which aims at answering the following questions : ‘Has my message been seen, heard, understood, accepted and interiorized ? ‘Has it positively modified the addressed public behaviour or attitude?.

This behaviourist approach is mainly based on psychology as a technique of analysis. It attracted a huge number of psychologists who explained the real process of communication and persuasion.

Lastly, advertisements can also be defined as a social institution which takes a special place in our culture in the sense that it is a reality larger and richer than the whole messages which it creates. It is an institution, a social force which affects our style of life, our beliefs and our values. This approach is interested in the social and cultural impact of the advertising messages.

This institutional approach is of crucial importance nowadays. A lot of studies which deal with the public and the company’s leader attitudes towards advertisements show that the most relevant criticisms have been formulated depending on the social effects of advertising.

It can be easily understood that the three approaches stated above should not be abashed. For example, what the consumer says and thinks about advertisements does not necessarily coincide with the advertiser's and the public's point of view.

I.2.3 Advertising Characteristics

I.2.3.1 Advertising is a Partisan Communication

According to Lendrevie and Brochand (2001), advertising is not information. It is paid by the announcer and not the addressee. It is then, interested to serve commercial and sometimes social and political matters.

Advertising is also distinguished from information in terms of content and form. Its content does not aim at objectivity. It is said unilaterally and subjectively. It aims not only at transferring a message but also at influencing peoples' attitudes and behaviours. The information delivered by advertising is an argument. In terms of form, the advertising message is brief, selected and dense. Advertising aims first to be attractive and seductive.

Moreover, advertising differs also from propaganda. It does not hide the nature of its intention. The announcer is responsible for all what he says. Advertising acts freely without any constraint. It informs its reader, listener or spectator that it is an advertising and that it will attempt to seduce him.

I.2.3.2 Everything is Beautiful

Except some advertisements such as those for smoking, most advertisements are optimist. They announce good news. They see only the beautiful side of things. Its register is that of comedy, theatre and operetta. It aims at attracting people's

sympathy, life is beautiful, women are fascinating, children are really charming, families are unified, houses are agreeabl, etc ,see Figures (1) and (2)

However, advertising does not always reflect reality. Not all what is said in advertising is true. All people agree that there is a great exaggeration in advertising since its aim is to encourage people to buy.



Figure (1): advertisement of one brand of yogurt



Figure (2): advertisement of perfume

(1) , (2) Algerian TV Magazine “əffajə əSSaxi.ra” № 227: 02/04/2004

I.2.4 Advertising objectives

In a commercial action, advertisements represent a communicative activity which has as general aim informing and persuading the consumer about a product .Advertising aims at influencing public attitudes and motivations towards a given product. Therefore, before speaking about advertising objectives it seems necessary to know the public’s different attitudes towards a product. Certain persons may have a negative attitude which leads to what we call a prejudgement.

In such a situation, the aim of advertisement is to destroy this prejudgement. Other persons may ignore the existence of a product. It is , then a neutral attitude. In this case, advertising should defend a new product. Its aim is to make the product known. However in some cases the public may have a positive attitude towards the product. That is, the public knows the advantages of the product.

Whatever the situation, advertising tries always to convert the public and attract a large number of consumers to buy the defended product

I.2.4.1 Notoriety

The first objective of an advertising action is to make known a certain brand^[1] of a product, this is what we call ‘ notoriety ‘. An announcer hopes to obtain the highest rate of notoriety for his brand i.e 100 % of the population exposed to the advertising action. Therefore, the brand or the name of the advertised product is very important. It has the power of influencing the individual’s knowledge, attitudes and behaviours. An example is proposed by Piquet (1987) concerning the washing product ‘Tide’. This American brand has not succeeded in the French market despite its important advertising support in the 1950’s. The pronunciation of the word ‘Tide’ in French suggests unfavourable connotations (Tide = Tiède i.e tepid or slightly warm) for a product designed for boiling and giving linen, brightness and whiteness. Therefore, if the name of the product is not well chosen that is, if it seems long, difficult to pronounce or having unfavourable connotations, the notoriety will be more difficult and then expensive to achieve.

Notoriety is a very important advertising objective. A weak notoriety of the brand leads to the failure of a new product. However, knowing a product is not enough in advertising. The advertiser should create an image to the brand which corresponds to the consumer's expectations. This point will be explained below

I.2.4.2 Image

The advertiser's second objective is to create and develop a positive image of the brand in order to influence the consumer's opinion about a product, a service or a company. Ogilvy (1977) emphasises the crucial importance of the brand image :

« Chaque annonce doit être conçue pour contribuer à la création de ce symbole complexe qui a nom image de marque »

Ogilvy (1977:102-103)

(Each advertisement must be conceived to contribute to the creation of this complex symbol named brand image)

Piquet (1987) has compared a brand in a market to an individual. The latter can be described differently by its surroundings: an individual can be perceived as smart or ugly, dynamic or soft, modern or traditional, generous or selfish.

Thus, what Piquet calls "*The personality of the mark*" is established according to its own qualities. He advocates that:

« La personnalité de la marque est établie à partir de ses qualités propres, de ses performances à l' usage, de sa fonction sociale , et ...de ce qu'en dit le message publicitaire »

Piquet (1987:127)

(The personality of the brand is established according to its specific qualities, to its performances of use, to its social function, and ...to the content of the advertising message)

In brief the advertising message tries to answer the following question:

"How are we going to decide which image to create"

I.2.4.3 Persuasion

Persuasion has been generally viewed as an essential part of marketing communication. Under this view, advertising should have to be strongly persuasive. Advertising attempts to guide people towards acceptance of some beliefs, attitudes or behaviours by using reasonable and emotional appeals in the hope that the consumer will buy the product.

Advertising aims at creating a certain preference to the consumer, it promotes a strong and special attachment to the brand name. However, this particular attachment between the producer and the consumer should be durable; that is why the advertising message is usually linked to the consumer's beliefs , attitudes and motivations .

Moreover, the consumer's faithfulness is obtained through a permanent effort which is of crucial importance in an advertising process because the

consumer is a human being who is by nature forgetful. It is then, the role of repetition to overcome this obstacle of forgetfulness .

Having as an aim supporting a commercial position, the advertised information is only justified in the measure that it is necessary to achieve this aim. In other words, it exists only when it is useful for selling products.

Consequently, advertising is more informative when it concerns a new product which is still unknown or a technical product that needs to be explained. However, when it defends a known and simple product, the advertising content becomes more persuasive than informative.

I.2.5 General Techniques in Advertisements

The copywriter ^[2] must make a number of conscious decisions to enhance the selling potential of a certain product. Thus to understand and analyse advertisements, we should understand the basic techniques used by advertisers. Below are some that are most often used and have a noticeable effect on people's decision making.

I.2.5.1 Endorsement and Testimonials

In order to endorse a given product , the copy writer uses a famous personality such as famous singers, actors, sportsmen, etc. For example, in the following advertisement, for 'Mobilis' mobile telephone network, the advertiser uses an Algerian actor (the one on the white headdress) to impress the Algerian audience .

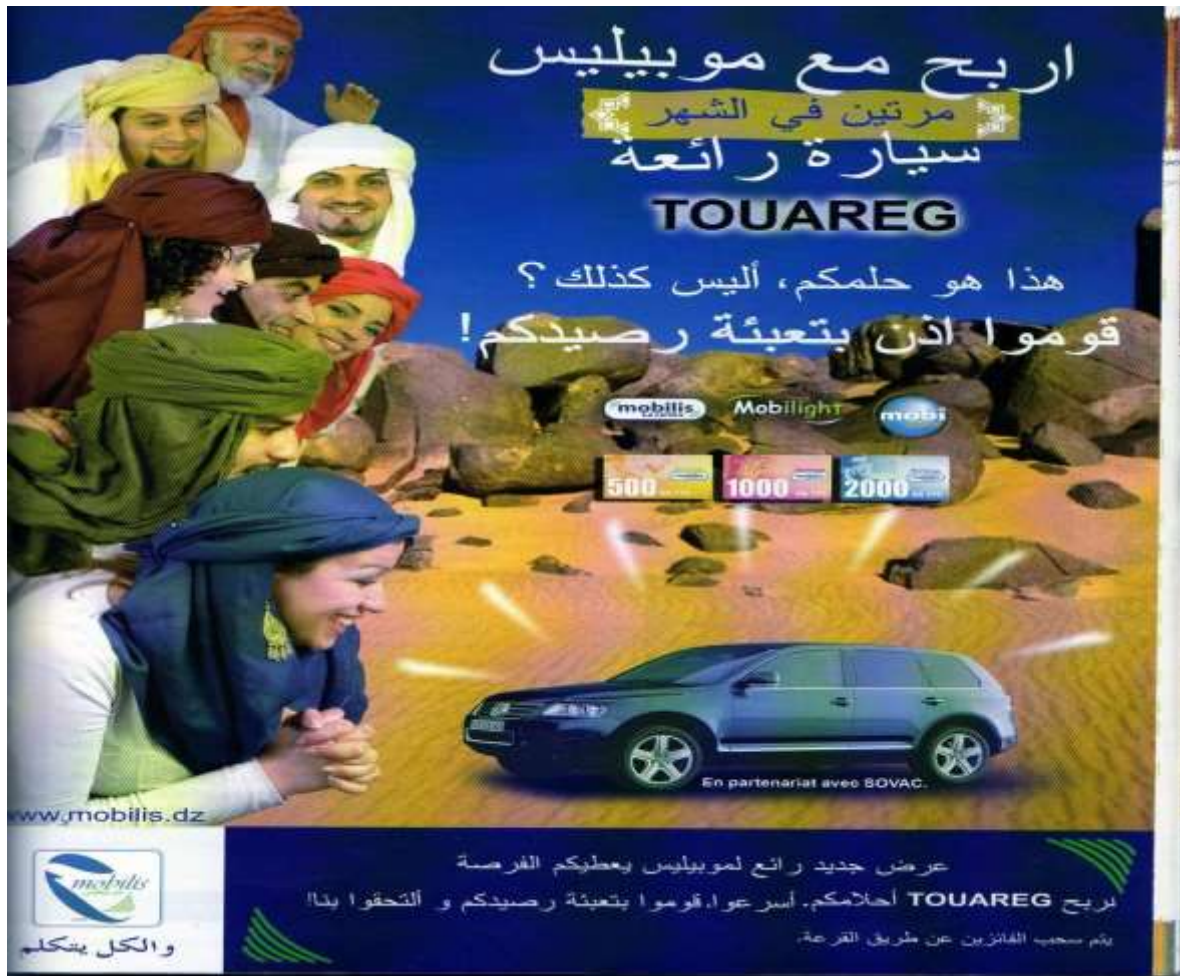


Figure (3)

(the man in the white head-dress is an Algerian actor)

Algerian TV magazine : “*afja:fa əSSaxi:ra*” № 262: 04/2006

I.2.5.2 Personal Appeal

This technique convinces you that by buying this product, you will improve your self image and how people see you. A cosmetic company, for example, tells you that by using its product you will look more beautiful and more desirable.

I.2.5.5 Magic Ingredient

This technique suggests that there is something miraculous in the product that makes it exceptionally effective and then better than its competitors. This technique is most often used in medical products. A pharmaceutical manufacturer, for example, describes a special coating that makes a pain reliever less irritating to the stomach than the competitor's similar product.

I.2.5.6 Patriotism

It means that buying a certain product will indicate your support for your country. An advertiser addressing Algerian Audience, for example, says that his product is made in Algeria as in the following example for ENIEM household appliances : ' ENIEM' *mantu:ʒ bla:di:* (ENIEM, my country's product) .

Moreover, in the same advertisement, the advertiser tries to persuade people to buy Algerian products by saying :

nafri salʒat bla:di ba:f naɖman mustaqbal wla:di

(I buy my country's products in order to guarantee my children's future)

I.2.5.7 Wit and Humour

In order to attract consumers, humour is widely used in advertising nowadays, the advertiser tries to give its consumers a reason to laugh or to be entertained by using some humorous words, phrases, pictures and actions. A manufacturer, uses for example, a pun between the name of the product and a positive quality of the product.

I.2.5.8 Facts and Figures

In order to convince the viewer that a certain product is better than its competitors, the advertiser uses some statistics and objective factual information. In the following advertisement (figure (5)) for ‘*Mitsubishi L 200*’ cars , the advertiser quotes the exact price of his car as it is shown in the picture “ 975000,00 د ج ” (975000,00 dinars).



Figure (5): advertisement for ‘mitsubishi’ car .

“El Khabar” Algerian newspaper № 4687 :25/04/2006

I.2.5.9 Pressure

Some advertisers attempt to make their audience buy quickly and without much consideration by using some expressions such as “Buy now, before they’re all gone !” to make rapid sales.

I.2.5.10 Repetition

In order to make sure that their product is widely recognised, some advertisers try to make the name of the product remembered through repetition. Examples of repetition are going to be analysed with illustrations in Chapter Four .

I.2.5.11 Association

Advertised products are generally associated with desirable things such as attractive models, famous sportsmen, beautiful houses, picturesque landscapes, etc. In the following advertisement (Figure 5), for example, ‘*Olay*’ face cream is associated with a beautiful woman as shown in the picture.



Figure(6) : www.dlcmcgrawhill.ca

(net advertisement)

I.2.6 Message Strategy

Message strategy or what is usually called “copy strategy” represents the advertising axis through which the advertising message is oriented. What to say to the consumer? How to say it to be credible and convincing ? These are the fundamental questions answered by the message or copy strategy .

In an advertisement, we can not say every thing about a product. The words, expressions and phrases are purposefully chosen. Advertising is addressed to a public which is, by its nature, heedless, inconstant and forgetful. Moreover, this public is constantly solicited by other competitive advertisements. It is then, necessary to address this public in a simple and direct way.

Advertising should deal only with what is essential , useful, and motivating .A good copy strategy includes four characteristics :

1.2.6.1 The Promise

Specialists agree that the advertising message is a promise to the consumer. It defines the fundamental advantage of a product in order to create a certain *preference* for that product.

The promise should provide a brand with a personality or what is called *a positioning* . To position a product’s brand is to determine the manner through which the consumer will perceive this product and then prefers it to all other manners which can satisfy the same needs especially those in competition .

In order to search for a product positioning and then detect its forces and weaknesses, It is necessarily to analyse the product deeply and profoundly.

1.2.6.2 The Proof

Another important constraint in a copy strategy is the proof or what is sometimes called the 'reason why'. The proof illustrates the promise and gives it credibility. The advertising copy strategy presents an argumentation structure which brings a justification to the basic promise. Piquet (1987:134) explains that the French campaign of "Dim" tights in 1975 promises :

« En Dim, vous êtes libre, vous êtes belle ».

(In Dim you are free , you are beautiful).

The proof of this affirmation is supplied by the new model with a variable stitch. Similarly , the lightness and the digestibility of a type of oil called 'Fruit D'Or' is proved by the product composition : 100% of sunflower . The justifying arguments make the advertising promise exclusive and credible .

1.2.6.3 The Consumer's Benefice

The positioning is necessarily interpreted by an advantage proposed to the consumer, what is sometimes called benefice or " plus product ". In other words , the advertising benefice is the interest or the advantage which will be obtained from the realised promise .

1.2.6.4 The Advertising Message Tone or Atmosphere

It is the advertising message elements (personage, decoration, situations, objectives, forms) which will permit the concrete communication of the three precedent points .

Here is an example of a message strategy for a natural yoghurt :

Promise	Incomparable velvety
Proof	A comparative test with other types of yoghurt
Consumer's benefice	Children's satisfaction
Atmosphere	Young personage, humorous tone .

1.2.7 Types and Structure of Advertisements

Advertising can be divided into different groups based on various criteria. One Criterion is the geographical area for which the message is intended. Therefore, advertisements can be local, national and international.

Advertising can also is classified according to the form and medium of advertisement. Print advertising includes newspapers, magazines, posters and street signs. Electronic advertising involves both sound and /or pictures, as on television or radio. Various media have their strengths and weaknesses. Television combining sound, sight and motion is considered to be the medium with the greatest impact. However, television advertisements are very expensive. The advantage of print advertisement is that they last for a long time and they contain detailed discriptions. Due to the development of multimedia, a new type of advertising has emerged, that is the so-called «netvertising ».

Advertising can be divided into two major groups: commercial and non-commercial depending on the purpose and object involved in advertising.

The commercial division includes consumer advertising, trade advertising and corporate advertising. Consumer advertising is directed at a mass audience. Trade advertising is used by manufacturers to communicate with their retailers via trade press. However, corporate advertising is advertising by companies to affect people's awareness of and attitudes to the organization as a whole rather than its products or services.

The non-commercial advertising consists of government and charity advertising. In non-commercial advertisements, selling and buying are not involved and certain ideas, morals or appeals are communicated to the public from government agencies or various associations and societies. The purpose of this kind of advertising may be related to charity, political propaganda, or other different social tasks.

Advertisements have a certain sustainable structure. Often, advertising starts with a **headline** which has as the main objective attracting the consumer's attention. It is often followed by a description (**body copy**) that elaborates on the attention-getting device. Advertisements also contain a **technical text** which describes the product, indicates the producer's name and /or address etc. Finally, every advertisement has a **slogan** which is also known as tagline. The slogan is explicit, refined and inflammatory. It is a sort of a motto of a commercial, which can be a rhyme or just a phrase. Its main function is to be memorable and recognizable to the audience. All these components may vary in order, some of them may be omitted. However, the typical structure of advertisements represents an established pattern

1.2.8 Advertising in the Mass Media

Advertising is an indispensable component of all kinds of business. It gives the public the right to choose between many options and many brands. It enables consumers to opt for the best quality and the lowest price or the best mix of quality and price.

Even though, advertising has appeared in different media forms; it has existed a long time before. This field has been revolutionized after the advent of radio and television as popular media of communication in the 21st century. While the press could cover only the literate population, the radio and television have widely covered both, the literates and the illiterates.

Television and radio are both broadcasting media .They remain the most popular media in urban as well as rural areas. Recently, during the 1990's, the arrival of the satellite television, the internet and the web marketing has marked significant changes in the advertising process. Communication in radio is only through sounds while in television it is performed through a combination of sounds and pictures. In other words, radio demands only listening while television demands both listening and viewing. Both radio and television advertisements are reinforced with music, voice, product sounds and different other sound effects.

Advertising as a main media operation should fulfil media function first. It has to fulfil people's needs, and prove how it can play a role in their lives. Vestergaard and Shroder (1985) advocate that:

“All mass media are dependent on the cooperation of their readers for their success...why should people bother if they get nothing out of it, if somehow the meaning communicated didn’t respond to the attitudes, hopes and dreams of those reading media ages? The content of the mass media can therefore be seen as celebration of common experiences, of socially shared dreams and hopes, which are validated for their readers by this celebration.”

Vestergaard and Shroder(1985:120)

Most advertisements do this in varying ways. They try to convince you that your life will be easier if only you buy the advertised product. The Algerian Television advertisement for ‘OMO’ washing powder, for example, uses this method. This advertisement tries to convince you that using ‘OMO’ means a quick and total clean for your cloth compared to the uselessness of other products (unnamed in the advertisement) ^[3]saving both time and money.

Specialists in the field such as Vestergaard and Shroder(1985) agree that a successful advertisement is expected to fulfil five functions namely (1) attracting attention (2) commanding interest (3) creating desire (4) inspiring conviction and (5) provoking action. All these functions are interrelated and serve to promote the selling of the advertised product. To fulfil these functions in the production of an advertisement, an effective use of language is of crucial importance. Showing the noticeable role of the advertising language, Ranade (1988) states :

“Incredible, the amount of damage one may cause with a slight

play on words here and there, or a twist in the title, or even the wilful omission of a single comma”

Ranade (1998:03)(Quoted in Nayak 2002, 02)

1.3 Language in Advertisements

1.3.1 Advertising as a Mass Communication

One of the main distinctive features of mass communication is its one-way direction. Since the addresser and the addressee (or audience) are physically distant from each other, the time and the place of production of the mass media message is different from the time and place of its reception. Often, a message is produced in one country and consumed in another.

Another aspect of mass communication is that both 'speaker' and 'audience' refer to a collective and not a simple person. The creators of a message are a group of people, copywriters and directors working for an advertising agency. They have a developed view of their goals and of the general nature of their audience. By contrast, the audience is a group of people different in terms of sex, age, occupation, income and education. Such a heterogeneous nature of the audience presents a problem from the point of view of the speaker. Therefore, copywriters have to take into account for whom the advertisement is addressed.

One more characteristic of mass communication is that the audience is unable to take part in the interaction. They cannot respond directly with arguments as in the case with interpersonal communication. The fact that the audience is heterogeneous and passive is likely to make them uncritical participants in the communication process, which will make them more vulnerable to persuasion.

1.3.2 The Communicative Situation of Advertising

Advertising is a communicative situation in which language operates in accordance with the purposes and actual possibilities of this type of communication. According to Leech (1966), in order to describe and define any situation of linguistic communication the following questions should be answered:

Who are the participants?

In an advertising communication, the participants are copywriter and the audience. The copywriter is usually presented by an advertising agency, where a group of people works on the production of a certain message on behalf of the advertiser. However, the audience is usually represented by a group of people who are exposed to advertising from different sources.

What objects are relevant to the communication?

The relevant objects in an advertising situation are products or services being advertised.

What is the medium of communication?

The medium of advertising can be divided into two types: spoken and written. The most important mediums used in advertisements are: television, radio and print advertisements. The latter can be presented in the form of newspaper messages, billboards, etc.

What is the purpose or effect of communication?

In the advertising situation, 'purpose' and 'effect' are not the same thing. The effect of advertising does not always coincide with the purpose. It is a question of

buying or not buying the product. However, the purpose remains fairly constant, that is, to make people purchase products or services advertised.

Of the four aspects of the advertising situation, the kind of the participants involved and the medium chosen are closely related to the choices made of the form of address linked to the choice of language.

1.3.3 Advertising Message : between information and persuasion

Originally, advertisements were first used to inform people about products and services. However, nowadays, this social activity has developed into a successful marketing tool of persuasion. It is difficult to decide whether advertisement is predominantly informative or persuasive because of the extensive use of verbal and non-verbal strategies which helps advertisers mask a persuasive message as an informative one. However, persuasion has always been considered as the main objective of an advertising situation. Advertisers exploit the advantages of mass media communication in order to persuade people. As far as the term persuasion is concerned Schmidt and Kess (1986) define it as:

" The process of inducing a voluntary change in someone's attitudes, beliefs or behavior through the transmission of a message".

Schmidt and Kess (1986: 2) (quoted in Melchenko 2003: 08)

It is often believed that the most effective means for transmitting a persuasive message is language. This is not to deny that gestures, music and other visual contents might have a persuasive appeal, but rather to indicate that these channels

are typically used to a much lesser degree and that their role is generally secondary to the verbal component which carries the message.

Analysis of advertising style by linguists and professional copywriters have drawn attention to several important features of this variety. The language of advertising is usually laudatory, positive, unreserved, and emphasizing the uniqueness of a product. The vocabulary tends to be vivid. Figurative expressions are common. Rhythm, rhyme and other phonic effects are noticeable.

1.3.4. Advertisement as ‘style’, ‘register ‘or ‘schemas’

Most people with interest in advertising would agree that its language often contrasts in style and grammar with conventional discursive usage. However, it is important to stress that although the language of advertisements displays an individual style as it is the case for other forms of “minimal texts”(Wallace 1987:29) (quoted in Gully, 1996-97:) , which are also called “environmental print”(ibid:24) -for instance, street signs or notices on public transport- it should not be viewed as an aberrant form of other varieties of the language (Leech 1963:257). It is true that the use of ‘disjunctive’^[4] grammar for example in advertisement is one of the distinguishing characteristics of advertising style, but we would agree with Leech (1963) that:

« Since the characteristics of a style are only meaningful by reference to the language to which it belongs , the act of isolation should be accompanied by an act of synthesis »

Leech (1963 : 257)

That is, it would be inappropriate to analyse the language of advertisements as part of a separate grammar.

A lot of people consider the language of advertisements as a ‘register’, stressing that a ‘register’ is « **a variety of language defined according to its use in social situations.** » **Crystal (1999: 286)**

However, according to many, this categorization fails to acknowledge the vital sociocultural components, of which one of the most prominent is “culturally recognizable language” (Wallace, 1987: 32) (quoted in Gully, 1996-97:). That is language from which a given advertising text can be identified. Gully (1996) calls this ability to identify the type of text “schemas”.

It is, then, due to the schemas that we can immediately identify the type of text we are dealing with. According to Widdowson (1983:34) (quoted in Gully, 1996:05) schemas are “**cognitive constructs which allow for the organization of information in long term memory**”. Thus, the specific type of language used in a given discourse, such as advertisements, can be related to a general schematic framework. Gully (1996), who is interested in Egyptian television advertisements, proposes an example of the Arabic situation. He explains that when we see the end line “Daz jaʿsil aktar bjaḍan” i.e., “Daz washes whiter” (for “Daz” washing powder), our schematic knowledge confirms that we are dealing with the language of advertisements because in conventional discourse the comparative form should be linked to a following noun phrase, which we do not find here. In this example we may ask: Daz washes whiter than what?

Through a schematic knowledge, we should not only be able to identify and interpret certain facts about the information conveyed in an advertising message, but we should also “ be aware of a range of different attitudes to them, even if we do not personally share those attitudes” (Wallace,1987:37-38) (quoted in Gully, 1996-97:).In this respect, Gully (1996) cites an example of the Egyptian television commercial for a brand of tea called al-Arūsa “ the bride ”.He stresses that in this advertisement there is neither a dialogue nor a voice-over presentation .The scene which is presented by a young woman dressed in white connotes absolute purity, this connotation has been partially lost in many Western cultures as a result of contemporary social values . In this commercial, Gully (1996) adds that the following message which unfolds on the screen lends further credence to the view that the meanings we derive from texts are“ largely socially determined”(1996 :38):

“jaSil ila ħajou la jaSil ajj faj ?a:xar”

(it reaches the parts other teas cannot reach)

By elevating the quality of this brand of tea above all other brands , Gully concludes that “ one is left in little doubt about the importance of tea in (in this case the Egyptian society .

1.4 Conclusion

The main conclusion that can be drawn from the information given above is that advertising presents a communicative activity which aims at persuading people to buy the defended product. To realize such an aim, the copywriter who is responsible for commercial consumer advertisements should make a number of conscious decisions to enhance the selling potential of his product. The advertising objective is, therefore, communicative before being commercial .

Moreover, it can be seen from the examination of advertisements in this chapter that the latter is not information in the usual sense of the term. In other words, the advertising message aims not only to inform about a given product but also to defend it by using all the possible techniques which can seduce and attract the consumer.

Notes to chapter one

[1] brand : the trade mark of a product .

[2] Copywriter : the person responsible for commercial consumer advertisements.

[3] copywriters are not allowed to claim that their product is of a higher quality than another named product .

[4] the term ' disjunctive' is defined in section 3.3

CHAPTER TWO

Code Switching between the Arabic Varieties in Advertisements

2.1 Introduction

Neustupny (1968)(quoted in Maamouri 1998:30)defines a ‘language problem ‘ as a situation which relates to conditions “ ...of which the speech community is not fully aware, which have not become a target of language policy, and which are still capable of contributing largely to the tension within the society.” This definition seems to apply to the Arabic situation in general, and the Algerian one in particular . For most Algerians, there is usually one ‘Arabic language’ to which they refer to as ‘al ʿArabijja’. It is within this Arabic language which is an ambiguous reality and a symbolic abstraction comprising the old and new language norms of all the linguistic varieties of Arabic, that diglossia will be described in this chapter.

Moreover, this chapter analyses code switching between the Arabic varieties, Classical and Algerian Arabic as it occurs in the discourse of advertisements.

2.2 Varieties of Arabic in Algeria

2.2.1 - Classical/ Modern Standard Arabic

With the proclamation of independence in 1962, Algerian leaders choose Arabic as the official national language and Islam as the state religion. Although it does not legally exclude Algerian Arabic (AA), the term Arabic which is used in all the official documents, has always had two different interpretations which represent two sociolinguistic trends : first, the term Arabic refers to the classical form used in the Koran and most literature. So, this form of Arabic which we shall call Classical Arabic (CA) is a sacred language since it is the language of the religion and the language used for prayers by Muslims all over the world whatever their mother tongue .

Second, the same term applies to what Maamouni (1973) calls ‘Ṣarabijjaa’ and what is usually referred to as Modern Standard Arabic (MSA). Maamouri uses the term ‘Ṣarabijjaa’ to contrast it with the ‘fusḥa’ or the pure variety, i.e. CA . MSA is a contemporary variety of Arabic which is definitely less formal than CA . It has a higher rate of frequency. It enjoys the prestige of a written language . It is the language of the mass media and political speeches, modern plays, novels and literary magazines. In addition, MSA is the language used in primary and secondary schools, and higher education .

Since most of MSA users are from the bilingually educated class in Algeria, this form of Arabic entered directly in contact with the French language

which occupies the status of a second language in Algeria. The main function of MSA is to express aspects of modern culture for which French has traditionally been the vehicle. Therefore, it aims at replacing French which represents the modern life style in Algeria, in particular, and the Maghreb in general. For this reason MSA borrowed or adapted many of the lexical items as well as syntactic structures from French. Modern Standard Arabic is so used in the educational system, official documents, and in the mass media that it has become less distant than Classical Arabic. Even though MSA is not the language of the Koran, people think that it has an Islamic dimension because it is, as Ennaji (1991:09) says: “similar but not identical, to Classical Arabic”

There are some differences between Classical and Modern Standard Arabic at the lexical, morphological, and syntactical levels. Many of the lexical items used in MSA are borrowed or adapted from French; for example, “dictateur”

→ /diktaturi/ (dictatorial), automatique → / utumatikia/ (automatic). At the morphological level, case endings, for example, which are prevalent in Classical Arabic are not used in MSA. Syntactically, MSA acquired for its own use many of the syntactic structures from French, such as the word order subject-verb-object (svo) which replaces in some cases the Classical word order verb-subject-object (vso). Another borrowing from French is the use of prepositional phrases with ‘li’ (translation of the French word ‘de’(of)) instead of the classical construct state in which word order is crucial. MSA has also borrowed some syntactic expressions such as the passive agent phrase /mintarafi/ under the influence of the French

expression 'de la part de' (from); in Classical Arabic the agent is not used in the passive form (Ennaji :1991) .

Since they are not mother tongues and not used in Algerian daily communication, MSA and CA lack vitality in the Algerian speech community. This vitality is , in fact, only achieved by dialectal Arabic which is the mother tongue of the vast majority of the Algerian population.

2.2.2 Dialectal Algerian Arabic

Algerian Arabic (AA), as it is stated above, is the mother tongue of the vast majority of the Algerian population. It is a variety used by literate and illiterate people. AA is unwritten although some informal text might be found in the Arabic script as in advertisement.

Unlike Modern Standard Arabic, Algerian Arabic occupies a lower stand in the Algerian society. However, in reality, this dialectal variety often intermingles with MSA in different situations such as school, radio, television cultural programs such as advertisements, National Assembly discussions etc.

Algerian Arabic differs from Modern Standard Arabic at different levels: lexis, phonology, and syntax. Because of these differences, Ennaji (1991) claims that the varieties DA and MSA are mutually unintelligible. He advocates that:

“The fact that a monolingual in Dialectal Arabic can hardly understand Classical Arabic unless he has been to school clearly shows that Classical Arabic / Modern standard

**Arabic and Dialectal Arabic are, to a large extent,
mutually unintelligible” Ennaji (1991:11)**

At the phonological level, a lot of classical Arabic vowels are deleted or reduced to a schwa in Algerian Arabic. For example, ‘rasama’ in CA becomes ‘rsəm’ in AA (he drew). At the morphological level, Algerian Arabic is simpler than Classical Arabic and Modern Standard Arabic because of the absence of case marking inflections, the dual, and the feminine inflections in AA. For example : ‘bintun’ (girl) is said ‘bent’ in AA ‘binta:ni’ (two girls) becomes ‘zuʒ bnet’ in AA. At the syntactic level, although both CA and MSA have as word order verb- subject – object, the latter is more dominant in Algerian Arabic. At the phonological level, a lot of Berber and particularly French words are borrowed or adapted into AA such as : ‘tabla’(table), ‘kuzina’ (kitchen) from the French word ‘table’ ‘cuisine’ respectively.

According to what has previously been said , it is clear that Algeria is characterized by the existence of two varieties of Arabic , Standard and Colloquial Arabic, which are used for different purposes . This situation is known as diglossia which is going to be explained in the next part .

2.3 Diglossia

The French Arabist William Marçais (1930) whose observations are based on North African studies uses the term Diglossia for the first time in French “ la diglossie Arabe” (Arabic diglossia). He describes this linguistic phenomenon as

the existence of two distinct forms of Arabic : one only written and the other one only spoken .

Like Marçais, Ferguson (1959) uses the term “diglossia” in an article which he wrote in 1959 called “diglossia” . He identifies four languages: Arabic, Greek, Haitian Creole, and Swiss German as being important examples of languages which fit into his definition of diglossia. According to Ferguson (1959), diglossic speech communities have a “High” (H) variety that is very prestigious and superposed and a “Low”(L) variety with no official status which are in complementary distribution with each other. That is, (H) occurs only in situations where it is not appropriate for (L) to occur and vice versa. The High variety is used in formal schooling as the language of instruction and as content for literature, poetry and prose, history, lectures in higher education, religious sermons, formal political speeches, newspaper articles, and news broadcast . The (L) variety is used in ordinary conversation with friends and family at home, at the marketplace and most everywhere outside of the school environment. (L) is also used in folk literature, in radio and Television soap operas and plays. Moreover, Ferguson’s original definition of diglossia implies that the two varieties which are in a diglossic relationship with each other are closely related. In other words, they belong to the same language. For example, Standard (or Classical) Arabic and Colloquial Arabic.

However, some writers have extended the term to cover situations which do not strictly count as diglossic according to Marçais’ and Ferguson’s definitions . Fishman (1971), for example, considers Paraguay to be an example of a diglossic

situation, even though the High and Low varieties are respectively Spanish and Guarani, an Indian language unrelated to Spanish. Furthermore, following John Gumperz, Fishman extends the notion of diglossia to include societies that use separate dialects, registers or functionally differentiated language varieties of whatever kind.

Wexler (1971) (quoted in Bouamrane,1986:17) proposes two diglossic subtypes: intra- and inter-lingual diglossia. By intra-lingual diglossia he means diglossia as defined by Marçais and Ferguson, that is, the two varieties belong to the same language as it is the case in this study which deals with the two Arabic varieties CA and AA. However, by inter-lingual diglossia, he refers to situations where the two languages are genetically unrelated.

On the basis of what has been said above, it can be deduced that the two varieties of Arabic used in Algeria stand in a diglossic relationship. Each having different functions and a different status. Classical or Standard Arabic is the prestigious variety, the bearer of the literary heritage, whereas Algerian Arabic is the variety not socially valued in the same way. To use Ferguson's terms Classical Arabic may be called the High variety (H) and Algerian Arabic the Low variety (L). The two forms fulfil quite different functions in the Algerian society. Algerian Arabic is acquired as the first language whereas Classical Arabic is learnt only in formal educational contexts. Moreover, Classical Arabic has a written form whereas Algerian Arabic is the language used in everyday conversations and folk literature which is transmitted orally. Showing the prestige of CA above Colloquials, Altoma says:

“ In spite of its use as the dominant medium of the spoken word in conversation, and in various cultural or artistic contexts such as songs, stages, and movies, the colloquial lacks the prestige enjoyed by the classical and is looked upon, often with a considerable degree of contempt, as a stigma of illiteracy and ignorance. The fact that it represents –in most cases – the first and only natural language to which its speakers are exposed and with which they become actively associated in their lifetime does not modify the biased attitude held by many against it”

Altoma (1969: 3-4)

This is exactly the case in Algeria. Despite its important role in the daily life of the Algerians, AA is always considered to be less prestigious than CA.

2.4 Code Switching Phenomenon

A starting point for a discussion of code switching can be found in Hoffman’s (1991) description of code switching . She describes code switching as: “ the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation (1991:110) . Gumperz (1982) defines what he calls conversational code switching as “ the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems” (1982 : 59).

The phenomenon of code switching is influenced by the social factors of language such as the locale, the interlocutor or the role relationship of the

participants and the discourse topic. This is the type of code switching which Blom and Gumperz (1972) (quoted in Bouamrane,1986:111) call “situational switching”.

In describing the latter, Gumperz (1982) claims that :

“distinct varieties are employed in certain settings (such as home, school, work) that are associated with separated bounded kinds of activities (public speaking, formal negotiations, special ceremonials, verbal games, etc) or spoken with different categories of speakers (friends, family, members, strangers, social inferiors, government officials, etc.)”.

Gumperz (1982: 60 - 61)

This suggests that speakers always have a reason for choosing one code instead of another.

Some descriptions of code switching imply a certain level of competence in the languages used because speakers who code switch use two languages or dialects simultaneously or interchangeably (Valdes-Fallis,1977)(quoted in Duran,1994:01).

Gumperz (1982), for example, considers code switching as exchanges that form a single unitary interactional whole:

“Speakers communicate fluently, maintaining an even flow of talk. No hesitation, no pauses, changes in rhythm, pitch level or intonation contour marks the shift in code. There is nothing in the exchange as a whole to indicate that speakers don’t understand each other.”

Gumperz (1982: 60)

The aspect of proficiency is also highlighted in Myers- Scotton's (1998) definition of code switching :

“When the speakers are sufficiently bilingual to produce monolingual utterances in either of the language, although they may well speak one language better than the other, the product is called codeswitching.” Myers-Scotton (1998 : 91)

In addition, Myers-Scotton (1993) has developed the idea of “unmarked vs marked” choices for code switching behaviour. The idea is that code switching can be an unmarked choice for interaction or a marked choice to express a special intention. Unmarked choices are expected and do not produce any special effect. In other words, the speaker switches at a time when it is normal to do so. However, marked choices are unusual and unexpected; the speaker switches to language B when it is customary to use language A . This kind of switching corresponds to what Blom and Gumperz (1971) (quoted in Hudson,1996:53) call “ metaphorical” code switching.

Moreover, instances of code switching can be categorized according to, for example, their position in a sentence or utterance and according to their length .

Poplack (1980)(quoted in Hamers and Blanc, 2000:259) suggests a division of code switches into three categories, depending on the position of the code switched items in relation to a sentence. The categories are:

- 1- extrasentential code-switching, or the insertion of a tag from one language into an utterance which is entirely in another language .
- 2- intersentential code-switching, or a switch at clause / sentence boundary.
- 3- intrasentential code-switching, where switches of different types occur within the clause boundary and even within the word boundary.

Despite that these three types can be found in the language of advertising, the distinction will not be used in this investigation which focuses mainly on the general patterns of code switching in advertisements.

Some researchers (e.g. Bouamrane, 1986:113) uses also the term code mixing for intrasentential code switching mentioned above. This term will be described in the following part.

2.5 Code Switching / Mixing in Advertisements

Code switching and code mixing phenomena are sometimes used to mean the same thing .However, some studies, as we shall see, differentiate between the two phenomena. Crystal's description of code mixing, for example, does not make a clear distinction between the two linguistic phenomena . According to him code mixing refers to the transferring of linguistic elements from one language into another (1999:60). Hudson's definition of code mixing seems to be more relevant to some examples in this study . In his view, code mixing, unlike code switching, takes place where there is no change in the situation . He claims that :

“ code mixing seems to be to symbolise a somewhat ambiguous situation for which neither language on its own would be quite

right. To get the right effect the speakers balance the two languages against each other as a kind of linguistic cocktail”

Hudson (1996 : 53)

Code mixing may also be interpreted as a sign to express a lack of competence on the part of the speaker (Hamers and Blanc, 2000:270). For this reason, Holmes (1993:48-50) prefers the term “metaphorical switching” to code mixing. According to him, metaphorical code switching takes place, for example, when a speaker wants to upgrade his level of speech to show a higher standard of education or linguistic ability (Holmes, 1993 :49). Therefore, as Holmes notes, this kind of switching may apply to speech situations in which “ each of the codes represents a set of social meanings”. This interpretation seems to correspond to the language of advertising in Algeria as it will be seen in this study.

For the purposes of this study, the term code mixing or metaphorical switching seems to be more appropriate. The majority of examples treat the mixing of levels within the Arabic continuum, not switching of languages among bilingual speakers.

Due to the focus of this study on the contextual and social motivations for code mixing in advertisements, this analysis is limited to what Auer (1999:03) calls “ sociolinguistic” approach. The latter aims at analysing the relationship between linguistic and social structure.

What follows is a categorization of the wide range of mixed levels used in the language of advertising in Algeria.

2.6 Categories of Code Switching in Advertisements

2.6.1 Clarification

Some code switches in this study could be attributed to clarification of the message which occurs when the advertiser wants to specify what he or she is talking about. To clarify something also means that the speaker resolves any ambiguity and averts incomplete understanding. In this study, it has been noticed that in some advertisements the main register is Algerian colloquial Arabic, but a switch to MSA occurs to give more details. A good illustration of this can be found in the commercial for “Hair Fantastic” shampoo. In this advertisement, two women are talking about the product using only Algerian Arabic, one of them finishes by saying:

mənha:r əstaʕməl ‘Hair Fantastic’ kulʃ i tbaddəl

(since he (her husband) has used ‘Hair Fantastic’, every thing has
changed.)

The commentator then says in Modern Standard Arabic :

bilfiʕl maħlu:l ‘Hair Fantastic’ maSnu:ʕ mina
lmustaxlaSa:t ənnaba:tia wa xa:lin mina lmawæd
əlkimjaʕijja

(effectively, ‘Hair Fantastic’ solution is made of plants’ extracts

and devoid of chemical substances)

To reflect a home situation, the two women in the first part of the advertisement are talking about the product as any other women may talk about it at home. Therefore, the reason for choosing AA is quite conceivable since the variety used at home by most Algerians is Algerian Arabic. However, the switch to Standard Arabic can easily be accounted by the fact that the presenter is now reading the detailed elements of the body copy. In this case, one should expect an adherence to MSA phonology and syntax.

2.6.2 Personalization

This category which has previously been noted by numerous studies (Gumperz (1967), McClure (1981), Scotton (1988) (quoted in Koziol, 2000:29) seems to be one of the most common types of code switching in advertisements.

An utterance in which the function is personalization contains a code switched item which is geared expressly toward the listener. It may also have the element of clarification if the code switched item happens to clarify a point. In this study, it has been noticed that the function of personalization is achieved by using Algerian Arabic. The advertiser chooses this variety to start the message even though the whole advertisement is then conducted in Modern Standard Arabic. An illustration for this may be found in the advertisement for *'La vache qui rit' cheese*:

liʔannu ma ʕlabalekf waf mustaqbel awladek, tazmaʕ

‘La vache qui rit’ muḡaddija:t alḡali:b alʔasa:sia , alkalisju:m,
vitamine:t wa pru :tine:t da :xil kul qiṡa taḡman
numuw ʔajjid li ʔawla:dikum

(because you are not aware of your children’s future, ‘La vache qui
rit’ gathers all milk’s fundamental nutrition , calcium, vitamins
and proteins in each piece guarantee your children’s balanced growth).

In this example, the advertiser begins his advertisement in Algerian Arabic (the underlined part) because, as stated before, this variety is used by most Algerians in daily conversations .

By starting with such a variety, the addressee feels more involved and listens to what is going to be said. Therefore, the element of personalization creates a more intimate atmosphere which helps in attracting people’s attention. Worthy to note, in this example that in addition to AA , the advertiser uses some persuasive words which may have a crucial effect. When he says, for example, ‘mustaqbel awladek’ (your children’s future) a wide number of parents are going to listen to what is going to be said since it concerns their children’s future

2.6.3 Untranslatibility

One of the reasons for code switching between Algerian and Modern Standard Arabic is the untranslatibility of a word. In some advertisements, it has been noticed that the speaker switches from AA to MSA because he does not find

the equivalent of the word in AA. Examples of this can be found in an advertisement for :’le chat ’ washing powder:

marħba bi:kum fi maxabir ‘Henkel’... ‘le chat’ power

pearls wəlla aqwa məlli ka :n, əllu?lu?a:t alxadra:?

tedxul fi: qalb əttafa:t wetfattatha w menbaŋd

əllu?lu?a:t əzzarqa:ʔ taqdi ŋli:ha tama :men

(welcome to ‘Henkel’ laboratories,...’le chat power pearls’

has become stronger than before, green pearls enter inside

stains and crumble them and then blue pearls destroy them totally)

In this passage, the advertiser is speaking Algerian Arabic but uses some MSA words such as ‘maxa:bir’ (laboratories) , ‘əllu?lu?a:t’ (pearls) which have no exact equivalent in AA. Such utterances which contain a hybrid version of both AA and MSA will be discussed later on with more illustrations (section 2.8)

2.6.4 Mitigating Message

There are utterances in the language of advertising which could be classified as mitigating what is being said. Some researchers have classified this as ‘controlling the addressee’. Often in the case of mitigating messages, the advertiser tries to persuade the consumers that this product is less demanding. Mitigating utterances in Algerian advertisements are generally related to what concerns people most: the value and the price of the product. An example of this category is found in

the following advertisement for ‘Force Express’ washing product. In this television commercial a formal level of Arabic is used to talk about the product , as the following excerpt shows:

‘Force Express’ tuzi:lu alʔawsa:x wa dduhu:n mina

lʔawa:ni: wa ʔa:la:t əttabx

(‘Force Express’ clears dirt and greases from dishes and utensils)

The voice-over^[6] is then given in pure Algerian Arabic :

‘Force Express’ enqa bla ʃqa

(‘Force Express’ cleanliness without efforts)

In the last piece of this advertisement delivered in AA only , the advertiser tries to reinforce all what is said before by using a short sentence which stresses the effectiveness of the product .

Another example of mitigating messages could also be found in the following advertisement for ‘Pampers’ nappies. At the end of the advertisement, the voice-over claims mainly in Algerian Arabic :

‘Pampers’ bemja wətmani:n dina:r faqat

(‘Pampers’ cost only one hundred and eighty dinars)

In this example, the advertiser has also chosen Algerian Arabic for his last message in which he tries to persuade people to buy the product by proposing a good price.

In the two examples given above, the copy writer is trying to use every tool he can in order to persuade consumers of the high quality and the good price of the product. One of those methods is by using Algerian Arabic which creates a more intimate atmosphere. By fostering such an atmosphere, he has a higher chance of having his wish realized than he would have if he continued to use the formal level of Arabic.

2.6.5 Topic Shift

During the analysis of the present data, it has been noticed that the topic, which is related in advertisement to the type of the product, plays an important role in choosing the advertising register. Advertisers prefer to handle some commercials in MSA and others in AA. Therefore, in addition to the preceding categories, there are two types of advertisements in which no mixing of registers occurs. These are as follows:

- a) Where the register is MSA throughout the commercial particularly in what might be called “prestige” advertisements (Leech, 1966:81), such as those for banks, television brands or cars.
- b) Where Algerian Colloquial Arabic is used throughout the commercial, including the final slogan which may appear on the screen in Arabic script. Such kind of slogan is called a “super” (Leech, 1966:60) The following advertisements are examples of this:
 - 1) An advertisement for ‘Zizou’ coffee powder with the following endline:

‘Zizou’ sir əlli jfu:zu

(‘Zizou’ the secret of those who win)

2) ‘Guallina Blanca’ soup powder with the following endline (and “super”)

‘Guallina Blanca’ dabbrat ŋli:na

(‘Guallina Blanca’ found the solution)

3) ‘Mio bébé’ baby nappies: the whole advertisement is presented exclusively in AA . The endline (as well as the “super”) reads:

‘Mio bébé’ ʒawda kbi:ra w su:ma Sʒri:ra

(‘Mio bébé’ : high quality and low price)

It is important to note here that this advertisement could also be an example of a mitigating message which has been explained before .

On the basis of these and similar examples, it appears that the choice of register is determined to a certain degree by the type of product. All the commercials in category (b) are for non-technical products which are used or consumed on a daily basis. Therefore, the use of colloquial language is not surprising since the promotional aim would be to reach as wide an audience as possible.

2.7 Further Patterns for Code Switching in Advertisements

In addition of the categories given above, there are other identifiable patterns of language level mixing in Arabic advertisements in Algeria. These categories are as follows:

- 1) Where the advertisement is conducted in AA, including interviews with consumers and the voice-over is also in AA, but the final piece of information about the product is given in MSA. An example of this category can be found in the commercial for 'ISIS' washing powder where the interviewers use AA but the commentator adds the following:

wa lʔa:n 'ISIS' mutawaffir fi: ʕala:tət aḥza:m muxtalifa

(and now 'ISIS' is available in three different packets)

What is noticed in this example is that the commentator has switched from Algerian Arabic to Modern Standard Arabic and even maintains the MSA pronunciations for the numeral (three) which is very unusual in commercials, as it will be seen later .

A possible explanation for this is that the copy writer wishes to create "attention value" by the sudden change in language level. Leech defines " attention value" as follows:

“ one way of provoking the consumer’s attention and curiosity is to present him with something surprising and

unexpected, and this can be done as well by the unorthodox use of language as by any other means...perhaps a ‘wrong spelling’, or a grammatical solecism” **Leech (1966:27)**

2) Where there is clear evidence of some retention of *iʕra:b* (case endings).

This may be found in at least two contexts :

a) In a formal presentation of a product in which the advertisement is presented in MSA, as in the following one for ‘Granca San Francisco’ honey:

ʕasalu ‘Granca San Francisco’ almada:qu rrafi:ʕ wa
 lʕala:watu lʕaki:da, wa liʕannahu Siħħijjun wa
 ladi:d fa huwa ʕida:ʔun ka:mil

(‘Granka San Francisco’ honey , the good taste and the certain sweetness

and because it is healthy and delicious, it is a complete (perfect) meal).

b) Where the language of the advertisement is strictly AA but there are occurrences of *‘iʕra:b’*, either for the purposes of rhythm or rhyme . An instance of the latter occurs in the commercial for ‘Loya’ coffee milk:

‘Loya’ qahwa ħli:b ʔdi:d

(‘Loya’ is a new coffee milk)

The word 'qahwa' (coffee) is a feminine word in Arabic . So, the correct form of the adjective in this context is 'ʒdi:da' instead of 'ʒdi:d'. However, the advertiser chooses the case ending 'd' instead of 'da' to have a rhyme effect between the words 'ħli:b' (milk) and 'ʒdi:d' (new) .

3) Where foreign words or phrases are used . The main reason for using such foreign words is to create rhyme as in the following commercial for 'Holandia' margarine:

margarine 'Holandia' leʒi , əddawq əlli taħtaʒi
(margarine 'Holandia' light, the taste that you need)

In this example, a rhyme pattern is created by the adapted French word 'leʒi' (light) and the Arabic one 'taħtaʒi'.

Moreover, Dyer (1982: 140) (quoted in Gully, 1996:13) claims that the function of the advertising language is not restricted to that of a sign system, but it can be a sign in itself: in other words, some advertisements rely more on the style of the language than the actual content. An example of this can be found in the advertisement for ' Granca San Francisco' honey given previously. In this commercial, the use of the English language seems to refer to both: the name and the Western nature of the product since an American town , 'San Francisco', is stated in this example.

Similarly, it has been noticed that some washing powders such as: ‘ISIS’, ‘OMO’ are associated with the foreign word “Henkel” which refers to the German Company which manufactures the products.

2.8 The Case of Educated Spoken Arabic (ESA)

The following advertisement for ‘Head & Shoulders’ shampoo is based only on a direct form of address. The advertiser who tries to persuade people of the high quality of this shampoo says :

əlmaʕhad əlʔalma:ni lilmustahliki:n juʔakkid anna
‘Head & Shoulders’ afdal mina ʃampu:næt alʔuxra dið
əlqifra . ‘Head & Shoulders’ əʒdi:d jaqdi: mja bel
mja ʕla l qifra

(The German Institute of consumers confirms that ‘Head & shoulders’

shampoo is better than other shampoos in eliminating dandruff. The new

‘Head & Shoulders’ destroys dandruff totally)

In general, this piece of discourse is devoid of any colloquial syntactic feature. However, it displays some AA phonological traits such as the initial consonant cluster in ‘ ʒdi:d’ and ‘ ʕla’ . According to Standard Arabic rules : an initial consonant must be followed by a vowel (Benali, 1993) , so the correct form in

Standard Arabic is ‘ zadi:d’ and ‘ ʕala’ . Moreover, what is noticed in this advertisement is that the choice of vocabulary suggests an elevated form of spoken Arabic. Also worthy of note in this example is that at the end of the advertisement , the same speaker says the following :

bifaḍli tarki:baṭihi əlʕanijja bilmawa:d əlmuraṭṭiba taṭḥaSlu
ʕ la ʃaʕr ʃba :b w raṭb mja bel mja bla qifra.

(Due to its rich composition of softened substances, you get
beautiful and soft hair one hundred per cent without dandruff)

Before switching to Algerian Arabic , the speaker attempts to continue the description of the product in a formal Arabic. The result, however, is an interesting one. The use of the word ‘taṭḥaSlu’ (you get) with the consonant clusters ‘tḥ’ and ‘Sl’ and the omission of the plural suffix marker ‘na’ is incorrect. The correct form of the verb in Standard Arabic is ‘tataḥaSSalu:na’.

This suggests that the conflict of registers in the mind of the copy-writer has produced a hybrid, and in this case, a new form.

This advertisement for ‘Head & Shoulders’ shampoo displays features of both AA and MSA that suggest, or reflect, the existence of a hybrid form of language which is certainly not unique to the advertising situation: that of an Educated Spoken Arabic (ESA) . In Mitchell’s view (1986:11) :

“educated Arabic conversation constantly oscillates between written and written-vernacular hybridization within the scope of sentence, phrase, or even word”. “ ESA is not to be seen as one of a series of separate varieties...but rather as created and maintained by the constant interplay of written and vernacular Arabic”.

Therefore, ESA is a variety spoken by educated speakers in the Arab world which shares features and items of both MSA and Colloquial Arabic .

For this reason, El-Hassan considers that the three levels of Arabic namely MSA, ESA and Colloquial Arabic form a continuum. He writes:

“ Modern Standard Arabic (MSA) is the written language of contemporary Literature, journalism, and “spoken prose” . It exists side by side with a great number of regional vernaculars, usually referred to globally as colloquial Arabic. Educated speakers in the Arab world use the variety of Arabic which we ...call Educated Spoken Arabic (ESA), which draws upon both MSA and colloquial Arabic. MSA, ESA and colloquial Arabic constitute a continuum . these varieties of Arabic are neither discrete nor homogeneous : rather they are characterized by gradation and variation.” (1978 :32)

The three varieties of Arabic are not homogeneous in the sense that each has its own features and processes. The use of each variety is mainly determined by factors like the topic, the speaker, the interlocutor and the setting . In addition, the

three varieties of Arabic may vary according to the speaker's background, geographical origins and the function of each variety .

The following summary outlines some of the main patterns and categories identified in the preceding discussion on language levels and code mixing . In general, it was found that in television commercials:

- 1) AA is favoured for dialogues between consumers .
- 2) MSA including MSA phonology and syntax, is preferred for narrative advertisements of a scientific nature.
- 3) AA is often used by voice-overs, mainly for every day consumables or domestic products used in the home, such as washing powders .AA is also favoured in family and domestic situations, particularly in advertisements for children's products.
- 4) MSA (or ESA) often occurs during the course of a commercial, either in a voice-over or as part of a scene involving consumers, to give information about the product.

2.9 Lexical Mixing :

During this study , very little evidence of code mixing at the level of individual lexemes has been found . However, the example below is of some interest. In advertisements delivered in Algerian Arabic, the adverb 'per cent' is usually used in its colloquial form 'belmja' or 'felmja' as in the following commercial for "Head & Shoulders" shampoo:

"Head & Shoulders" lijaʕr ʃba:b mja bel mja bla qifra

(“Head & Shoulders” for beautiful hair, one hundred per cent without dandruff)

However, what is noticed in the data of this study is that the colloquial ‘belmja’ occurs even in advertisements presented only in Standard Arabic such as the one for “Pantene” shampoo:

“Pantene” xams:n filmja mina alħali:b almuḡaddi

zama:lu jaḡruki fi quwwatih

(‘Pantene’, fifty per cent of nutritive milk, the beauty of your hair is in its strength)

A possible explanation for the use of the colloquial adverb ‘ fəlmja’ in an advertisement presented in pure Standard Arabic is that the advertiser , as it was pointed out earlier, wishes to create “the attention value” by the change in the language level. The use of the adverb ‘per cent’ in Algerian Arabic may also be justified to the fact that it follows a number uttered in AA “ xamsi:n” (fifty) . In general, it has been found during this study that numerals are used in AA even in advertisements presented in MSA ^[8].

2.10 Phonological Mixing:

Algerian colloquial Arabic displays a number of phonological differences from Standard Arabic which are sometimes represented in the language of advertising . During this study, it has been noticed that the classical inter-dental / θ/

is replaced by the dental / t / even when the register is only Standard Arabic as in the following examples

(1) “Loya” coffee milk powder

‘Loya’ qahwa ħli:b tala:ta fi: wa:ħid

(‘Loya’ coffee milk ,three in one)

(2) “Lacom” fixed telephone network

“Lacom” , əʃʃabaka lʒadi:da lilha:tif ətta:bit

(“Lacom” , the new fixed telephone network.)

Both examples above are delivered in only MSA . However, the inter-dental / θ/ of the number ‘θala:θa’ (three) in example (1) and that of the word ‘əθθa:bit’ (fixed) in example (2) are replaced by the dental / t / and therefore the words are pronounced ‘tala:ta’ and ‘ətta:bit’.

Moreover, In the language of advertising, the classical inter-dental / / is pronounced /d / even in advertisements delivered in MSA as in the following examples for “ la vache qui rit” cheese and ‘Granka San Francisco’ honey

(1) taʒmaʃ “La vache qui rit” muʔaddijja:t alħali:b alʔasa:sia

(‘ La vache qui rit’ gathers the fundamental nutritions of milk)

(2) ʃasalu ‘Granka San Francisco’ almada:qu rrafi:ʃ wa

lħala:watu lʔaki:da, wa liʔannahu Siħħijjun wa

ladi:d fa hua ʔ ida:ʔun ka:mil

(‘Granka San Francisco’ honey , the nice taste and the certain

sweetness, and because it is healthy and delicious, it is a complete meal).

In the above examples, the classical inter-dental /ð/ is replaced by /d/. The classical pronunciation of the words ‘muḡaddijja’ (nutrition) and ‘almaq:qu’ (taste) underlined above is ‘muḡa ijja’ and ‘almaq a:qu’.

An interesting illustration of the different phonemic and orthographic representations of AA and MSA may be found in an advertisement for ‘Tang’ juice which is presented in AA. The end line and ‘super’ for this advertisement is as follows :

‘Tang’, alʔum daʔimen taʔrif

(Tang, the mother always knows)

What can be noticed in this example is that the commentator pronounces the word for ‘always’ as ‘daiman’ in spite of its MSA orthography in the “super”. The possible reason for this is that the whole advertisement is presented in AA. Moreover, in MSA, this sentence is uncomplete because the verb ‘jaʔrif’ (to know) is a transitive verb which cannot stay alone. In other words, one may ask: what does the mother know?. Therefore, what appears on the screen is a hybrid version which is neither a true syntactic representation of the word in MSA, nor a correct phonemic representation of its AA variant.

2.11 Conclusion

In this chapter, it has been noticed that the advertising copywriters often mix linguistic levels, or codes, and that in many cases one can identify these switches. A specific linguistic code is often chosen either for connotative or referential purposes, or to create a rhyme, for example, which might not have been possible without switching codes.

A lot of studies in the field of code switching have proved that code switching serves a purpose. However, in this study we can take it for granted that code switching does serve a function and focuses more on what that function is. Both MSA and AA in advertisements are used to persuade people and attract as wide an audience as possible, but to realize this, the copywriter selects each variety to fulfil a special function.

Notes to chapter two

[1] voice over : narration by a speaker who is not seen.

[2] El- Hassan (1977:124) who is interested in Educared Spoken Arabic claims that the Classical Arabic features of numerals are sometimes retained .

CHAPTER THREE

Grammatical Aspects of the Language of Advertisements in Algeria

3.1 Introduction

In this chapter, an attempt is made to study the grammar of the language used in television advertisements in Algeria and identify the different kinds of linguistic choices preferred in advertising . The study includes an analysis of the different units of language namely sentence, clause and words .

Leech (1966) makes a distinction between discursive and disjunctive grammar based on the fact that the linguistic units such as clause, phrase and word, which are of dependent nature in discursive grammar, are used independently as minor sentences in disjunctive grammar. Some features of disjunctive grammar are found in the language of advertising in Algeria. Therefore, an attempt is made in this chapter to analyse such features through examples .

As it has been stated above, a great deal of this chapter is devoted to the types of sentences preferred in advertisements among which :are Comparative , superlative, conditional, imperative, nominal and negative sentences . In addition, A part of this chapter examines the choice of words belonging to the classes of adjectives, verbs, adverbs, intensifiers and words of conversational expression which make the advertising message attractive and persuasive.

3.2 Discourse Aspects of Commercial Advertisements

The advertising situation in mass media and television in particular consists of four aspects namely *participants* , *relevant object* , *medium and purpose* . The primary participants of an advertisement are the advertiser as addresser and the consumer as the addressee . Sometimes secondary participants are introduced in between the advertiser and the consumer . The secondary participants may be introduced by the advertiser or may assume the role of the advertiser . The advertiser represents a small group of individuals belonging to a firm or institution while the consumers include millions of people from different cross sections of the population . The relevant object refers to the product advertised in commercial consumer advertisements , the service in commercial prestige advertisements and the moral advocated in non commercial advertisements . The medium used for the advertisements may be magazines , newspapers , radio or television as it is in this study . Writing is involved in magazines and newspapers while scripted speech is involved in radio and television. The purpose is always to sell the product , promote the service , or instruct moral among the consumers .

Of the four aspects of the advertising situation , the kind of the participants involved and the medium chosen are closely related to the choices made of form of address linked to the choice of language

3.2.1 Form of Address:

On the basis of the kinds of participants involved in the advertising situation, a distinction is made between direct and indirect form of address. The direct form of address includes the advertiser as the first person and the consumer as the second person. However, the indirect form of address is marked with the presence of one or more secondary participant. The involvement of a single secondary participant indicates the choice of monologue form and two or more participants indicates the choice of dialogue form within indirect address.

3.2.1.1 Direct Address:

As pointed out above, direct address includes the advertiser and the consumer as participants. In advertising copies involving direct address, the advertiser, i.e., the first person does not usually appear in the form of expression. This is indicated by the absence of first person singular/exclusive plural pronouns in the direct address. However, in certain instances, first person inclusive plural forms of pronouns or its oblique forms may be used to indicate the involvement of both the advertiser and the consumer. The consumer is usually referred to by the use of the second person plural and singular forms of pronouns or the corresponding imperative forms of verbs. The followings are some specimens of advertisements involving direct address. Each one is presented by the same advertiser:

(1) 'Action' chewing-gum advertisement:

chewing-gum “Action” alʔiḥsas alqawij

(‘Action’ chewing-gum , the strong feeling)

ʒadi:d “Action” mada:q annaʕna:ʕ

(new ‘Action’, the mint’s taste)

(2) ‘LG’ television brand:

‘afja:ʔun ma: tataʕadda lwa:qiʕ, tataʕadda lḥawa:s

‘LG’ ḥaja:tun afdal, ‘KLC’ muwazziʕ ḥaʕ ri.

(some things go beyond reality, beyond senses . ‘LG’, a better

life , ‘KLC’ a legal distributor)

(3) ‘OMO’ washing product:

bna:tik daru ga:ʔu ha:ʒel baʕSaḥ wesxu ḥwajedjhum....

xalli:w wla:dkum ʒatʕalmu wxalli:w ‘OMO’ jhanni:kum

matʔaʒa:t

(your daughters prepared a delicious cake but they dirtied their

clothes....let your children learn and let ‘OMO’ cleans the stains)

(4) ‘Enie’ television mark advertisement:

“ibda:ʕ ḥada:ʕa wa mutʕa, nudxilukum ʕa:lam

alʔibdaʃ wa ttiknulu:ʒia lʃa:lia maεa 'flatron'tni:n xemsa
wxamsi:n sentimetr li 'enie'

(Creation, modernity and pleasure. with 'flatron two fifty-five
centimetre of 'enie' we introduce you to the world of inventions
and high technology)

In advertisement (1) and (2), we notice the absence of pronouns .

In advertisement (3) both second person form of pronoun 'ik'(your) in "bna:tik"
and the imperative form of verb ' xalli:w ' (let) are present .

In advertisement (4) , the occurrence of first person inclusive plural form
pronoun in 'nudxilukum' , 'nu' indicates 'we'.

3.2.1.2 Indirect Address:

Indirect address is distinguished from direct address by the inclusion of
secondary participant(s) . Both monologue and dialogue forms are found in this
kind of advertisement .Monologue is represented by the use of first person
singular pronoun or its oblique form or the corresponding pronominal
termination in the verb.

Between monologue and dialogue , dialogue is preferred in Algerian
television advertisements .In some advertisements, direct and indirect forms of
address are found to be mixed as in the following example taken from "**Le chat** "
washing product :

Participant one:

marħba bi:kum fi: maxabir henkel.....tabŝu:ni.....

(Welcome to Henkel laboratories.... Follow me)

Voice over

đama:n alŝawda henkel

(guaranteed quality ,Henkel)

In this advertisement ,the body copy expressed by participant one is presented in a form of indirect address , while the sentence of the advertisement expressed by advertiser two or the ‘voice over’ is in direct address.. Moreover, in this example the occurrence of first person pronominal termination ‘**ni**’ (me) is found in “**tabŝu:ni**” (follow me)

3.3 ‘Disjunctive’ Language

According to Leech(1966):

“disjunctive grammar (or “block language”) comprises minor and non-finite clauses which do not require a ‘finite predicator’ (i.e. a verb) Perhaps the most significant difference between these clauses in disjunctive and discursive language is that in the latter they are dependent, whereas in the former they function independently”. Leech (1966:93)

Single nominal groups of words or single adverbial groups may, according to Leech, be grammatically independent. He adds that **“either of these groups may in turn consist of a single word. In other words, there is no limit to the simplicity of a grammatical unit .”**

The major difference between the English language which Leech describes and the Arabic language is that in the latter the verb is not essential to form a grammatically complete sentence.

Despite this important difference between the two languages, there is no doubt that disjunctive language is also a prominent feature of Arabic in Algerian advertising. The following are examples of such a feature in Algerian advertisements:

(1) **“Prés Plus” shampoo :**

‘Prés Plus’ bimustaxlasat əzzujut almurattiba, faʃr rtab

w mulfit li nnaðar

(Prés Plus’ with soft oil’s extracts, soft and attractive hair)

Sentences like these are not common in discursive Arabic and this sentence could be uttered as follow:

‘Prés Plus’ bimustaxlasatjurziʃ ʃfaʃr rtab.....

(Prés Plus’ softens hair)

(2) **‘Néspré’ milk**

‘Néspré’ , alħali:b alʔamtal lilʃa:ʔila

(‘Néspré’, the best milk for the family)

(3) **‘Zizou’ coffee**

‘Zizou’ sir əlli jfu:zu

(‘Zizou’ the secret of the winners)

Sentences like (2) and (3) in which the first part contains one word, precisely, the name of the product, are so common in the language of advertisements . More examples of disjunctive language will be seen in the section of parallelism and parataxis .

3.4 Comparatives and Superlatives

The use of superlatives is extremely common in advertising language. It aims at emphasizing that the advertised brand, or the product is the best one. The following example is taken from an advertisement for '*Djezzi*' mobile telephone network:

'Djezzi' afdal jabaka lilha:tif ənnaqqa:l fil ʒaza:ʔir

(Djezzi is the best telephone mobile network in Algeria)

Similarly , the following example is taken from '*Fedor*' coffee advertisements

'Fedor' tħa:fað ŋla nakhatha bfaðl aħdaə tiqanija:t əttaħði:r

('Fedor' keeps its good smell thanks to the most modern covering techniques)

Since copywriters are not allowed to claim that their product is of higher quality than another named product, it is not surprising that most comparatives in advertising are unqualified and according to Gully (1996), their use is indeterminate. However, Geis (1982:90)(quoted in Gully,1996:30) maintains that constructions containing the unqualified comparative creates some ambiguity for some advertisements: Consider, for instance, the ambiguity in the following example taken from an advertisement for 'Danone' yoghurt:

“ maʕa ‘Danone’ ʒismuka janfuʔ aḥsan”

(with ‘Danone’ , your body is more active)

Is the body more active when you consume ‘Danone’ yoghurt than when consuming other kinds of yoghurt ?, or is it more active than it is in reality ? Even though the second interpretation seems to be more appropriate, the first one is also possible.

However, in some advertisements, comparatives are qualified to other mentioned but unnamed products as in the following examples

(1) ‘Pampers’ nappies :

‘Pampers’ txalli wli:dak na:jef xi:r mälliku:f loxri:n

(‘Pampers’ let your child dry better than other nappies)

(2) ‘Head & Shoulders’ shampoo :

‘Head & Shoulders’ afdal mina ʃampuna:t alʔuxra

(‘Head&Shoulders’ is better than other shampoos)

3.5 Conditional Clauses

Conditional clauses involving the main conditional particles ‘in’, ‘ida’ and ‘law’(if) are not so common in Algerian advertisements. This contrasts with British advertising where the occurrence of the conditional conjunction “when” (with the sense of whenever) and ‘if’ is not only common but also generally involves a special function (Leech,1966).

Moreover, it is apparently a universal of advertising language that it contains a high number of independent clauses, many of which are imperative clauses. Gully(1996)claims that **“Advertising copywriters prefer to use coordinated clauses rather than dependent , or subordinate, ones.”** In his study of Egyptian advertising language ,Gully (1996:32) presents an example of conditional sentences common in Arabic advertising:

“zarrib wa ktajif” (try and discover)

This example includes a conditional underlying meaning, that is, “if you try (a particular product) you will discover a unique taste, for instance) .

Similarly, the following example taken from ‘Mobilis’ telephone network advertisement in Algeria includes a conditional meaning:

“takallam wa rbaḥ” (speak and win)

This advertisement advocates that if you use ‘mobilis’ mobile telephone network you will win a prize.

The use of the conditional particle ‘ida’ (if) in Algerian advertisements is generally limited to those which propose some offers after buying the product : the following example is taken from an advertisement of Peugeot cars :

‘Peugeot’ wa SAA^[2] tuhdi lakum sana bita?mi:n ja:mil
ida ftaraitum sajja :ra zadi :da qabla waḥad watlati:n di:samber

(‘Peugeot’ and SAA offer you one year of total assurance if you buy a new car before the 31st of December)

By using conditional clauses in advertising, the advertiser emphasises the importance of using a certain product and then persuade the consumer to buy like in the following example taken from ‘*Danone*’ yoghurt advertisement :

in lam jastafi:d alʒism mina lmawa:d əddaru:ria qabl

sit sni:n , fa ʔinnahu lan jastafi:da minha min baʕd

(if the body does not benefit from nutritive elements before six years(the child’s age) ,it will not benefit from them after)

In this advertisement, the advertiser emphasises that ‘Danone’, as a nutritive product, is very important for the first six years of a child’s growth and if you don’t give him ‘Danone’ during this period, your child will never benefice from nutritive elements .

3.6 Imperative Sentences

The occurrence of verbal sentences using imperative form of verbs is quite prevalent in Algerian advertising language. The use of imperatives is closely related to the function of getting action from the consumers .

Two forms of imperatives namely singular and plural are found to be used. The use of imperative singular is found to be more used in indirect form of address, it occurs in dialogues, between intimate persons . However, imperative plural is used to address the consumers and then, it is more found in direct form

of address. Many examples of imperative form are found in this study , here are some:

a) Singular

(1) ‘Djezzi’ mobile advertisement

ʃad , aħkam (taste , hold)

(2) ‘Cerelac’ baby flour

aʃti:h ‘Cerelac’ ʃalli lma

(Give him ‘Cerelac’ boil water)

(3) ‘Nedjma’ mobile:

ibʃaθ arrasaʔil almuSawwara ... (Send visual messages)

(4) ‘Fruix’ yoghurt :

aʃti :ni ‘Fruix’ (give me ‘Fruix’)

d) Plural :

(1) ‘Allo’ mobile connecting card :

“iħtanimu lfuSa” (take the oppprtunity)

(2) ‘Nedjma’ mobile connecting card

istafi:du b ʔaħsan siħr (take advantage)

(3) ‘Fedor’ coffee powder

‘Fedor’ duqu ssir falqahwa (‘Fedor’ , taste the secret in coffee)

(4) ‘Danone’ yoghurt

ʃufu nnati:ʒa (look at the results)

(5) ‘Peugeot’ cars

taʒannabu lʔaxʔa:r (avoid dangers)

3.7 Nominal Sentences:

A nominal sentence is a sentence which starts with a part of speech other than the verb. Such a type of sentence is widely used in advertisements. In the following advertisements, copywriters choose mainly nominal sentences to present their products.

(1) 'ENIEM' Air conditioner :

klimatize:r 'ENIEM'	intiʔa: fun	ʔabi:ʔi
Air conditioner 'ENIEM'	Freshness	natural
fi: ʒawwin	ha:diʔ wa	ra: ha mutlaqa.
In atmosphere	calm and	comfort complete
mukajjifa:t alhawa:ʔ 'ENIEM'	muqtaSida	litta:qa wa
Air conditioners 'ENIEM'	economical	for energy and
muta:biqa	limaqa:ji:s	alʒawda wa lʔama:n
concordant	to measures	high quality and security.
maʔa 'ENIEM',	taħla	alʔajja:m
with 'ENIEM'	become sweet	days

('ENIEM' Air conditioner provides natural freshness in a calm atmosphere and complete comfort: 'ENIEM' air conditioners economize energy and are

concordant with the measures of security and high quality. With 'ENIEM', days become better)

(2) 'Mingro' Milk:

alḥali:b alʒadi:d "Mingro" likulli lʃa:ʔila, kul fawa:ʔid

alḥli:b wa sari:ʃ attahdi:r. "Mingro" alḥali:b alʔamtal lilʃa:ʔila

(The new "Mingro" milk for all the family, all milk's profit and quick preparation. "Mingro", the ideal milk for the family)

In both examples stated above, nominal sentences are predominate. The copywriter prefers to use nominal sentences in order to use more adjectives and therefore to have a successful advertisement.

3.8 Interrogative Sentences:

All the three kinds of question forms namely information question, Yes/No question and tag question are found to be used in advertisements. However, they are not oriented towards eliciting responses from the addressee or the consumers. They are used to stimulate the interest of the customers towards the advertised product. The answer of the question is provided in the advertisement itself. Consider the following examples :

a) Information question:

(1) "Head & Sshoulders" shampoo:

had alʔafxa:S jʃa:ni:w min alqefra, ʒafa:f whakka fi:

ʒaldat ərraʔs, wafnu hua lḥal ?

(These persons suffer from dandruff, dryness and scratch on their head skin,

what is the solution?)

The solution is the subject of the advertisements, that is, using "head & Shoulders" shampoo.

(2) "Colgate" tooth - paste:

ma:hua ssir ba:ʃ tku:n asna:nik qwijja ?

(what is the secret to have strong teeth ?)

The secret is to clean them using "Colgate" tooth-paste.

(b) Yes/No question:

Example:

"Head & *Shoulders" shampoo:

alqefra, mufkil mħajrak ?

(Is dandruff an embarrassing problem for you ?)

If yes, use "head & Shoulders" shampoo.

The question in this advertisement serves the purpose of an imperative to persuade the audience to buy the product.

c) Tag Question:

Example: ***"Mobilis" mobile card .***

rajħi:n qri:b nwalli:w xams mla:jen muftarik wla:zem

naħtaflu bi:ha. wla lla ? Samir

(we are nearly to become five million participants and we have to celebrate this, haven't we? Samir.

The tag question wla lla?(haven't we?) serves as an emphasis.

3.9 Adjective Clauses:

Adjective clauses are widely used in advertisements. They make the advertisements very attractive and they are helpful in drawing the attention of the consumers and persuading them to buy the product.

Examples:

(1) "Néspré" Milk

"Néspré", hali:b Sihhi wa ladi:d

("Néspré", a delicious and healthy milk)

(2) "ISIS" washing powder

"ISIS" aktar faṣṣa:lia, aktar iqtisa:d

"ISIS" is more effective and more economical (than other washing products)

3.10 Tenses in Advertisements:

Among three tenses, its has been noticed that the preference for the present form in the sense that it implies a universal timeliness is more frequent in advertisements than the past form, which is usually used to connect a past event with its present or future consequences. However, the future tense is rarely used in advertisements . The following are examples of the tenses used in advertisements:

a) Present tense:

(1) "Force Express" washing liquid :

"Force Express" juzi:lu lṭawsa:x wa dduhu:n min ṭa:la:t

əṭṭ:abx, junaḏḏifu aida:n alṭardijja:t wa lṭudra:n

("Force Expresse" clears dirt and greases away from dishes and washing machines, it also cleans the floors and walls)

(2) " La vache qui rit" cheese:

taʒmaʃ "La vache qui rit" muʁaddijja:t al ħali:b alʔasa:sia da:xil kul
qi:tʃa taɖman numuw ʒajjid li ʔawla:dikum

("La vache qui rit" gathers inside of each piece, milk's fundamental nutrients which guarantees a good growth for your children).

In example (1), the verbs 'juzi:lu' (clears) and 'junaððifu' (cleans) are both used in the present tense. Similarly, in example (2), the verbs ' taʒmaʃ' (gathers) and 'taɖman' (guarantees) are also used in the present form. The advertisers use the present tense in order to show the unrestrictive time of the actions.

b) Past tense :

Examples:

(1)"Guallina Blanca" soup powder :

"Guallina Blanca" dabrat ʃli:na

("Gualina Blanca" found the solution)

(2)"Bref" bleaching liquid :

qbal ki kunt nestaʃmal mija:h ʒavi:l alʃa:dia ba:f

before , I was using water bleaching normal to

nuʁsal laħwa:jidʒ, labju:ɖia ma kanetʃ mita:lia. la:kin

clean clothes whiteness was not ideal . But ,

alju:m ka:jən maʔ ʒavi:l "Bref" əʒd:d, bifadl tarkibtu

today , there is water bleaching " Bref" new due composition

assa:fiə binisbat tesʎa wtaʎi:n filmija, 'Bref' jaqdi:
 pure per cent ninety nine 'Bref' 'destroys
 tama:man ʎala lʒarati:m w jaʎti:na bju:ɗia
 totally all microbes and gives whiteness
 xa:rqa lilʎa:da
 extraordinary

"Bref" waffarli ənɔ̃a:fa lli kunt nħawwes ʎli:ha

'Bref' provided cleanliness that was looking for

(Before when I was using normal 'Bref' bleaching liquid to clean clothes , whiteness was not ideal . But, today, there is new 'Bref' bleaching water . Due to its 99% pure composition, 'Bref' destroys all microbes and gives an extraordinary whiteness, 'Bref' provided cleanliness I was looking for .)

In example (1), the past tense is used to emphasize the reliability of the product. The past event is closely related to the present and future ones . In other words , the advertiser wants to say that after founding the solution ("Guallina blanca" soup powder) you (the audience) will never have a problem in preparing meal .

In example (2) , both tenses are used : the past and the present .

In order to persuade the audience to buy the new product , the advertiser emphasizes the great effectiveness of this product by comparing the past and the present results . According to the advertiser , now , after the discovery of the new "Bref" bleaching liquid , results are better than before.

3.11 Passive Form

The passive voice is rarely used in advertisements because it gives the audience an indirect and unnatural feeling .

Example: *'Bellat' sausage*

marga:z 'Bellat' juba:ʕu lada kul maħalla:t almawa:d
alʕida:ʕia

('Bellat' sausage is bought in all alimentary shops)

3.12 Negative Forms

The negative forms corresponding to the different forms of verbs discussed above are used in advertisements .The advertiser uses different kinds of negatives in order to have an effective impression upon the consumers about the positive effective or quality of the product or service advertised . That is, the negative form of expression contributes in creating conviction among the consumers.

1) Nominal negative: Example: *'France lait' milk*

innahu 'France lait' wa lajsa bilħali:b alʕa:di

(It is 'France lait' and not a normal milk)

The advertiser tries to persuade consumers of the good quality of the product . He emphasizes that ' France lait' is a special milk by using the negative form.

2) Existential negative: Example: *'ISIS perfect' washing powder*

makajen ħatta maʕhu:q jaqdar ʕli:ha bassaħ 'ISIS perfect'
jaqdar.

(there is no powder which can clean them (the stains) but 'ISIS perfect can)

The advertiser, in this example, announces that no powder can clean the stains but then, he says that there exists a powder which has this quality ('ISIS perfect') and along the advertisement he explains the effectiveness of this product.

3) **Imperative negative** : Example: '*Mio bébé*' nappies

matatqallaq f ja ssi ħasa:n wma txammamf ʕla ssu:ma ..

(Don' t worry Mr.Hassan and don't care about the price ...)

The advertiser, then, explains the effectiveness of 'Mio bébé' nappies and proposes a good price.

4) **Past negative**

Example : '*Bref*' bleaching liquid

qbal kikunt nestaʕmal mija:h ʒavil:l ba:f nuʕsal

laħwa:ʒidʒ, labju:ɗia ma kanetf mitalia, la:kin aljuim

ka:ʒən maʔ ʒavi:l "Bref" əʒd:d

(Before , when we were using normal bleaching liquid to clean clothes , whiteness was not ideal .But , today , there is the new "Bref" bleaching liquid.)

The negative form, in this example, is used in the past tense in order to give a negative impression of the products used in the past and then the advertiser presents his new product ('Bref' bleaching liquid) which, according to him, has positive results.

5) **Habitual Negative**

Example: '*SOS*' rice

alʔurz alʒadi:d 'SOS' la: jal Saqu abadan

(the new ‘SOS’ rice never sticks)

3.13 Cohesion Between Sentences

Cohesion between sentences in advertisements is established by using pronouns and sentence connectors

3.13.1 Pronouns :

Pronouns of different kinds of reference , deictic (referring to the picture), cataphoric (referring to the following noun) and anaphoric (referring to the preceding noun), are used in advertisements.

a) Deictic pronoun:

Example: (1) ‘*Bio Activia*’ yoghurt

had ənsa ʃandhum ga:ʃ mafa:kil haɖmia

(All these women have digestive problems)

The women who are referred to in this example are shown in the picture.

(2) ‘ Head& Shoulders’

had alʔafxa: jʃa:ni:w malqefra

(These persons suffer from dandruff)

The pronoun ‘had’ (these) in these two examples, refer to the women and men in the pictures

b) Cataphoric reference:

Example: (1) ‘*Le chats*’ washing powder

... had alfaʃʃa:lia mawʒu:da f ‘Le chat’ power pearls lal mafi:na

w lal jad

(this effectiveness is found in both ; ‘Le chat’ power pearls for washing machine and that of hand washing)

In this example, the pronoun **'had'** (**this**) refers to the following noun 'alfaṣṣa:lia' (effectiveness).

(2) **'Danone' yoghurt:**

rajaḥ nḥaddatkum ṣla ṣida:ʔ daru:ri wa **hua** 'Danone'

(I am going to talk about an important food **which** is 'Danone')

Similarly, in this example, the pronoun **'hua'** (**which**) refers to the following noun 'Danone'

c) Anaphoric reference

Example: (1) **'Granca San Francisco' honey**

Ṡasalu " Granca San Francisco' al mada:qu ərɾafi:Ṡ wa

lhala:watu lʔaki:da wa liʔannahu Siḥḥijjun wa ladi:d

fa **hua** ṣida:ʔun ka:mil

(' Granca San Francisco' honey is the high taste and the certain sweet , and because it is healthy and delicious, it is a balanced food)

In this example, the pronoun **'hua'** (it) refers to the preceding noun (" Granca San Francisco').

(2) **'Hunday' truck**

Hassan hua fellaḥ , ḡḥa:l man Ṡa:m w hua jexdam alʔarḍ dja:lu

(Hassan he is an agriculturist , he has worked in his land for a long time)

Similarly, in this example, the pronoun **'hua'** (he) refers to the preceding noun "Hassan".

3.13.2 Sentence Connectors:

The most frequently used sentence connectors in advertisements are (both Colloquial and Standard forms of words are given) : baSSah/ lakin (but), li?anna / fla xatar (because), ziada fla / bil?idafa ila (in addition to), ‘whakda’ (and like this), ‘mfa / maf’a’ (with), ‘ bifadl’ (due to)

a) ‘ baSSah/ la:kin’ (but):

Example (1) : ‘*Bref*’ *bleaching liquid*

qbal kikunt nesta?mal mija:h ?avi:l ba:f nu?sal
lahwa:jid?, labju:dia ma kanetf mitalia, **la:kin** aljuim
ka:jən ma? ?avi:l "Bref" ə?d:d

(Before , we were using normal bleaching liquid to clean clothes ,
whiteness was not ideal .But , today , there is the new "Bref" bleaching
liquid.)

Example (2) : ‘*ISIS perfect*’ *washing powder*

ħabbi:tu tatxalSu man ga:f had attafa:t makajen ħatta
ma?hu:q jaqdar ?li:ha **baSSah** ‘ISIS perfect’ jaqdar
(Do you want to clean all these stains?, no powder can clean them
but ‘ISIS perfect’ Can)

Example (3) : ‘*OMO*’ *washing powder*

bna:tik da:ru ga:tu ha:jel **baSSah** wesxu ħwajed?hum bazza:f
(your daughters made delicious cake but they dirtied their clothes)

b) ‘li?anna / fla xa:tar’ (because)

Examples: ‘ (1) *Pantene*’ *shampoo*

ħabbi:ti taʃʃarfi waʃla:ʃ maza:lni nastaʃmal ʃampwa:n

‘Pantene’? **liʔannahu** jaħtawi ʃla xamsi:n felmia mina

lħali:b almuʔaddi

(Do you want to know why I am still using ‘Pantene’ shampoo ?

Because it contains fifty per cent of nutritive milk.)

(2) ‘La vache qui rit’ cheese

liʔannu ma ʃlabalakʃ wa:ʃ mustaqbal awla:dak , taʒmaʃ

‘La vache qui rit’ muʔaddija:t alħali:b alʔasa:sia ...

Because you are not aware of your children’s future, ‘la vache qui rit’

gathers milk’s fundamental nutrients ...)

c) ‘ziada ʃla / bilʔiða:fa ila’ (in addition to)

Examples: **(1) ‘Bonal’ coffee**

ziada ʃla lbanna , ‘Bonal’ iqtisa:dia ta:ʃ əʃʃaħ

(In addition to its delicious taste, ‘Bonal’ is really economic)

(2) ‘Soummam cremeux’ yoghurt

ziada ʃla lħli:b əlli fi:h , fi:h əllub ta:ʃ tʃi:na w ʃasi:r alqa:ras

(In addition to milk , it (‘soummam cremeux’ yoghurt) contains orange’s pulps and lemon’s juice)

In the same example, the advertiser adds :

ziada ʃla tta:qa lli ja ʃti:na ‘cremeux’ fi:h lbanna

(In addition to energy , ‘cremeux’ is delicious)

d) ‘whakða’ (and like this)

Examples: **(1) ‘Tang’ juice :**

‘Tang’ mʃammar belvitami:n a , alvtami:n c, wal ħli:b

whakda anti ta:ni tku:ni farha:na

(‘Tang’ is full of vitamin a , vitamin c and milk and like this you

(mother) will be happy)

(2) ‘Cerelac’ baby flour:

After explaining how to prepare ‘Cerelac’ baby flour and explaining its advantages, the advertiser says:

whakda taddamni lawli:dak Saħħ w banna jeffa Ŧli:ha

(and like this, you guarantee a good health and a delicious taste to your son that he never forgets)

(2) ‘Sunsilk’ shampoo:

ƶampuan ‘Sunsilk’ əzdi:d jvaddi w jqawwi ƶaƶrak

whakda ƶaƶrak jəstarzaŦ kul ħajawijtu

(the new ‘Sunsilk’ shampoo made of olive oil and cyramids makes Your hair stronger and like this your hair becomes vital)

e) ‘mfa / mafa’ (with)

The conjunction ‘with’ is frequently used in advertisements to mean ‘ by using’ and it is generally used at the end of the advertisement in the slogan.

Examples: **(1) ‘Danone’ yoghurt:**

mfa ‘Danone’ ibtasim wa rbaħ

(with ‘Danone’ smile and win)

(2) ‘SUMSUNG’ television brand

mafa tilifiziu:n ‘SUMSANG’ xaja:luka lajsa bibaŦi:d

(with ‘SUMSUNG’ television, your imagination is not far)

(3) *'Bio Activia' yoghurt:*

maʕa 'Bio Activia' rajhat almaʕidda diali

(with 'Bio Activia' my stomach is better)

f) **' bifadl'** (due to)

Examples: (1) *'Bref' bleaching liquid:*

...aljuim ka:jən maʔ ʔavi:l "Bref" əʔd:d, **bifadl** tarkibtu

aSSa:fiā binisbat tesʕa wtasʕi:n filmija, 'Bref' jaqdi: tama:man

ʕala lʔarati:m

(... today , there is the new "Bref" bleaching liquid . Due to its 99% of pure composition , 'Bref 'destroys all microbes and gives us an extraordinary whiteness .'Bref' provided me with the cleanliness I was looking for)

(2) *“Head& Shoulders” shampoo*

bifadl tarki:batihi alʕania bil mawa:d almurattiba tatħaSSlu ʕla jaʕr ʔba:b wratb mja bel mja bla qi ʔra.

(due to its rich formulation of softening substances , you get beautiful hair one hundred per cent without dandruff)

(3) *'Fedor' coffee powder*

'Fedor' tħa:fað ʕla nakhatha **bifadl** aħdat tiqaniat attaxli:f

('Fedor' keeps its flavour due to the most modern covering techniques)

3.14 Parataxis :

Parataxis refers to a sequence of clauses placed in opposition without any cohesive element as in the following examples :

(1) *'Djezzi' mobile telephone network*

qulli , ʃandak almobail ?

(tell me, do you have a mobile (a telephone mobile) ?)

(2) *'Head & Shoulders' shampoo*

'Head & Shoulders' almunʃij binnaʃna:ʃ atʃabi:ʃi , ʔiħsa:s

munʃij w ʃaʃr mja bel mja bla qeʃra

(The fresh "Head & shoulders" made of natural mint , a fresh feeling and a hair one hundred per cent without dandruff.)

(3) *"La vache qui rit" cheese*

"La vache qui rit" , aʃdal intila :qa libina :ʔi ħaja :tiħim

("La vache qui rit" , the best departure to build their life)

(4) *"Zizou" coffee powder*

"Zizou" sir alli jfu:zu

("Zizou" , the secret of those who win)

Sentences like (2), (3), (4), in which the first clause contains only the name of the product, are so common in advertisements . In discursive language, such a type of sentences are not used. This kind of parataxis can be considered as a feature of disjunctive grammar explained before (section 3.3) .

3.15 Single words

Recent studies in advertisements suggest that advertisers usually use a technique which favours a more emotive and less directive approach to promote a product , mainly focusing on the building of brand image. As a result, emotive words, most of which are pleasant adjectives and verbs, are widely used.

3.15.1- Adjectives :

Adjectives help to build a pleasant picture in readers' minds and manage to create a belief in the potential consumer. In other words, the consumer realises that if he buys this product, he will have a better life, for example .

Adjectives related to quality , quantity and distribution are found in the language of advertising and they are exemplified below:

3.15.1.1 Quality

'ʃba:b' (beautiful)

Example : *"Head & Shoulders shampoo:*

ʃaʃr ʃba:b

hair beautiful (beautiful hair)

'ʒdi:d' (new)

Example: *'Bref' bleaching liquid*

...kain 'Bref' ʒdi:d

There is 'Bref' new (there is the new 'Bref')

'ʁanij' (rich)

Example : *'Cerelac' baby milk*

‘Cerelac’ ɣaniɟ bilvitamina:t

‘Cerelac’ rich vitamins (‘Cerelac’ is rich of vitamins)

‘qawij’ (strong)

Example: ‘*Colgate*’ *tooth paste*

asna:nun qawijja

teeth strong (strong teeth)

‘Siħħi’ (healthy)

Example: ‘*Nespré*’ *baby milk*

‘Néspré’ ħali:b Siħħi

‘Néspré’ milk healthy (‘Néspré’ is a healthy milk)

‘ladi:d’ (delicious)

Example: ‘*Néspré*’ *baby milk*

‘Néspré’ ħali:b Siħħi wa ladi:d

‘Néspré’ milk healthy and delicious (‘Néspré’ is a healthy and delicious milk)

‘ta:mma’ (complete)

Example: ‘*Le chat*’ *washing powder*

‘Le chat power pearls’ naða:fa ta:mma ...

‘Le chat power pearls’ cleanliness complete

(‘le chat power pearls’ is a complete cleanliness)

‘rɪab’ (soft)

Example: ‘*Head & Shoulders*’ *shampoo*

ʃaʃr ʃba:b w mulfit li nnaðar

hair soft and attractive (soft and attractive hair)

‘afḍal mina’ (better than)

Example: *‘Head & Shoulders’ shampoo*

‘Head & Shoulders’ afḍal mina ḥḥampu:na:t alʔuxra

(‘Head & Shoulders’ is better than other shampoos)

‘afḍal’ (the best)

Example : *‘Djezzi’ mobile telephone network*

‘Djezzi’ afḍal ʃabaka lilha:tif annaqqa:l fi lʒaza:ʔir

(‘Djezzi’ is the best mobile telephone network in Algeria)

‘alʔamtal’ (ideal)

Example : *‘Mingro’ milk*

‘Mingro’ alḥali:b alʔamtal lilʃaʔila

‘Mingro’ milk the ideal for family

(‘Mingro’ is the ideal milk for the family)

‘naḏi:f’ (a) (clean)

Example: *‘SOS’ rice*

kullu ḥabbatin min ḥabba:ti ʔrruz ‘SOS’ bajḍa:ʔ wa naḏi:fa

Each bean of beans rice ‘SOS’ white and clean

(Each bean of ‘SOS’ rice is white and clean)

ḥaḳi:qi (a) (real)

Example: ‘ENIE’ television sets

Su:ra ḥaḳi:qia tubhir aʃjunakum

image real fascinates your eyes

(a real image which fascinates your eyes)

‘haila’ (formidable)

Example: ‘*Zizou*’ *coffee powder*

su:ma haila

price formidable (a formidable price)

‘ʕa:lia’ (high)

Example: ‘*Cristor*’ *television sets*

ʒawda ʕa:lia

quality high (high quality)

3.15.1.2 Quantity

‘mʕammar’ (full)

Example: ‘*Amila*’ *juice*

mʕammar bel vitamina:t

(full of vitamins)

3.15.1.3 Distributive

‘kullu’ (each)

Example : ‘*SOS*’ *rice*

kullu ḥabbatin min ḥabba:ti rruz ‘SOS’ baida:? ...

(Each bean of ‘SOS rice is white ...)

3.15.1.4 Adjectival Compounds

The adjectival compound or what Gully (1996:03) calls the “ *ida:fa ʕair ḥaқи:qijja*” (the unreal (or adjectival) *ida:fa*) is very common in Algerian

advertisements, often emphasizing the “quickness” of a product such as “ sari:ʕ əttaħdi:r” (quick to prepare) (in the advertisement for ‘Mingro’ milk) or the “ease” of something such as “ sahl əttaħdi:r” (easy to prepare) (in the advertisement for ‘cerelac’ baby flour) . According to Dyer (1982) (quoted in Gully, 1996:03), adjectival compounds “ give uniqueness, vigour and impact to the advertising message”.

3.15.2- Intensifiers

Intensifiers are used to modify adjectives .

‘bazza:f’ (too/ very)

Example: ‘Soummam’ yoghurt

‘Soummam’ bni:n bazza:f

(‘Soummam’ is very delicious)

The intensifier ‘bazza:f’,in this example, modifies the adjective ‘bni:n’ (delicious)

3.15.3 Verbs

It has been noticed in the data of this study that verbs are not as widely used as nouns and adjectives in advertising. The verbs used are simple. They can win the consumers by their exact, effective expression and a kind of closeness. The followings are some of the most common verbs found in the advertising language :

‘juzi:lu’ (clears)

Example : *‘Protex’ soap*

əSSa:bu:n əlladi: juzi:lu tesʕa w tasʕi:n bel mja mina lbikti:ria

(the soap that clears ninety nine per cent of bacteria)

‘duqu’ (taste)

Example: ‘*Fedor*’ *coffee powder*

‘Fedor’ duqu əsser fal qahwa

(‘Fedor’ , taste the secret in coffee)

‘iktafifu’ (discover)

Example : ‘Fanta’ lemonade

iktafifu almada:q alʒadi:d li ‘Fanta’ burtuqa:l

(discover the new taste of ‘Fanta’ oranges)

‘juʃti’ (gives)

Example : ‘*Colgate*’ *tooth paste* ’

‘Colgate triple action’ juʃti kum aqSa ħima:ja dīd attasawwus

(‘Colgate triple action’ gives you the maximum protection against caries)

The verb ‘juʃti’ (gives) is generally used in advertisements to expresse the positive results of a product .

‘taħmi’ (protects)

Example: ‘*Mio bébé*’ *nappies*

‘Mio bébé’ taħmi marruʔu:ba

(‘Mio bébé’ protects from wetness)

‘atmatʃu’ (enjoy)

Example : ‘*Vita Jus*’ *juice*

atmatʃu bal banna

(enjoy the delicious taste)

‘junaððifu’ (cleans)

Example: *‘Force Express’ washing liquid*

junaððifu ajðan alʔardijja:t wa lzudra:n

(it also clears floors and walls)

‘fufu’ (look)

Example: *‘ISIS’ washing powder*

fufu mʃaja ...

(look with me)

‘nuhdi’ (offer)

Example : *‘Danone’ yoghurt*

...walju:m nuhdi lkum ‘Danone’ almuʃattar alʒdi:d

(... and today we offer you the new aromatic ‘Danone’)

‘zarbu’ (try)

Example: *‘Fruix’ yoghurt*

antu:ma ta:ni zarbu addauq alʒadi:d ta:ʃ ‘Fruix’

(you too, try the new taste of ‘Fruix’)

3.15.4 Adverbs

‘alju:m’ (today)

Example : *‘Bref’ bleaching liquid*

la:kin alju:m kajan ma:? ʒavi:l ‘Bref’ ʒdi:d

(but, today there is the new ‘Bref’ bleaching liquid)

‘daiman’ (always)

Example : (1) *‘Tang’ juice*

alʔum daiman taʃraf (the mother always knows)

(2) *‘Fridor’ oil*

'Fridor' daiman ṡandha alḥal ('Fridor' has always the solution)

'never' (abadan)

Example : **'SOS' rice**

alʔurz alʒadi:d 'SOS' la: jalSaqu ʔabadan

(the new 'SOS' rice never sticks)

'lʔa:n' (now)

Example: 'OMO' washing powder

wa lʔa:n safi ta:ʔ 'OMO' b xamsa w xamsi:n dina:r faqat

(and now a paquet of 'OMO' costs only fifty five dinars)

'faqat' (only)

The adverbial 'faqat' (only) is widely used in advertisement . it is usually connected with price to indicate the good price of a product as in the previous example for **'OMO' washing powder:**

xamsa w xamsi:n dina:r faqat (only fifty five dinars)

'Pampers' nappies :

'Pampers' bamja watmani:n dina:r faqat

('Pampers' costs only one hundred and eighty dinnars)

3.15.5 Words of Conversational significance

3.15.5.1 Attention drawing words:

Example: **'ISIS' perfect washing powder**

fufu mʔaja alfarq wa:ḏaḥ

(look with me , the difference is clear)

The advertiser uses the word 'jufu' (look) to attract consumers' attention .

3.15.5.2 Expression of surprise

Example: *'Bellat' sausage*

Oh, jemma ! had almargez ʒdi:d

(Oh,mum ! this sausage is new)

The use of 'Oh' , in this example expresses surprise.

3.15.5.3 Expression of approval

This kind of words is usually used in dialogue form of address as in the following examples:

(1) *'Bellat' sausage*

The child : Oh, jemma ! had almargaz ʒdi:d

The mother : Sahh, hada margaz ʒdi:d

(2) *'Soummam' yoghurt*

In this example, a doctor is explaining the effectiveness of 'Soummam' yoghurt for digestive problems and then a consumer, who has tried this yoghurt, shows her agreement with the doctor by saying:

Sahh, malli baddi:t na:kul 'soummam' walli:t

nħass ru:ħi xi:r

(effectively, since I started eating 'Soummam' I have felt better.)

3.15.5.4 Expression of appreciation

Example: *'Danone' yoghurt*

əmm, ʃhɑ:l bni:n 'Danone'!

(m m , how delicious is 'Danone'!)

The word 'əmm' in this example indicates the child's appreciation for 'Danone' yoghurt .

3.16 Conclusion

It can be seen from the above that the structure is skillfully chosen in the language of advertising . The advertiser uses words and expressions that make the message attractive and persuasive .

Nominal sentences and adjective clauses are widely used in advertisements . Interrogative and imperative sentences are also common . However, it has been noticed that the functions in the language of advertising are not always the same as those in discursive language . In advertisements, the question, for example, does not always need a direct answer.

The passive voice is generally avoided in the language of advertising because it gives the consumer an indirect feeling. The present tense prevails in advertisements to suggest timelessness .

The last part of this chapter is devoted to the use of single words including adjectives, intensifiers, verbs and adverbs. It has been seen that emotive and impressive adjectives and verbs are adopted in advertisements to arouse the listeners interest and imprint the message in their memory.

Notes to chapter three

[1] SAA (Société Algérienne d Assurances) (Algerian Insurance Company)

CHAPTER FOUR

PROSODY AND FIGURES OF SPEECH

IN ADVERTISEMENTS

4.1 Introduction

Prosody represents the versification of a statement where figures of speech refer to the deviant and forceful forms of expression . In advertisements, both prosody and figures of speech are used in order to attract the attention of the consumers and help to imprint the message in their memory .

In this chapter, an attempt is made at examining the different aspects of prosody and figures of speech used in the Algerian Television advertisements. The chapter includes two main sections . the first one is devoted to aspects of prosody including alliteration, parallelism, rhyme and rhythm. However, the second section deals with the figures of speech commonly found in the language of advertising . The figures in question are: simile, metaphor, personification, pun, hyperbole, litotes, oxymoron, interrogation, exclamation, climax, reduplication and repetition .

4 -2 Prosody

Prosody refers to the versification of a statement . It is used to attract the attention of the consumers and help to imprint the message in their memory. It also serves to indirectly establish symbolic connections between the product and the consumers' ideals and emotive urges. The different aspects of prosody found in Algerian advertisements are going to be explained and exemplified in this chapter .

4-2-1 Parallelism:

Parallelism is “**a sequence of identical or strikingly similar elements in speaking or writing**” (Crystal,1999:250). This linguistic device called by Leech ‘*formal schemes*’ (1966 :190) appears to be a characteristic of Arabic advertising. The main effect of this device would seem to be a reinforcement of the qualities of a product in an almost mnemonic fashion through a repetition of linguistic patterns. Parallelism may also help the editor to produce a rhyming prose in order to attract the consumer's attention.

There are many examples of parallelism in Algerian television commercials. The following example is taken from the advertisement for ‘Sunsilk’ shampoo:

li ffaʕr ədduhni (for oily hair)

li ffaʕr alʒa:f (for dry hair)

li ffaʕr əlʕa:di (for normal hair)

Parallelism may take a number of forms . Consider, for example, the following example taken from an advertisement, for “Djezzi” mobile telephone network:

dza:jir hadia ʔa:lia (Algiers, an expensive present)

netmenna nʔi:ʃu ʔi: ʃa ha:nia (I hope we live a peaceful life)

“Djezzi” fesma:ha ɖawjia (“Djezzi” lightens her sky)

The placing of the three adjectives in succession with similar forms (ʔa:lia, ha:nia and ɖawjia) , is important for the continuity of rhythm and rhyme.

Moreover, what can be appreciated from listening to the voice over is the rhythmic effect created with the precise staccato reading for each line.

4-2-2- Alliteration:

Alliteration is the repetition of the same sound (letters or syllables) most frequently found at the beginning of words but may occur throughout a sentence. In fact, Alliteration is not so common in the Algerian advertising language. Few aspects of alliteration are found in the corpus of this study, a disappointingly low number compared to English advertising where alliteration is a common device (Gully,1996:29). The following are examples of alliteration in Algerian advertisements:

(1) *'Enie' television sets:*

diqqatun fi Sauti wa Su:ra (exactness in sound and picture)

The alliteration here is created by the initial / S / sound of the words 'Sauti' and 'Su:ra'.

'Sim' couscous :

'Sim' mi:ra:t w maha:rat ʒda :dna wa ħka :jat alkuscus alʔaSi :l
('Sim', our grand fathers' heritage and cleverness, and the story of the original couscous)

Alliteration in this example occurs between the two successive syllables / mi:ra:t/ (heritage) and / maha:rat/ (cleverness) . The initial consonant /m/ is repeated in the two words . In the same example, another alliteration aspect of the initial sound /a/ occurs between / alkuscus/ (couscous) and / alʔaSi :l/ (heritage) . /a/ is a definite article in the Arabic language which generally precedes nouns and adjectives . Therefore, such a kind of alliteration is common in the language of advertising since , as it has been seen before, nouns and adjectives are so used in advertisements.

4-2-3 Rhyme and Rhythm

Rhyme is related to the use of a correspondence of syllables at the end of words or lines eg : still/ fill – more / bore whereas rhythm is “ **the perceived regularity of prominent units in speech**” (Crystal,1999:290) . When we speak about rhyme and rhythm in Arabic advertising, two possible associations

immediately come to mind . First, the rhyming effect in many advertisements is created by a combination of long vowels plus consonant at the end of each line, or each half of a two part slogan. One of many such examples can be seen in the following advertisement of *'Fedor'* coffee used in an advertisement presented as a song:

“ qahwat ‘Fedor’ manəstaʎna:ʃ ʎli:kalmi:da mataħla:ʃ
illa bi:k”

(‘Fedor’ coffee we cannot get rid of you ...the table does not look nice without you)

One particular interest here is not just the rhyme created by the long vowel /i/ plus /k/ in the final syllables of *‘ʎli:k’* and *‘bi:k’*, but also the assonance^[1] occasioned by the morphological symmetry of the prepositions .

A second technique used in advertisements is based on rhyming and rhythming prose techniques . In advertising we find examples such as two morphologically similar words occurring in close continuity. An illustration of this can be found in **‘Pampers’ nappies advertisement** :

ʎina:ja wa ħima: ja (care and protection)

This example displays assonance and rhyme based on ‘fiʎala’ patterns shared by many verbal nouns of defective third consonant verbs .

Another interesting example is taken from the advertisement of ‘Djezzi’

mobile telephone network:

“ hadijja ʔa:lia”..... (an expensive present)

“ ʕi:fa hania”.... (a peaceful life)

In fact, this kind of rhyme based on the adjectival form ‘faʕila’ is very common in Algerian advertising.

There are other morphological patterns used by copy writers in advertising to have good effects . The following example explains another aspect of rhyme and rhythm in Algerian advertising . It is an advertisement for ‘*Nedjma*’ mobile telephone network :

darti fi: qalbi lama:nza:dam leddania ba d̄dama:n

(you have put safety in my heart... I live in peace)

In this example, the two nouns ‘**lama:n**’ and ‘**d̄dama:n**’ are closely related in meaning .But more than this, these two nouns are an example of ‘*jinas*’ (paronomasia) in Arabic and to be more precise it is a “*jinas na:qis*” (incomplete paronomasia) (Gully, 1996:26) or ‘jina:s laf̄ḏi’, in which the ‘jina:s’ components, that is, the words ‘**d̄dama:n**’ and ‘**lama:n**’ contain the same number of syllables, and identical vowels (Isbir/Jumanidi,1981:746) (quoted in Gully,1996:26)

This category of *jinas laf̄ḏi*’ shares some characteristics with that of “pararhyme” identified in Leech (1966 :89). According to him, ‘Pararhyme’ is one of the main six syllable sound patterns in which the initial and final

consonants of two rhyming words are identical . In ‘jinas lafi’ any two consonants may be identical as in the previous example of ‘**lama:n**’ and ‘**dama:n**’ in which the final consonant /n/ is identical.

In most cases, a product’s name is not derived from an identifiable root in the Arabic language. However, the copy writer’s ability to create rhyming effects does not seem to be impaired by this fact . An example of this is an advertisement of the brand of coffee called “**Zizou**”:

‘Zizu’ sir əlli jfu:zu’

(‘Zizou’, the winners’ secret)

In this example the copywriter uses rhyme for maximum mnemonic effect, selecting a verb bearing the ending **zu**

Similarly, in the following example taken from an advertisement of “Frigor” household appliances where the advertiser says:

‘Frigor’ ħadʒa fo:r

(‘Frigor’ is something strong)

The copywriter has chosen the adjective ‘**Fo:r**’ (powerful) which bears the same ending of the brand’s name ‘**o:r**’

As it has been said before rhyme and rhythm are not only limited to successive words but they may also occur between lines as in the following examples taken from ‘Nedjma’ mobile telephone network advertisements :

darti fi: qalbi lama:**a:n** , lju:m tbəddəlli ħa:**li:**

(you have put safety in my heart , today, I feel a change in my life

sa:jir ləddənja bəlʔama:a:n , rʒaʔt ana nʃu:f qba:li:

(facing life peacefully , I am now looking forward)

ḍwa ʔri:qi rahu ba:a:n , wa lmustaqbal ra:h jʃa:li:

(my way has been lightened , and I see prosperity in my future)

ja ʒazairi ana nebʔi:k , əsmaʔ ənnu:r əlli fi:k

(I like you Algerian , listen to the light in you

ra:hu kulʃi bi:n jdi:k əsmaʔ nneɖʒma lli ḍawwi:k

(every thing is in your hands , listen to ‘ Nedjma’ which lightens you).

In this example performed in the form of a song, a harmonical succession of sounds contributing to a musical flow is created by the ending sound ‘a:li’ in “ħa:li:” “qba:li:” ; the sound ‘a:n’ in “lama:n” “ama:n” and “ba:n” ;and the sound ‘i:k’ in “nebʔi:k” , “fi:k” .

4-3 Figures of Speech

Figures of speech (also known as rhetorical figures) represent the deviant and forceful form of expressions . like prosody, Figures of speech also help imprinting the message in the consumers’ memory . McQuarrie and Mick (1996) who place the language of advertising in the context of the study of rhetoric claim that :

“A rhetorical figure occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviation conforms to a template that is invariant across a variety of content and context .”

(McQuarrie and Mick, 1996: 02)

It is clear from the above definition that McQuarrie and Mick (1996) consider rhetorical figures as a deviation at the level of form and not at that of content .

However, this does not mean that a mistake of grammar or spelling is a rhetorical figure . Such a kind of deviation is called by McQuarrie and Mick (1996:03) “failure of expression”. Figures deviate but not err.

Because they make the message persuasive and memorable , figures are very common in the language of advertising. The following part discusses through examples the most common figures of speech which appear in the language of advertising in Algeria.

4-3-1 Simile:

Simile refers to the comparison made between two things of different kinds which have one point in common . Simile may take many forms namely explicit and implicit simile

In explicit simile, the comparative article appears whereas in implicit simile ,it is omitted. Here are some examples of both explicit and implicit simile:

4-3-1-1 Explicit Simile:

This example is taken from ‘Neziar’ coffee advertisement

The son asks his father if he likes ‘Neziar’ coffee, the father answers:

ki:ma nħabbek anta (like the way I love you)

The advertiser compares his love for coffee to his love for his son using the comparative particle ‘ki:ma’ (like)

4-3-1-2 Implicit Simile:

In the advertisement of ‘Action’ chewing-gum, an implicit simile is used as follows :

‘Action’ madaq ənnaħna:ħ

(‘Action’, mint’s taste)

the advertiser is comparing the taste of ‘ Action’ chewing gum to the taste of mint implicitly , the comparative particle ‘ka’ (like) is omitted .

4-3-2 Metaphor:

Metaphor involves a comparison of two things x and y, where x is totally identified with y as if x is y itself. This is different from simile; where x is

considered to be like y. The following are some examples of Metaphor found in Algerian advertisements:

(1) 'Action' chewing-gum

chwingum 'Action' alʔiħsa:s alqawij

('Action' chewing-gum ,the strong feeling)

The metaphor is used in “**alʔiħsa:s alqawij**” . 'Action' chewing-gum is considered to be a feeling and if someone chews it, he will have a strong feeling.

(2) 'Head & Shoulders' shampoo

'Head & Shoulders' almunʕij binnaħna:ħ attabi:ħi , ʔiħsa:s munʕij

w ʔaħr mja bel mja bla qeħra

(The fresh “Head & Shoulders” made of natural mint , a fresh feeling and a hair one hundred per cent without dandruff.)

Two metaphors are expressed in the above example. “Head & Shoulders” shampoo is first considered to be a feeling when the advertiser says : “ʔiħsa:s munʕij” (fresh feeling) and then it is considered to be the hair itself in “ʔaħr mja bel mja bla qeħra” (hair one hundred per cent without dandruff). The real message which the advertiser wants to transmit in this advertisement is that if the consumer uses “Head & Shoulders” shampoo ,he will have a feeling of freshness and his hair will be without dandruff.

4.3.3 Personification:

Personification is a figure of speech in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human forms. The use of personification in advertising will endow the product with human emotions, and will make it amicable to consumers.

Examples :

(1) “ Cerelac” baby flour

“Cerelac” milʕaqa milʔuha ḥubbun wat taʕdia

(‘Cerelac’ a spoon full of love and nutrition)

(2) “Nedjma” mobile telephone network:

“Nedjma” asmaʔ nnu:r elli fi:k” (‘Nedjma’, listen to the light in you)

(3) ‘Matina’ margarine:

‘Matina’ fikra bni:na

(‘Matina’, a delicious idea)

In example (1) ,the word ‘love’, which is usually associated with animate beings, is here associated with the inanimate object ‘ spoon’ of flour.

In example (2) the verb ‘listen’ is associated with the inanimate noun ‘light’ which can never be heard.

In example (3), the word ‘idea’ which is usually associated with human beings is associated here with an abstraction (delicious).

4.3.4 Pun :

A pun is the use of a word that has two meanings which is called polysemy or of words with the same sound but different meanings which is called homonymy. Pun ,the game of word ,will leave a deep impression on listeners by its wit and humour. However, to make a successful and impressive pun is not easy .Except for its own meaning, the word used as a pun in advertisements is usually closely related to the characteristics of a certain product or the brand name of the product. For example:

(1) "*Nedjma*" *Telephone mobile card*: ("Nedjma" in Arabic means 'star')

tabbaʕ "Nedjma" lli dđawwi:k

(follow "Nedjma" (star) that lightens you)

(2) "*Lacom*" *telephone* network ("lacom" in Arabic means "for you")

... almustaqbal 'Lacom'

(The future "Lacom")

In example (1) , the word "Nedjma" may have two different interpretations. It may mean either "the star" or the name of the mobile card. This example is a kind of polysemy.

In example (2), the word "lacom" may refer to the name of the telephone as it may also refer to the two Arabic words (for you) and therefore the meaning will be (the future is for you).

4.3.5 Hyperbole

In hyperbole, a statement is made emphatic by overstatement.

Example (1) : '*Bref*' *bleaching liquid*

iktafifu ajdan Ŷitrahū alfari :d bira :?iħat albiħa :r almunŶifa

(Discover also its unique perfume with the smell of seas)

In this example, the fresh smell of 'bref' bleaching liquid is compared to that of seas. This is an overstatement which represents hyperbole.

Example (2) : 'Amine' chewing-gum'

mantu :za:t 'Amine' txalli:kum daiman farħani :n

products 'Amine' let you always happy

(if you chew 'Amine' , you are always happy)

In this advertisement, the advertiser claims that chewing- gum 'Amine' realises a timelessness happiness. There is an exaggeration which represents a hyperbole in this advertisement . How can a chewing gum make a person always happy ?

4.3.6 Litotes:

In litotes, an affirmative is conveyed by negation of the opposite, the effect being to suggest a strong expression by means of a weaker one.

Example: "*Mobilis*" *mobile card* .

"Mobilis" maŶi Ŷa:lia

('Mobilis' is not expensive)

In this example, the advertiser could simply say 'rxī:sa' (cheap) instead of ' maŶi Ŷa:lia ' (not expensive), but -here he uses the negative form in order to emphasize

the contrary and make his message more effective.

4.3.7 Oxymoron:

Oxymoron is a special form of antithesis whereby two contradictory qualities are predicted at once of the same thing.

Examples (the words which present oxomoron are underlined)

(1) 'Mio bébé' nappies

likuf "Mio bébé" ʒawda kbi:ra w su:ma Sri:ra

('Mio bébé' nappies , high quality and low cost)

(2) 'SOS' Rice:

kullu ḥabbatin min ḥabba :ti rruz 'SOS' baidā:ʔ,..ʔania bilkarbuhidra:t wa
lprutina:t walviṭamina:t wa xa:lia mina lkulistiru:l

(Each bean of "SOS" rice is white, rich of carbohydrates, proteins and
vitamins and devoid of cholesterol.)

In example (1), about "Mio bébé", it is stated that the quality of the product is high while its cost is low.

In example (2), the high quality of "SOS" rice is emphasized through its two opposite qualities, rich of carbohydrates, proteins and vitamins which are necessary for health and devoid of cholesterol which may cause heart diseases.

4.3.8 Interrogation:

Interrogation is the asking of a question not for the sake of having an answer, but to make a point more effective. This figure of speech is also known as

"rhetorical question" because the question is only asked for the sake of rhetorical effects, which may include negative implication or doubt.

a) **negative implication** :

Examples:

(1) *"Neziar" coffee powder.*

ʃku:n ma jaʃraff qahwat 'Neziar' ?

(Who does not know 'Neziar' coffee?)

(1) *"Sentis" chocolate.*

ʃku:n jeqdar jqa:wəm qudda:m 'sentis'?

(who can resist in front of 'Sentis'?)

In examples (1) and (2) , question are not asked to get an answer , they are rather used for negative implication. In example (1) "who does not know "Nezia" coffee" means "no one does ".Similarly, in example(2), "who can resist in front of "Sentis" means "no one can".

b) **doubt:**

Example:

"ISIS" washing powder:

sajjida:ti , fibalkum neqqadru netxalSu men ga:ʃ had əttafa:t ?

(Ladies, do you think that we can clean all these stains (on the dress)?)

The above question implies doubt on the ability of cleaning all the stains. The advertiser tries to persuade people of the strong effectiveness of the advertised

product which, according to the advertiser, is the unique product which can clean all the stains.

4.3.9 Exclamation :

Exclamatory form is used to draw greater attention to a point than a normal sentence can do . An exclamation form in advertisement can be expressed through 'surprise' or 'appreciation' .

a) 'appreciation'

(1) '*Soumame cremeux*' *yoghurt* :

Yahourt 'Soumame cremeux' , ʃħal bnin:n !

yoghurt 'soumame cremeux', how delicious
(how delicious 'soumame cremeux' yoghurt is !)

(2) '*Bonal*' *coffee powder* :

ʃħa:l bni:na had alqħwa!

How tasty this coffee
(How tasty this coffee is !)

In these two examples , appreciation of 'Soumame cremeux' yoghurt and 'Bonal'

coffee powder is expressed through the adjective '*bni: n (a)*' (tasty) and the exclamatory form of sentence introduced by the interrogative pronoun '*ʃħa:l*' 'how (much)'

(b) surprise :

Example :

'Bellat' *sausage*

o:, jemma ! had almarga:z ʒdi:d !

(oh, mum ! This sausage is new!)

In the above example, 'surprise' is revealed through the interjection ' *oh*' as well as the adjective '*zdi:d*' (new). This statement is said at the beginning of the advertisement so that it opens the conversation in appreciation of 'Bellat' saussages .

4.3.10 Climax

Climax refers to the arrangement of a series of ideas in the order of increasing importance .

Example : '*Zizou*' coffee powder

qahwat 'Zizou' banna w aSa :la w su :ma haila
 coffee 'Zizou' delicious taste and nobility and price formidable
 ('Zizou' coffee is delicious , nobel, and has a formidable price)

In this statement, the nouns of quality 'banna' (delicious taste), aSa :la (nobility) and "su :ma haila" (formidable price) are placed in the order of increasing importance attaching the utmost importance to the good price which interests consumers.

4.3.11 Reduplication :

In reduplication, the same word gets repeated successively conveying the intensity of the fact or emotion contained in it.

Example : '*Nedjma*' mobile telephone network

m7a 'Nedjma' adfaŋ muka :lamatek ta :nia bta :nia bta :nia
 (with 'Nedjma' pay your communications second by second by second)

In this example, the word 'ta :nia' (second) is repeated twice to indicate that

'Nedjma' network is not expensive. Its consumers pay only for what they speak .

4.3.12 Repetition

Repetition is the use of the same word or phrase especially in brand names or product's ingredients or effectiveness, again and again in the advertising text. This method is used by copywriters to stress certain information and imprint the message In the memory of the consumer.

Examples:

(1) **'Nespré' baby milk :**

'Nespré' ħali:b ma nu:ʕ min afdal ħali:b albaqar , 'Nespré'

jdu:b bisuhu:la, 'Nespré' ħali:b Siħħi wa ladi:d....

('Nespré' a milk made from the best cow milk, 'Nespré' melts

easily, 'Nespré' is a healthy and delicious milk)

In this advertisement the word 'Néspré' is repeated six times to imprint the product's name in the consumer's memory

(2) In an advertisement for **'Head & Shoulders ' shampoo :** the utterance

'mja belmja bla qefra' is repeated twice to imprint the idea that by using this kind of shampoo , dandruff will totally disappear .

4.4 Conclusion

As it has been seen throughout this chapter, prosody and figures of speech are pervasive in the language of advertising in Algeria . Since persuasion is the overriding goal of an advertising message, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content . It has been noticed that the use of rhyme, rhythm, parallelism, metaphor, repetition and other devices are common . Such devices make the language beautiful , effective and particularly, memorable.

Therefore, we can say that the advertiser 's choice of words is very cautious and skilful.

Notes to chapter four

[1] assonance is a rhyme effect created by the similarity between the vowel sounds only or the consonant sounds only of two words or syllables.

GENERAL CONCLUSION

General Conclusion :

The study of the language of advertisements in Algeria has been reported in the preceding four chapters. Before the chapters, the introduction has explained the purpose and the methodology used in the present study. In Chapter One, the importance of advertisements, the origin and evolution of advertising, media involved in advertising, the definition and functions of advertisements, the role of the language in persuading people, have been dealt with. The analysis of code switching between varieties of Arabic, grammar and prosody and figures of speech have been presented and discussed in Chapters 2,3,4 respectively .

Along this study, it has been noticed that the message of an advertisement is more likely to make an impression on a consumer if it contains more “attention value”. There are a number of techniques available to the copywriters to achieve this. Among the most important of these techniques is that the copywriter often mixes the two Arabic varieties, MSA and AA . In many cases , one can easily identify patterns for these switches . A specific linguistic code is often selected for connotative or referential purposes, or to create a rhyme, for example , which might not have been possible without switching codes.

An important result which can be drawn from the present study is that some linguistic features are more likely to be found in the language of Arabic advertising than in other varieties of Arabic. However, this does not mean that the language of advertising is a violation of Standard forms of the language. In this respect, Gully advocates that:

“There is much work to be done on the current state of modern Arabic itself, so it would be inappropriate to argue at this stage that advertising language is simply an aberrant form of this” .

Gully (1996:42)

All different choices mentioned in this study are closely linked with the five functions of advertising : attracting attention, arousing interest, stimulating desire, creating conviction and getting action. It has also been found that these choices fulfil the different communicative functions of language such as informative, expressive, directive and poetic. There is no one-to-one correspondence always between linguistic choices and advertising function. That is, one particular choice may overlap with different functions. As for example, rhyme and rhythm may serve to attract and arouse interest. However, one to one correspondence is also found between the use of interrogative and creating conviction and the use of imperative and persuading action. The use of Dialectal Arabic, parataxis and disjunctive grammar are connected with simplicity and comprehensibility of the advertising message . All the choices in general are devoted towards the ultimate goal of introducing or increasing the sales of different products.

Much more could be said about the language of advertising. According to Suleiman (1993)* , advertisements often reflect changes in the political climate within a country . To illustrate this, he gives an example from a Saudi newspaper

* Suleiman’s example is discussed in Gully (1996:36)

advertising brand of men's aftershave called "U.S.A" with the following statement :
" quwwat al ṣa:Sifa" (strength of the storm) . This statement does not only
create an appropriate image of the strong effect of the product, but also evokes the
close relationship between Saudi Arabia and the United States after the Gulf War in
1991 through a reference of the " Desert Storm" operation against Iraqi forces in
Kuwait .

Moreover, Gully (1996) claims that the discourse of advertisements can also
be considered as a reflection of the culture of its people . To explain this idea, Gully
(1996 : 38) gives an example of the advertisement of the "American Express" card
advertisement in Egyptian Television. The advertiser says : " istaṣmilha lifira:?
hadijja li zawḡatika..." (use it to buy a present for your wife) . The advertiser
then invites the consumer to purchase a toy for his child, or to invite a friend for
supper . These invitations evoke, according to Gully, the strong ties and hospitality
which are a fundamental part of Arab culture .

There is enough scope for undertaking further research in the area
of the language of advertising . The relationship between language use and non-
linguistic aspects of advertisements can be interesting subjects for research . The
role of punctuation marks in print advertisements is another possible area for study.

Finally, it is hoped that this study of the discourse of TV advertisements in
Algeria provides the stimulus for more investigations into this fascinating field of
study .

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