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Manifestation of Figures of Rhetoric in the Advertisements of Travel & Tourism Industry

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Abstract:

Advertising messages are usually besieged at a viewer with an opinion to capture the attention and generate curiosity in the minds. This ultimately results in causing action of purchase or change in the behavior of people towards the respective products or services. The process of developing advertising messages involves knowledge about different forms of linguistic typologies with a view to place an emphasis upon the right language for specific purposes. The study aims to analyze the figures of rhetoric used in the travel and tourism advertisements, and the use of rhetorical figures of speech (both visual and textual) so as to generate a desired conviction for conversion in the desired consumers. The study tries to prove that creating a piece of advertisement is not only a valuable craft of art, but also an effective medium whose suggestiveness relies on the relevance of language and its application in its creation. It tries to prove that advertising copy is an expressive and creative piece whose very existence is established on the varied derivative of the relevance of use of language practiced by the advertisers in the Tourism Industry.

Keywords: Advertising Messages, Travel, Tourism, Figures of Rhetoric, Usage of Language

*“Good Advertising is not to say anything to sell everything,
but to say everything to sell something worthwhile.” (Jain & Jethwaney1)*

Today advertising exists as a huge and potential market strategy, but its heart and soul stands at the pedestal of evocative and effective communicative matrix, as it is this effectively spurned yarn of literary thoughts that lend the industry its essence and existence. Therefore, it is no doubt that it first began as an important medium to convince, so as to convert, but via literary appeal spurned by figurative matrix, so as to become today a potential communicative strategy as an industry.

Though, it is very difficult to write the history of advertising, because over the period of time, the nature and definition of advertising has changed drastically from the print to the electronic media. The advent of printing press brought about a paradigm shift in the strategy of conviction; as people could be reached at one go, owing to the availability of multiple copies of posters or print advertisements. However, the scenario witnessed a tremendous boost with the

intervention of electronic media, internet, SMS etc. which went on to transform the role and impact of advertising.

It was in the early 18th century that the world witnessed the advent of modern advertisements in the colonial newspaper. The west was the first to see the emergence of the modern advertisement. It first appeared on the American socio-economic front as a potential campaign for the propagation of products and services. Though, we are aware that the advertisements as it denotes did exist prior to its so called formal acceptance and existence in the modern era. We have had many such instances where mere language was used to propagate either ideas, strategy or even any new creation of a new thing (today called as products, objects or mechanism). Formally however, it was the war and the westward migration along with spurious growth and development in technology during and after the war period that led to its development. During this movement of extreme crisis and deprivation there emerged a greater need for basic necessities like soaps, hundreds of thousands of uniforms, underwear and shoes and above all ready-made food which triggered mass production of clothing and gave birth to canned goods and other items of grave necessity. As the socio-political front geared up for crisis and conflict, back home saw equal amount of chaos on the part of women who geared themselves up at the twinfronts of home and world. As, the pressure for a healthy life reached a speedy momentum, the need to save time, so as to attend multitasking fronts, capitalists intervened by proposing a whole lot of options to complement and supplement by catering to the daily needs of food, clothing and items of daily needs for these women. This led to a whole lot of competition, and soon many more ventured into the stream, and advertising was born. Where on one hand men went off to war; women went to work in the factories to earn money. Being occupied in the factories, women found less time to spend on buying and cooking food items, above all catering to perform duties related to their daily home tasks. So they used their earnings to purchase goods from stores and bakeries. This situation gave rise to whole lot of consumerism and a whole lot of competition in the field, so as to target the prospective customers for economic growth. Here promoters acted as the middlemen. These promoters were none other than the people who proclaimed to convert the mind by convincing. To them there was endowed the task of strategically communicating for emotional appeal, and it was found that not only those products that were in great demand of priority were much vouched for, but were also the ones that were promoted well and captures the attention and fascination of this large middle and upper middle class people. This fascination was triggered by the statement that these so called products claimed, and later became brand because they were branded by the statement called “tagline” or quotation that defined their inherent qualities which public liked and vouched for and were therefore promoted. As Sir Anthony Tennant says that:

A brand name is particularly important for functional products which operate in such market sectors as household goods, motor oil and stationery, where rival brands all perform the same practical purpose and there is little, other than the name, to

distinguish between them (Jain & Jethwaney 81).

Soon many entrepreneurs and private companies began heavily advertising real estate, investment and tourism opportunities on the West Coast. Mass-produced food and supplies were marketed toward gold speculators. The database collected by the UW Libraries Special Collections Division in 2008 held that, with the Homestead Act of 1841 and the California Gold Rush in 1848, Americans moved in droves to the Western frontier as the migrants were promised cheap land and riches. The completion of the first transcontinental railroad in 1869 made the journey to the west considerably easier. Railroads revolutionized the transportation of goods providing American consumers with more products and services to choose from local stores and businesses. As wagons and trains moved west and steamers traveled north to Alaska, businesses turned to magazines as well as newspapers to publicize their goods. The study further emphasized that the entrepreneurs such as Henry J. Heinz and Dr. W.K. Kellogg began to trademark and package their foods. To distinguish their goods from competitors' wares their companies created characters such as *Aunt Jemima* and *Buster Brown* and slogans for *Ivory Soap* products such as, "It Floats!" An increase in branding coincided with the influx of new technologies which includes Kodak cameras, Bell telephones, Edison phonographs and Detroit Electric automobiles. By the beginning of World War I, long before the rise of radio and television advertising, many brands had achieved national recognition and were available on the local market. Thanks to the Print Media. (University Libraries, University of Washington)

Jethwaney states that unlike the west, the history of advertising in India is not documented systematically. But in the recent past Advertising Agencies Association of India (AAAI) and some advertising websites tried to place the sequence of it and, it is to be called as the evolution of advertising in India. Broadly however, there are various phases of advertising in India that can be traced to various phases, beginning with the barter era (goods for goods) to the consumer era (money for goods) with the goal to sell the product. Initially, it was to buy the product in exchange of product. But, as the society advanced consumer psychology took a front seat and therefore creative ideas backed by innovative styles and literary devices took a front seat.

This further led to a lot of advancements in the field of advertisement. As the need later gave rise to priorities in consumer, everyone wondered about the strategy of convincing and converting, but hardly one cared to study the churning behind the success of its establishment until the early 20th Century with Roland Barthes who spoke and wrote about the discipline and role of rhetoric in persuasion. The research led to a lot of study in various disciplines including advertisement where for the first time, this entire advertising strategy was reanalyzed from the dimension of its being an effective communicative strategy owing to its literary and figurative transformation.

Oxford Advanced Learner's Dictionary of current English defines 'rhetoric' as the art of persuasive or impressive, speaking or writing language designed to persuade or to impress.

“Figurative language goes beyond the literal meaning of words in order to furnish new effects or fresh insights into an idea or a subject.” (Djafarova and Andersen 23)

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

Print Advertisements depend largely on the rhetoric use of language and consists of two parts-copy and illustrations. The effectiveness of the print relies more on the copy which is the text, and its formation suggested by the illustration. “Copy intends the words given in the sales message whereas, the illustrations are the photographs, images or other visuals.” (Ediger & Pavlik, 1999) As per Stanley, in a print advertisement, the headline, subhead, body copy, slogan, logotype, and brand name constitute copy elements. Out of all the component of advertisements, it is the body copy takes the lead role.

Arens defines body copy, as the textual part of an advertisement which tells the complete sales story features, the benefits, and the utility—of the product or service and develops the ideas presented in the headline. In this regard Stovall (1994) states that:

Body copy is the heart of the advertisement. If the art and headline get the attention of the reader, the body copy is where the reader should be rewarded for taking the time to read the ad. That reward should come in the form of information about the product being advertised and answers to questions raised explicitly and implicitly in the headline (Stovall 184).

As a result, copywriters incorporated and very innovatively used large number of techniques to attract the readers’ attention to the illustrations, the headlines, or both. As mass media is muddled with great number of advertisements, copywriters have to make every effort to attract the readers’ interest at their first glance at advertisements, and put in efforts to create advertisements that leave impact on the minds of the people which later help them to recall the advertisements. At this juncture persuasive language arouses the interest in the readers to desire for the products and to buy the goods or services.

Batra, Myers, & Aaker, 1996 refereeing about the creative director Lee Clow of the advertising agency Chiat/Day/Mojo states that good advertising is a dialog with people that lets them bring something to the communication process. Language used in the body copy is considered the most influential factor in convincing the readers to make decisions and helps in the conversion of interest into conviction to buy the products or services being advertised. Copywriters with their persuasive language have the duty to persuade the readers to perform some kind of action. Many people have been interested in studying the language of advertising. For example, Leech (1966) studied the language used in the television advertising copies in Great Britain and

found that the characteristics of advertising language could be categorized into four respective headings: attention value, readability, memorability, and selling power.

This gives rise to the need of creating an association with the product for a desired response leading to the contrived strategy for consumer's intent. The strategy held that the promotional literary campaign should work on AIDA formula; Attention, Interest, Desire and Action model developed by E.K Strong (1920s) developed one such for an effective advertisement which categorized into a promotional campaign that can be seen, read, believed, remembered and acted upon. In other words, a consumer should be encouraged to be converted which is a step by step formula based on ladder technique in which at the lowest ladder stands the idea kept or placed in a literary structural mode visible to an individual who reads it and interprets to believe it and recalls it when he thinks about a product. But, it is the conviction which leads him/her to act upon. This affirms the notion that in fact it is the psychological journey of a person/consumer that is the target of an advertiser, and their advertisement. It is here that the language, the medium, mode of communication, above all the rhetorical devices used for the effectiveness of communication plays a decisive role in the AIDA charter of conversion stated by Daniel Starch (Sharma and Mohan)

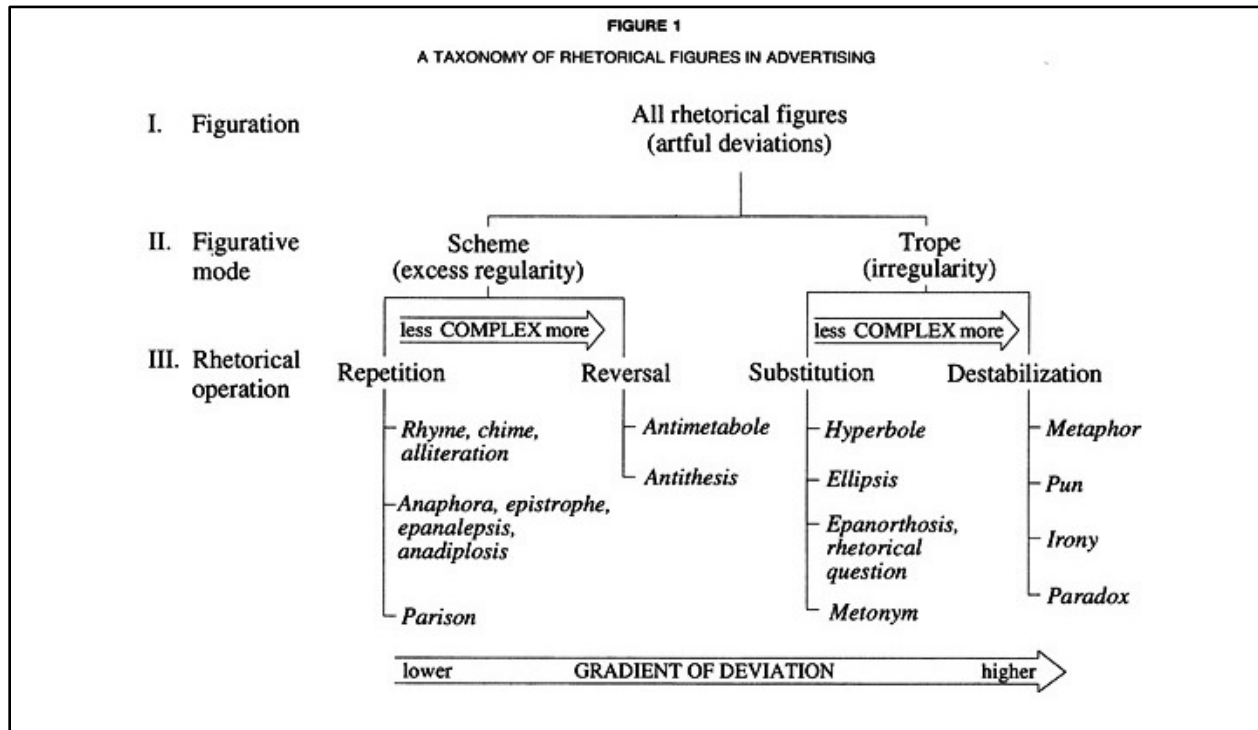
McQuarrie and Mick (1996) state that, "...because consumers are under no coercion to start reading a headline, finish reading it, or continue on to read the rest of the advertisement; an important function of rhetorical figures is to motivate the potential reader." (427)

Corbett defines a rhetorical figure as an artful deviation. It occurs when an expression deviates from expectation and when it is not rejected as nonsensical and further the deviation happens at the level of form rather than the content and the deviation adapts a template that is invariant across a variety of content and contexts. The method and the manner has always been the central concern of rhetoricians. i.e. to discover the best way to express a thought in a given situation and how to alter its expression to suit different situations. In the words of Grice (1989) every communication happens as it proceeds and more general expectations that clasp across encounters function as Constraints.

In the advertising language consumers have conventions available to deal with violations of convention. This means that when a speaker violates a convention, the listeners/readers search for a context that renders the violation intelligible. When such search for the context successfully restores understanding, then consumers accept the deviation/violation of convention and respond accordingly. (Sperber and Wilson 1986)

The study conducted in the early 20th Century in the field of advertising industry by McQuarrie and Mick (1996) dealing with the use of rhetoric language and its significance and the adaptability in the advertising sector created a model, whereby he specified the rhetorical devices and literary elements that could best explain and convince a consumer for conversion in their pilot study. Much of the research on advertising rhetoric is based on McQuarrie and Mick's (1996) seminal work. They categorized their taxonomy into nineteen verbal rhetorical figures which is

also the basis of the current research but has been restructured and modified, as it fails to cover other literary devices which too form the basis of figurative convention. Therefore, the current model adapted for study is the modified version of Mc Quarrie and Mick's taxonomy, and is therefore an advanced version discussed below.



Source:McQuarrie and Glen Mick(1996)

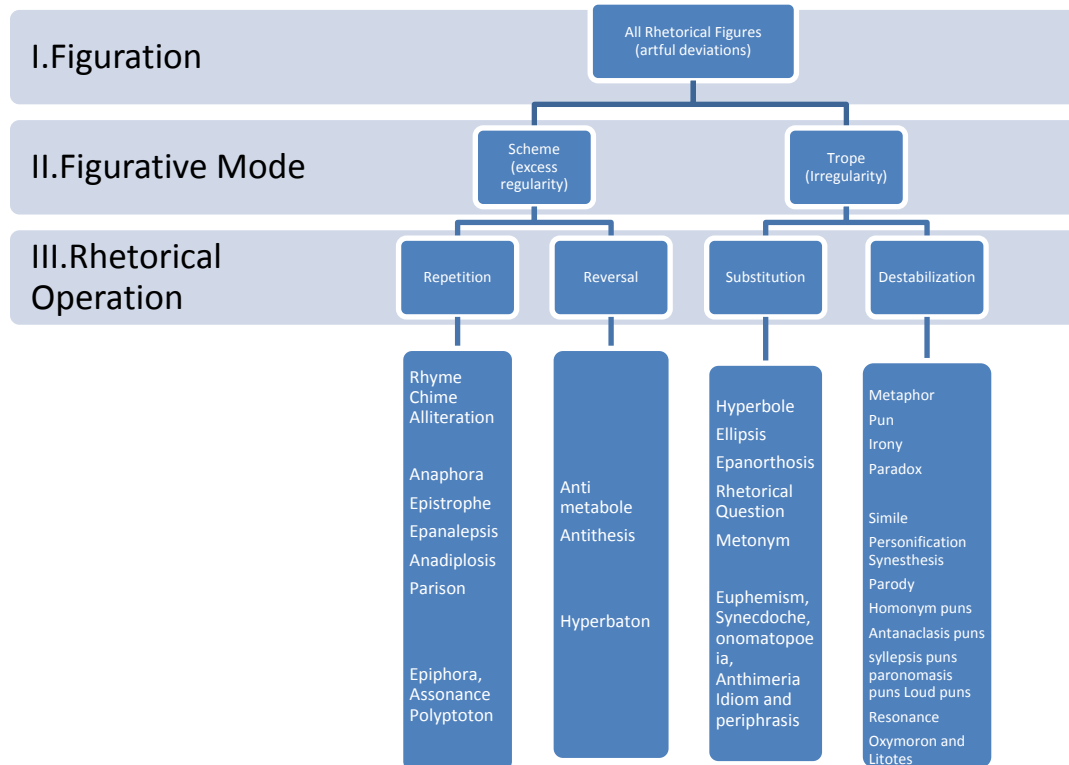
McQuarrie's taxonomy of all rhetorical figures of artful deviations in advertisements has been categorized into two broader figurative modes of *Schemes* which is of excess regularity and *tropes* which is based on irregularity. The rhetorical operation of both these figurative modes (*Schemes and Tropes*) are subcategorized into repetition and reversal as part of *Schemes* whereas substitution and destabilization on the part of *tropes*. The *Schemes* being less complex work as the figuration of repetition such as Rhyme, Chime, Alliteration, Anaphora, Epistrophe, Epanalepsis, Anadiplosis, Parison And Reversal, such as Antimetabole And Antithesis. *Tropes* which are highly irregular and somewhat complex based more on the deviation are subcategorized into substitution such as hyperbole, ellipsis, epanorthosis, rhetorical question, metonym, where as in destabilization from Metaphor, Pun, Irony and Paradox.

Here it is to be noted that the taxonomy of rhetorical figures of artful deviation in advertisements suggested by Mc.Quarrie did not cover many of the rhetorical figure. The list was further upgraded and presented in a more exhaustive form, after consulting and synthesizing additional sources of advertising rhetoric by Huhmann, Mothersbaugh, and Franke 1999, 2002; Leech 1966; Mothersbaugh, Huhmann, and Franke 2002; Nelson and Hitchon 1999; Pandya 1977; Tanaka 1994). The expanded version of taxonomy included Epiphora, Assonance, Polypoton in

the rhetorical operation of repetition under *Schemes*. Similarly, it included Hyberbaton in the rhetorical operation of reversal under *Schemes*.

The expanded version of *Tropes* includes Euphemism, Synecdoche, Onomatopoeia, Anthimeria, Idiom and Periphrasis in the rhetorical operation of Substitution under *Tropes*. Similarly, it includes Simile, Personification, Synesthesia, Parody, Homonym puns, Antanaclassis puns, Syllepsis puns, Paronomasis puns, Loud puns, Resonance, Oxymoron and Litotes in the rhetorical operation of Destabilization under *Tropes*.

The updated model is as follows:



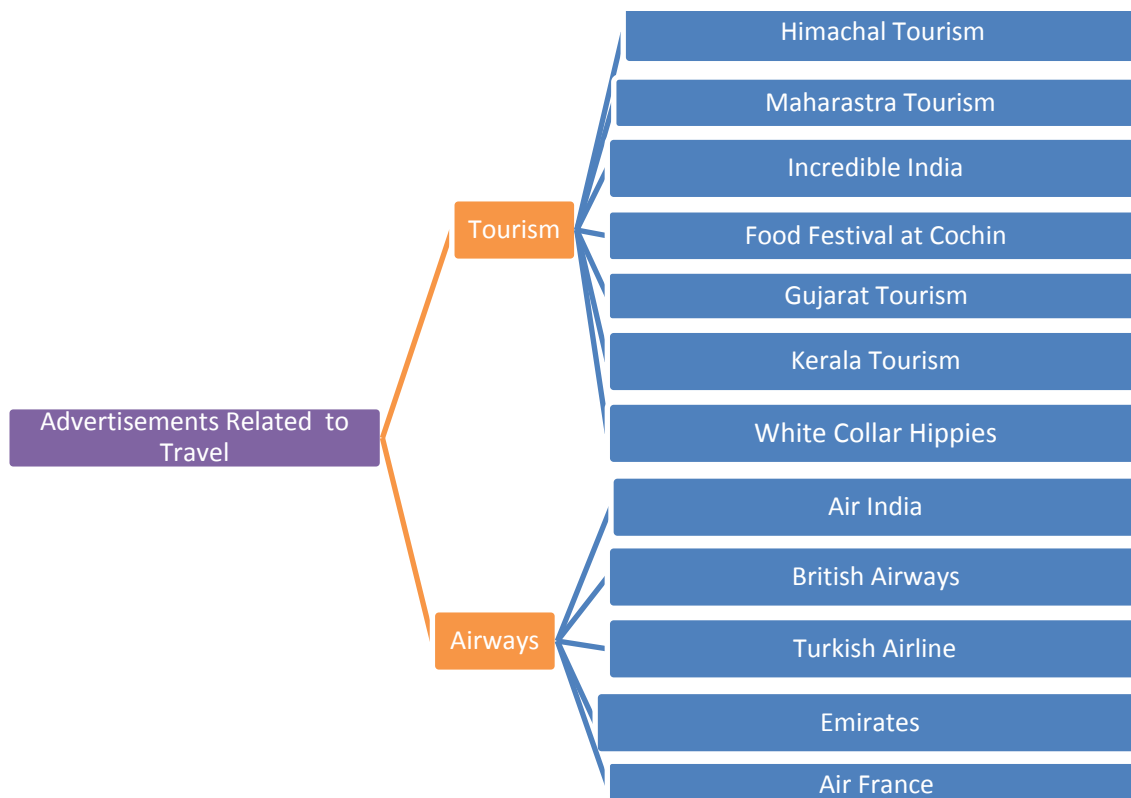
The research studies the application of rhetoric figures in the Travel & Tourism industry. It becomes pertinent to understand the components that frame the advertisements related to it, especially the tourism, such as graphic which includes images (visual & textual), Logo, Brand Ambassador & taglines etc. As we know that the meaning of any advertisement is deciphered by the interplay of these components, therefore the techniques both visual as well as textual employed in advertising are important for the success of any advertisement, since the consumers are first introduced to the product through these techniques in an advertisement. These techniques create a first-hand impression which is very vital, as it stays with the consumer forever. As, we know that an advertisement is structured on visual and textual frames, though the image is the body, it is the textual narrative supporting the stated product or service that gives a soul to the body. These texts are not just statements, rather a window to foresee and perceive it in the right perspective by evoking various responses owing to its similarity or parallelism, contrast and paradoxes, termed as rhetoric figures or Figures of Speech.

Figure of speech is not just a device for ease of memorizing the text. It is a device which in some cases can contribute to the comprehension of the invisible advertised product. For example, metaphors have been used in advertising to build images of the destinations. The metaphor succeeds in this function, as it draws the links between a familiar object and presumably less familiar destinations. Therefore, a copywriter who delves in these deviations should understand that the widespread usage of rhetorical figures is deliberate and designed to serve as an effective adaptation to the circumstances in which the advertisement is encountered.

The data for this study is drawn from the selected advertisements related to the Travel and Tourism from Premier Indian Advertising database website Company named "Agency

FAQS” (afaqs! the number one website in Asia-Pacific for Advertising, Media & Marketing professionals was established-September 28, 1999).This research tries to focus on the print advertisements published in India from March 01, 2013 till December 31, 2013 and the impact of rhetorical figures of speech on the mind set of people from conviction to conversion. The research involved analysis of the advertisements for the existence of figures of speech (both visual and textual).The data drawn for the study is taken from Indian advertising industry, and is related to the area of travel and tourism.

As India is a culturally diversified land, the role of figures of rhetoric becomes very crucial, dynamic and challenging.For the purpose of this study TRAVEL includes airlines whereas, TOURISM includes places of tourist interest.The Travel advertisements undertaken for analysis are related to national and international airlineswhich promote their services such as*Air India, British Airways, Turkish Airlines, Emirates and Air France*. On the other hand, the Tourism Advertisements cater to the (national) state tourism such as,*Himachal, Maharashtra, Incredible India, Ramada (Cochin),Gujarat and Kerala Tourism*.



All these advertisements whether related to Travel or Tourism bear the features of *Copy* which include language, diction, figures of speech, style and structure etc., *illustration* of both text formation, image and background, above all the *tagline* that supports the composite advertisement reflecting the essence of the message supposed to be reflected and delivered to the people to evoke their interest.

Advertisements related to Travel Industry:

The image below contains the advertisements related to the travel industry. The range of the advertisements span from national to global. The advertisement related to national interest is of AIR INDIA, whereas the global advertisements covers the travel industry offering Airline services of British airways, France Airways, Turkish airways and the Emirates.

As can be seen from the given figure that the advertisements bear the features of physical visibility based on the combination of its colours, pattern, setting, above all arrangement of linguistic devices which renders it a special feature. Being seen or visibility is the first step towards conviction, which is very apparent from the given image. It is this physical entity which captures the attention of consumer who start the journey towards conversion from this very first ladder. Once the physical entity is satiated, the consumer takes on to the second step of trying to find out what it says. The second step of looking at the language, diction and its structure which forms the readability of the text, the copy of the advertisement which actually triggers curiosity owing to the interplay of various figurative/rhetoric devices in the consumer. These device impinges on consumer's mind which acts as a potential turning point in his memory, as he remembers and finally acts upon it and acts upon the product.



Source: AFAQS .Print Advertisements related to Travel(Airways) published during the time period March 01, 2013 till December 31, 2013(www.afaqs.com)

The advertisement in the above image related to the national interest; *Air India* is framed on the structure of the tagline bearing “*Announcing Australia. Daily Non-stop*”. The language of the tagline targets straight at the travellers coinciding with the image, it portrays; *Air India* Maha Raja blowing a trumpet emerging from the pouch of the Kangaroo symbolically evoking a *parallelism*

with the tagline of 'Announcing' everyday flight to Australia *metaphorically* depicted by the kangaroo. The expression on the face of the maharaja evokes *parallelism* with the services that Air India provides. The given advertisement is a perfect example of a *scheme*, and is largely based on similarity, as it uses *metaphor, parallelism* and *symbolic resonance* acting more like *indirect personification*. One can also find repetition of the vowel (a & o) symbolically stating the hindi alternative of "AAOO" (come) sounds categorizing it into *Assonance* as well. The readability of the main text; tag line is perfect example of *scheme*, with figurative structure accompanied by sound impressing upon the sense of the statement.

The advertisement related to the travel industry of global interest covers *British Airways, Turkish Airways and the Emirates*. The three advertisements of British Airways bear distinct taglines; *Everything has been designed with your comfort in mind; WE'VE TAKEN 25% OFF OUR SPACIOUS BED and Take a bite out of the Big Apple*. Whereas Air France states, *Be There ! Do That !* And the Turkish Airlines describes *WE FLY TO MORE COUNTRIES THAN ANY OTHER AIRLINE*.

Looking at the advertisement of these international Air Lines one can find that the copy of these advertisements is largely based on the features working on multiple figurative devices. British Airways weaves the referential working on the principle of *metaphor* and *allusion* in both the advertisements. These advertisements try to bring about the point of advancement, comfort to lure the travelers thereby, emphasizing to take a bite from their services. The third advertisement evokes not only curiosity but temptation as well which is suggested and reinforced by the other two advertisements of the same Air lines; British Airways. These three advertisements also confirm to the notion that west stands as a different zone of multiple avenues, therefore is quite approachable for all. The copy of the advertisement illustrates the advancement, comfort and a luring for the people to it. The advertisement works on *Metaphor, simile, and symbolism*. It is largely an example of *parallelism*, like the advertisement of the Indian Airlines, the common features of all the advertisement related to the Travel industry fall under the category of *Schemes*. However, one distinct feature of the British Air lines is the indirect reference to the direct affective principle of religion portrayed in the image of a BIG APPLE that covers more than half of the copy text. It is suggestive of the Biblical reference to the fruit of Knowledge which Adam and Eve were supposed to refrain from taking a bite, yet the same BIG BITE, exposed them to the vast knowledge of their own existence. Similarly, the Leif motif of the copy communicates to lure the travelers to take a BIG BITE of their service and be exposed to all the comforts, technological advancements, which are a part and parcel of human happiness. Indirectly it is invitation to indulge and enjoy. The advertisement of the Turkish Airlines: *We are Turkish Airlines .We are globally yours* too works on the device of *Parallelism*. The copy uses *we* repeatedly, and is a perfect example of visual rhetoric accompanied by figures of speech *Metaphor* to bring about a desired effect and appeal. The fusion of visual and verbal rhetoric unravels the scope of its flights to various countries that it actually plies to and is equally apparent in the copy along with the illustration. The advertisement is thus very symbolic, pleasing, convincing and informative. The illustration parts, coincide with the content largely working on *similarity*. It too is a perfect example of *scheme* like that of the British Airways.

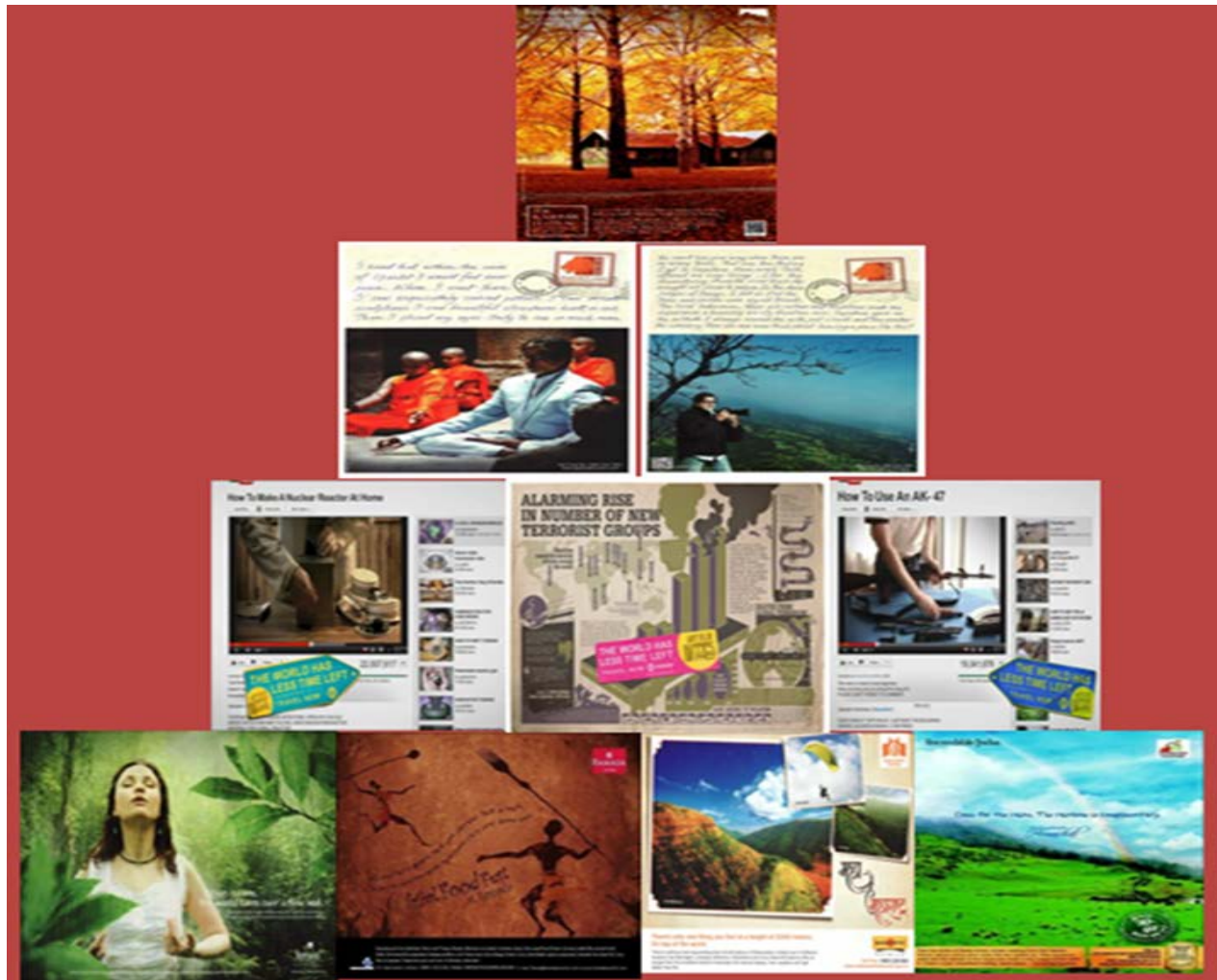
Unlike, the above two advertisements of the British Airways and the Air India, the advertisement related to Air France and the Emirates work on the rhetoric principle of *difference and destabilization*. The text copy of Air France bears the image of Elephant and is indirectly

referring to the colonial invitation, and relation of fascination that the Europe had for the East, especially the Orient. The purpose is to affect curiosity among the non-Europeanist to make them realize that they are almost welcome to their land where they would find rootedness to their own land. The *symbolism/similarity* is established through *destabilization* evoking grandness to the facilities of the place Nantes. The same *destabilization* works on the advertisement of Emirates Airlines as well. With reference to the word *America*, in the Emirates advertisement, the copy evokes indirect *symbolism* inviting the ones not feeling very comfortable to travel with or along Arab nations and feel a bit reluctant and uncomfortable in the arabian zone to come and feel at home. As, if the bitter enemies can enjoy in their WHIMS, so can the rest of the world. The advertisement works on the *contrast* as it invites an open society to its closed spheres as is apparent in the picture itself and supporting the tagline.

The advertisement related to the Airlines work largely on the varied rhetoric principle but primarily on *Schemes*, where *similarity* and *parallelism* predominates. Where on one hand British Airways advertisement works on the function of *similarity/parallelism* evoking interest, on the other hand, Air France and Emirates works on *destabilization* but their aim is to create *parallelism*. The *parallelism* is evoked through *destabilization*. If one looks carefully at the global airlines, we can observe that the sub-categories of linguistic devices are working on one hand on *similarities*, *symbolism*, *parallelism*, *metaphoric*, *assonance* and *resemblance* and other linguistic devices working on *destabilization*.

One can see through all this that it functions from the first level of visibility, where one who sees the advertisement goes on to read what the tagline hints at. The tagline is working on in comparison in British Airways and contrast in Air France and Emirates advertisements. Once the readers feel fascinated, they believe, and believing get transform to conviction, readily accepting the offers to avail their services.

The advertisement related to the Tourism industry cover a much wider scope of rhetoric devices in comparison to that of the Travels. These can broadly be categorized into two; the one having *direct reference* to tourism industry and another bearing an *indirect reference* to the invitation working on fear psychosis. The advertisements can thus be categorized into the first part of direct tourism as in *Gujarat, Kerala, Cochin, Maharastra, Himachal and Kashmir Tourism* and the second of the *White Collar Hippies*, as can be seen in the given figure:



Source: AFAQS .Print Advertisements related to Tourism published during the time period March 01, 2013 till December 31, 2013(www.afaqs.com)

The first category of Tourism Advertisements related to the direct conversion works largely on *Schemes*, a pattern of evoking semblance and natural relationship. In this case the illustration coincides along with the tag line, illustrating in amazing companionship its hues, and scenic beauty of the background. Yet, what evokes a natural association is the interplay of words, followed by prose narrative in these texts elucidating the fusion of sense with essence in verbal assonance in its literary convention. The advertisements falling under these categories are Gujarat Tourism, Kerala Tourism, Himachal Tourism, Cochin tourism, Maharashtra Tourism and Kashmir Tourism. If we look carefully at the copy text of these state tourism, the tagline states; “.....I heard that within the caves of uparkot I would find inner peace. When I went there I saw exquisitely carved pillars. I saw ornate sculptures. I saw beautiful structures built in rock. Then I closed my eyes. Only to see much more” and the second advertisement states “You can’t lose your way when there are no wrong turns. That was the feeling I got in Satpura. Here every turn offered me new things. Like the meandering Ambika river. Each step brought me closer to nature. In the dense Jungles of Dangs, I felt as if all the trees and shrubs were my old friends.....” and for Gujarat Tourism; “When it rains, the world turns over a new leaf” for Kerala Tourism; “Come for the rains. The rainbow is complementary.” for Himachal Tourism; “Not a spear but a spoon, not an arrow but a

fork, around a fire under the moon, bamboo rice and some pork” for Cochin Tourism; “*Maha hai Maharashtra*”(The Grandeur of Maharashtra) for Maharashtra Tourism; and “*Incredible India*” for the Kashmir Tourism.

There are two advertisement related to the Gujarat tourism and both are endorsed by the famous celebrity Amitabh Bachhan. The copy texts of both the advertisements are structured on the format of a post card resonating the essence the showering of sudden pleasant effect this visit has lead him to. The post card bears immediate response from the place of his visit to UPARKOT and SAPUTRA to his near and dear ones which is emphatically suggested by his handwritten note along with his signature stating: “.....*I heard that within the caves of uparkot I would find inner peace. When I went there I saw exquisitely carved pillars. I saw ornate sculptures. I saw beautiful structures built in rock. Then I closed my eyes. Only to see much more. And as quoted right below For SAPUTRA.* Both hint at adirect invitation to the place UPARKOT, and SAPUTRA, as the names too find mention in his statement. It also hints at his personal visit and liking for Gujarat tourism. There is an invitation to the caves, referring to the beauty, serenity and the mysticism which the place evokes. He refers to the caves in his running statement “*You can’t lose your way when there are no wrong turns. That was the feeling I got in Satpura. Here every turn offered me new things. Like the meandering Ambika river. Each step brought me closer to nature. In the dense Jungles of Dangs, I felt as if all the trees and shrubs were my old friends.....*”

The copy text, as well as the illustration is itself an emphasis working on the literary principle of metaphor, symbolism of largely *Schemes*. Since Mr. Bachhan represents a class and a mindset, the tourism relates to the *symbolic* and *metaphoric* significance of emphasis. The scheme of symbol and *metaphor* is reinforced by metonym. However, what marks the advertisement distinct is its prose narrative. The narrative tends to effectuate in a simple, yet forceful way how a place like Gujarat, otherwise an arid zone could offer the diversity of pleasant ness of Buddhist caves and, a diversity of mountainous zone. And it is this surprise unfurled destabilizes the place and its assonance with its symbolic association.

The copywriter uses a perfect blend of *metaphoric* resemblance suggestive of offering solace, which is rare to be found in the hot and arid zone of the Gujarat state. These two advertisements show diversity of cultures from hill stations to pilgrimage centers resulting in diversity of experiences. The advertisement related to Gujarat Tourism uses the techniques largely of *parallelism* and *Anti-thesis*.

The other five advertisements related to that of the Kerala tourism, Cochin tourism Himachal Tourism, Maharashtra Tourism and Kashmir Tourism share a complicity of refreshment. The advertisements fall under two categories of hill station (Himachal Tourism, Kashmir Tourism) and non-hill station (Maharashtra, Kerala and Cochin). In these advertisements, the copy text, as well as the illustrations works on both *Schemes* and *Tropes*, as the text illustrates the characteristic features contradicted by the locale it actually refers to. Thus these advertisements *coincide* and *contradict*. The scenic beauty of all these advertisements is evoked by a perfect blend working on statements followed by illustration.

The copy texts of the first category fall under that of hill Stations; Himachal Tourism and Kashmir Tourism. The Kashmir Tourism states, “*Incredible India*”; Himachal Tourism “*Come for the rains. The rainbow is complementary.*” The Jammu & Kashmir tourism talks about THE KASHMIR FESTIVAL and the usage of *Metonym* here reflects the grandeur of Kashmir during

that season as we all know that natural scenic beauty is the hall mark of hill stations. And Kashmir being the Heaven on earth doesn't need much to portray, but to effectuate the grace full charm of ethereal feeling which the place resonates; its advertisement works more on grace, highest order of parallelism enticed by the usage of word "INCREDIBLE" indirectly referring to unbelievable experience rare to be found or had on earth, but could be believed when experienced. The phrase illustrates the magical connotation the place actually possesses. The tag line bears symbolic association and hyperbole, made possible. Similarly, for the Himachal Tourism the pleasantness is offered as complementary, indirectly referring to the peace, happiness and quietude. Both these advertisements too work on semblances, allusion, parallelism and basic features of *Schemes* that tend to establish relationship.

The other three advertisements of Maharashtra, Kerala and Cochin Tourism affect more of *destabilization* so as to emphasize stabilization. The tag line of the Maharashtra Tourism states "*Maha hai Maharashtra*" (The Grandeur of Maharashtra); Kerala Tourism states "*When it rains, the world turns over a new leaf*"; and that of the Cochin Tourism states "*Not a spear but a spoon, not an arrow but a fork, around a fire under the moon, bamboo rice and some pork*". Being non-hill stations, these places have their individual cultural association, yet these advertisements instead of highlighting their own cultural features affect physiognomies of hill station, signifying natural scenic exquisiteness as a motivation for travelling to escalate their travel, a time to move from their own hum drum of mundane existence. Cochin being the capital city of Kerala in its advertisement tries to draw out its regional features, whether of seasonal beauty, of rainfall, or the food festival of the local tribes through Ramada food festival. The copy text and illustration of these advertisements beautifully demonstrates its cultural and tribal association for which it is known. Maharashtra tourism on the other hand tends to work more on drawing association to the features of hill station. There is evocation to visual rhetoric, and one can clearly see the Maharashtra state promoting its affluent hill station stating that *Maha hai Maharashtra*, transcending it from the other states owing to its features.

Kerala known for its greenery and rains, the illustration and the print refers largely to the peaceful face of the person who feels blessed in the state, a sign of welcome for the young and grown up alike. The tag line states that when it rains, the world turns over a new leaf. Both the Himachal and Kerala advertisements use the term rain, *symbolic* of new beginning and freshness which is always followed by rainbow that adds other colors in life, once the life takes a new turn.

All these advertisements are very symbolic representation of life. In the Tribal Food Fest at Ramada, the rhetoric of *resonance* is used. The phrase evokes a different meaning by its juxtaposition with a picture. It suggests that once you visit, the visit shall transform you. Similarly, "Not a spear but a spoon, not an arrow but a fork Around a fire under the moon, bamboo rice and some pork" the copywriters used *Simile*; a figure of rhetoric to compare two objects of different kinds which have at least one point in common. Here to depict the tribal food fest, visual rhetoric coupled with words like "Not a spear but a spoon, not an arrow but a fork" are used.

For Kashmir Festival "*Incredible India*"-Himachal tourism the tag line goes as, "*Come for the rains. The rainbow is complimentary*" states Parision, where marked parallelism is showed between successive phrases. At the connotative level, it is an absolute rhyme. Come for happiness, peace is complimentary is the inner meaning attached to it.

The Advertisements published by the White Collar Hippies form the second category of the Tourism Industry. There are three advertisements related to it. And all largely own their startling affect owing to their stark *Antithesis* aimed to conjure contrasting ideas in phrases. The copy texts of all the three advertisements convey the message “*THE WORLD HAS LESS TIME LEFT. TRAVEL NOW.*”

Antithesis is used by arousing fear psychosis in the minds of the viewers. In these advertisements a snapshot of the videos showing

1. *How To Make A Nuclear Reactor At Home*
2. *How To Use An AK-47 and in the 3rd advertisement*
3. *ALARMING RISE IN THE NUMBER OF NEW TERRORIST GROUPS AND Deaths from Global terrorism*

These advertisements use antithesis and tries to persuade the reader to think of the travel packages offered by them. At the denotative level the literal meaning evokes fear in the minds of the reader, and at the connotative level in the interrogative sentence it questions that when it is chaotic everywhere, take time to travel. It starts being antithetical and ends in symbolic manifestation.

Yet, deep down it is highly symbolic, as the copy writer has tried to portray that one doesn't know the future. Anything may happen tomorrow. The words nuclear reactor, how to make AK 47 and alarming rise to a number of terrorists, tends not to effectuate not the actual rise in terrorists, or teaching to make AK 47, or even nuclear reactor. But these are *symbolically* referring to something else of grave concern. The nuclear reactor can be a state, a nation, even a family which may tend to blast fed up by the humdrum of daily existence in which a person feelstrapped into, if not given an outlet. The mind is the biggest AK 47, if not put to relaxation by change. Similarly a place, a home, a nation or even one's mind may get destabilized, if not sought by an outlet to change. And nothing is better than travel and tourism, so TRAVEL NOW.

These advertisements work primarily on *destabilization*, *antithesis* and *paradox*. There is *pun* in the words of AK 47, Nuclear Reactor and even terrorist, evoking *euphemism*. These advertisements are largely to gather attention, as *destabilization* is bound to fetch large attention, reaction and response owing to curiosity causing conversion trying to be geek in approach and action.

Advertising language needs to follow the changes occurring in the consumers' tastes and preferences and fulfill their demands. Consequently, advertisers cannot simply leave the responsibility of the interpretation of the figures of speech to the reader. The reader might be dissatisfied by the whole experience of the holiday and will be left feeling misled by the advertising message of “a heavenly experience” if that experience is not what they actually receive as part of their holiday. However, figures of speech when used correctly help consumers conceptualize abstract features of tourism experiences instead of confusing their minds. Analysis of all these advertisements helps to understand that the basic features is the evoking of its tagline and statements that the advertisers largely rely upon to work from generating interest to conversion. These advertisements work on *Schemes* and *Tropes* as each evoke equal amount of emphasis and the contradiction is more to generate quick transition. *Schemes* achieve their impact when co related by *Tropes* having destabilization. Moreover, in the times when there is growing

competition, the advertisers need to have much wider scope to work on the level of literary devices, as the audience is not only educated but aware, therefore, more than illustration the figures of rhetoric tends to impress the message in much more convincing and effective way than display of glittering illustrations.

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Note: “Agency FAQs” is Premier Indian Advertising database website Company and is the number one website in Asia-Pacific for Advertising, Media & Marketing professionals.