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An Analysis of Linguistic Features and Strategies in Advertisements Discourse:

The Case of Algerian TV Advertisements

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Dedication

To the serene soul who left this world not so long ago: grandma.

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Abstract

The current research aims to investigate and scrutinize the employment patterns of diverse linguistic features present in Algerian TV advertisements. To achieve this objective, a corpus of 32 TV advertisements was compiled from YouTube. Employing a qualitative methodology, the data were meticulously transcribed and analyzed. The findings reveal that Algerian advertisers predominantly utilize phonological, morphological, and syntactic strategies, such as rhyme, alliteration, and parallelism, as opposed to stylistic techniques, specifically personification and onomatopoeia. Furthermore, the results substantiate the notion that the application of these linguistic strategies is highly pervasive in advertising, serving to craft persuasive and memorable messages.

Keywords: discourse, ads discourse, linguistic features, persuasion, Algerian TV ads

List of Abbreviations

Ad: Advertisement

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General Introduction

General Introduction

1. Research Background:

Advertising is a pervasive and influential aspect of contemporary culture, with its language and rhetoric shaping our perceptions, beliefs, and behaviors. The language of ads is a complex and dynamic phenomenon that draws upon various linguistic, cultural, and social factors. As Cook (2001) notes, advertising is a form of discourse that employs rhetorical strategies to persuade and manipulate consumers. The study of advertising language has been the subject of considerable scholarly attention, with researchers drawing upon various theoretical frameworks and methodologies to explore the linguistic features, persuasive techniques, and social functions of advertising.

Cook (2001), states that the language used in Ads is quite different from the language speakers use daily. It has some features or characteristics that may look odd and distinctive. For example, advertisers may break language rules on the level of grammar or syntax in order to attract consumers' attention. Therefore, understanding advertisements requires linguistic deciphering. However, that is not enough, because advertisements cannot be separated from culture or society (Cook, 2001). The language of ads is shaped by various linguistic features, including rhetorical figures such as repetition, alliteration, and rhyme, as well as persuasive techniques such as emotional appeal. These linguistic features are deployed strategically to capture the attention of consumers, establish brand recognition, and influence purchasing behavior (Leech, 1966). In this regard, the present study aims to contribute to our understanding of the language of ads, specifically in the Algerian context by examining the linguistic features and persuasive techniques used in Algerian TV advertisements.

2. Statement of the Problem:

Advertisement as an independent discourse has specific language features and functions that draw so much attention to research in the Western world, in which researchers tried to examine ads as communicative texts, whether spoken or written, using a collection of approaches such as the discourse analysis approach (Cook, 2001). However, despite the extensive scholarly attention devoted to the study of advertising language, relatively little research has focused specifically on the Algerian context. The language of advertising in Algeria is shaped by diverse linguistic,

cultural, and social factors that have not been fully explored. Therefore, the main concern that this dissertation seeks to address is to explore how linguistic, cultural, and social factors shape the language of advertising in the Algerian context.

3. Research Questions:

This research attempts to answer the following question:

- What are the linguistic features and strategies used in Algerian TV advertisements?

4. Research Objectives:

The present study aims to:

- To identify and examine the linguistic features and strategies used in Algerian TV advertisements.

5. Significance of the Study:

The significance of this study lies in its exploration of the language of ads in the Algerian context. While previous research has examined the language of ads in various cultural and linguistic contexts, little attention has been given to the Algerian context. This study will contribute to the existing literature on the language of advertisements by providing insights into the linguistic features and strategies used by Algerian advertisers to create persuasive messages that appeal to Algerian consumers.

6. Research Methods:

This dissertation used a qualitative approach to examine the language of advertisements in the Algerian context. Specifically, the study employed a descriptive and analytical methodology to analyze a corpus of 32 Algerian advertisements that were aired on Algerian (private and public) TV channels.

7. Structure of the Dissertation:

The dissertation is structured into two parts: theoretical and practical. The theoretical part comprises two chapters. Chapter 1 provides a comprehensive exploration of advertising, encompassing its definition, historical development, diverse types, and its importance. In Chapter 2, the focus shifts towards the discourse of advertising, examining the linguistic features employed

in advertisements as well as the languages utilized in the Algerian context. The practical section encompasses a single chapter, which outlines the methodology employed, elucidates the data collection process, presents the analysis of the data, and subsequently discusses the obtained results.

Part One: Literature Review

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Chapter One: Advertising

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Part One: Literature Review

Introduction:

Advertising has become a ubiquitous part of modern society, influencing consumers' choices and behaviors in a multitude of ways. However, despite its widespread use, there is still much to understand about the nature of advertising and the language used to promote products and services. This theoretical chapter aims to provide a comprehensive overview of the definition, history, and the different types of advertising.

1.1. Defining Advertising:

Advertisement is viewed differently by different scholars. Stanton (1967) and Kottler & Keller (2009) sees advertising as a paid, nonpersonal, and mass-mediated form of communication aimed at promoting ideas, goods, or services by an identified sponsor through a variety of channels, such as print, broadcast, or digital media. The sponsor plays a crucial role in shaping the message and creating a compelling presentation to generate interest and persuade consumers to take action. In other words, advertising is an essential marketing tool used to inform and influence consumers, build brand awareness, and ultimately drive sales. On the other hand, Ogilvy (1963) sees advertising as a form of communication which persuades or influences people to buy or use a particular product or service. He emphasizes the persuasive nature of advertising and the goal of influencing consumer behavior.

For linguists, advertising is seen as a process of communication in which an advertiser uses language to persuade potential customers to buy a particular product or service (Leech, 1966). For Cook (2001), advertising is a method of communication that employs language and other semiotic systems to promote a product, service, or idea to a specific audience, with the aim of persuading them to take some action related to it. He highlights the persuasive and communicative aspects of advertising and also emphasizes the use of various semiotic systems, such as images and symbols, to achieve its goals.

While marketing experts highlight the role of communication, persuasion, and the identification of a sponsor or organization promoting a particular product or service. Linguists approach the definition of advertising from a linguistic perspective, focusing on the language used in advertising and the ways in which it is structured and used to persuade and influence consumers.

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1.2. The History of Advertising:

The history of advertising dates back thousands of years, with early forms of advertising used by ancient civilizations to promote goods and services. In ancient Egypt, for example, merchants used papyrus to create posters and announcements advertising their wares (Moriarty et al., 2014). Similarly, the Greeks and Romans used public notices to promote their businesses and services, and the use of town criers was common in medieval Europe to announce the arrival of goods and services. However, it was not until the invention of the printing press in the 15th century that advertising became more widespread (O'Guinn et al., 2014).

The first printed advertisement is believed to have appeared in a German pamphlet in 1468, which advertised a prayer book. In the centuries that followed, newspapers and magazines became popular platforms for advertising, with businesses placing ads to promote their goods and services to a wider audience (O'Guinn et al., 2014, Moriarty et al., 2014). The 20th century saw a significant increase in the use of advertising, as new media such as radio and television provided new opportunities for advertisers to reach consumers. The first radio ad aired in the United States in 1922, and by the 1950s, television had become a dominant medium for advertising (Moriarty et al., 2014).

Today, advertising is a ubiquitous presence in modern society, with businesses and organizations using a variety of media and platforms to promote their products, services, and causes. The rise of digital media and social networking sites has created new opportunities for advertisers to reach and engage with consumers, with online advertising now accounting for a significant portion of global advertising spending (O'Guinn et al., 2014).

Overall, the history of advertising is long and varied one, that can be seen as a progression from simple signs and symbols to more sophisticated and targeted advertising campaigns; with the development of new technologies and media platforms driving changes in advertising practices and strategies over time. For a clear and structured view on the development of advertising, see Figure 1.1 adapted by the division of O'Guinn et al., (2014).

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Ancient Times: In ancient times, advertising was primarily done through signs and symbols. Merchants would use signs to advertise their goods and services, such as a picture of a shoe to indicate a shoemaker's shop. This form of advertising was limited to local markets and was not widespread.

19th Century: The 19th century saw the growth of mass media, including magazines, billboards, and radio. This allowed advertisers to reach a wider audience and to create more sophisticated advertising campaigns. Advertisers began to use images and slogans to create brand recognition and to differentiate their products from competitors.

15th-18th Centuries: With the advent of printing technology, advertising began to take on a more formalized structure. Posters, handbills, and newspapers were used to advertise products and services. This allowed for wider distribution of advertising messages and helped to create a more competitive marketplace.

20th Century: The 20th century saw the rise of television advertising, which became the dominant form of advertising for several decades. Television advertising allowed for the creation of more visually compelling and emotionally engaging ads. In the latter part of the 20th century, the internet and digital advertising emerged, which allowed for more targeted and personalized advertising messages.

Figure 1.1. The Evolution of Advertising.

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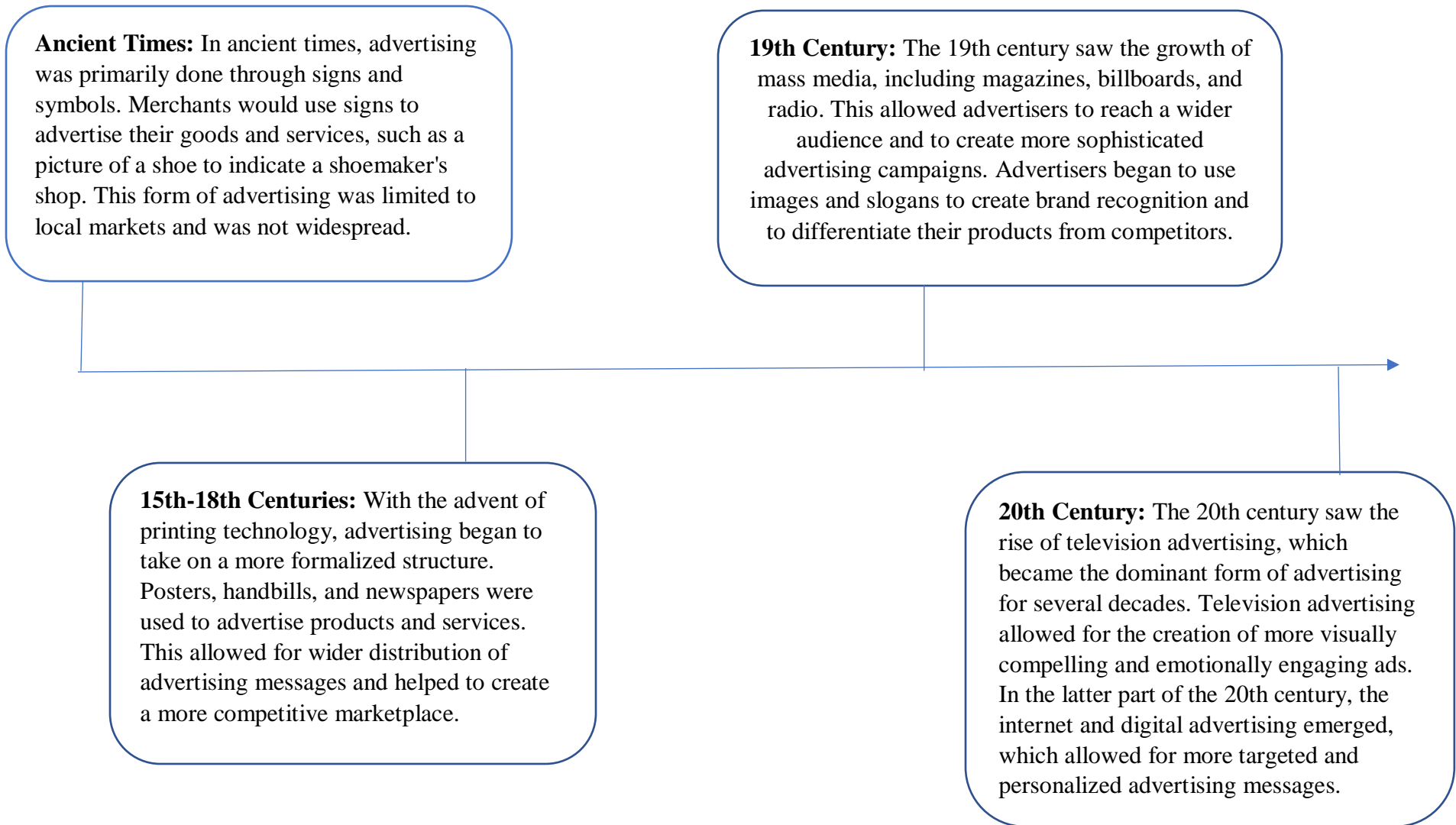
1.3. Types of Advertising:

Advertising can take many forms, depending on the medium used to reach potential consumers. The following are some types of advertising according to Belch & Belch (2004) and De Pelsmacker et al., (2007):

➢ **Print Advertising:** This type of advertising involves printed materials such as newspapers, magazines, brochures, and flyers. These materials are distributed to a wide audience, either through subscription or in public areas, and often contain visually appealing images and persuasive texts to grab the audience's attention and encourage them to take action.

➢ **Broadcast Advertising**: This type of advertising involves radio and television commercials. These commercials are typically short and memorable, with a focus on using catchy slogans and jingles to make a lasting impression on the audience. Broadcast advertising often reaches a large audience and can be very effective in creating brand awareness.

➢ **Outdoor Advertising:** This type of advertising involves billboards, posters, and signs placed in public spaces such as highways, bus stops, and city streets. Outdoor advertising is designed to reach a large audience in high-traffic areas and often uses bold colors and images to make a quick and memorable impression.

➢ **Online Advertising:** This type of advertising involves digital media such as websites, social media, and search engines. Online advertising can take many forms, including banner ads, pop-ups, sponsored content, and social media ads. Online advertising is often highly targeted, allowing advertisers to reach specific audiences based on demographic data and user behavior.

➢ **Direct Mail Advertising:** This type of advertising involves sending promotional materials such as brochures, catalogs, and coupons directly to consumers by mail. Direct mail advertising can be highly targeted, allowing advertisers to reach specific households based on factors such as income and location.

➢ **Product Placement:** This type of advertising involves featuring a product or brand within a movie, TV show, or other media content. Product placement is often subtle and may involve simply displaying a product within the context of the content. Product placement can be an effective way to reach a highly engaged audience and create a positive association

with a product.

➢ **Celebrity Endorsement:** This type of advertising involves using a celebrity or public figure to promote a product or brand. Celebrity endorsement can be highly effective in creating brand awareness and associating a product with a particular lifestyle or image. In general, the different types of advertising offer advertisers a range of options to reach their target audience and create effective marketing campaigns.

1.4. The Importance of Advertising:

Advertising is a crucial component of any business's marketing strategy. It is a means of communication that allows businesses to reach out to potential customers, informing them about their products or services, and persuading them to make a purchase (Kottler & Keller, 2009).

One of the primary purposes of advertising is to inform potential customers about a company's products and services (Kotler & Armstrong, 2010). Advertisements spread information about what a business offers, its features and benefits, prices, and availability. This allows customers to learn about options they were previously unaware of. Without advertising, many businesses would remain invisible to large segments of the market. In addition. advertising helps build brand awareness by exposing customers to a company's name, logo, and messaging repeatedly (Kottler & Keller, 2009). The more customers see an ad, the more familiar the brand becomes. Over time, effective advertising can shape customers' perceptions of a brand and what it stands for. This brand awareness makes customers more likely to purchase from that company in the future.

Advertising not only informs customers but also attempts to influence their preferences (Armstrong, 2009). Advertisements try to convince customers that a company's offerings are superior and worth choosing over competitors. This persuasion can shift customers' perceptions in a brand's favor and motivate them to purchase. Without this influence, customers may not realize why one option is better suited to meet their needs. Moreover, the ultimate goal of most advertising is to drive sales and increase profits for a business (Vakratsas & Ambler, 1999). By building awareness, influencing preferences, and motivating purchase, effective advertising can significantly impact a company's revenue and growth.

In summary, advertising plays an indispensable role in the success of businesses. It helps companies communicate with customers, build brand awareness, influence preferences, and increase sales and profits. Without effective advertising, businesses would struggle to compete and grow. Therefore, companies tend to invest strategically in advertising to reap its many benefits.

Conclusion:

This chapter has provided a concise yet comprehensive overview of advertising, encompassing its definition, historical progression, various advertising types, and its significance. By examining these key aspects, valuable insights into the purpose and evolution of advertising, as well as the diverse strategies employed across different mediums were gained.

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Introduction:

This chapter delves into the language of advertising, exploring the unique discourse that is employed by advertisers to promote products, services, and social causes. The chapter begins with an overview of advertising as a discourse and how it differs from other genres, including literature. Also, tackling the linguistic situation the Algeria briefly. It then examines the linguistic features of advertising, including phonological, morphological, syntactic, and stylistic elements. Finally, the chapter reviews previous relevant studies on the language of advertising.

2.1. Advertising as a Discourse:

When discussing the definition of discourse, Cook (2001) emphasizes that it extends beyond the level of individual sentences or clauses and encompasses social and cognitive processes of communication. He highlights the importance of analyzing larger units of language in order to understand how language is used to convey meaning and accomplish communicative goals. Nunan (1993) also accentuates the importance of context in understanding discourse, and how discourse analysis can reveal the underlying assumptions, values, and beliefs that shape language use, as well as the ways in which language use reflects and reinforces social norms and power relations.

Advertising is to be considered a discourse because it exhibits all the four features suggested by Nunan (1993). For him a text is a discourse when the following features are present in the body of language:

➢ **Coherence:** A discourse should be organized in a way that makes sense to the reader or listener. This includes the use of transitional words and phrases that signal how ideas are connected.

➢ **Cohesion:** A discourse uses linguistic devices such as pronouns, conjunctions, and lexical repetition to link different parts of the text together.

➢ **Intertextuality:** A discourse draws on and make reference to other texts and contexts. This includes using allusions, references, and quotations from other sources to create meaning.

➢ **Genre:** A discourse follows the conventions of a particular genre, such as a news article, a scientific report, a commercial, or a legal document. This includes using the appropriate register, tone, and style for the intended audience and purpose of the text.

According to Nunan (1993), a text is a unit of language use that is complete enough to convey meaning, but is also part of a larger communicative event or context. The context refers to the larger situation in which the text is produced and interpreted, including the physical, social, and cultural environment in which the communication takes place. In other words, while the text refers to the actual linguistic material that is produced, the context encompasses the broader social and situational factors that shape how the text is interpreted and understood. A piece of ad has a text that communicates with the target audience. This piece of text is not an isolated chunk of language, it interacts with other elements that play a significant role in persuasion.

An ad text is seen as a "linguistic form", while context is what surrounds the text, from the verbal to the non-verbal components (Cook, 2001). Guy Cook, in his book "The Discourse of Advertising"(2001), suggests a figure that breaks down the various elements that make up an advertisement. According to Cook, advertisements consist of three main components: the visual, the verbal, and the gestural. The visual component refers to the images and graphics used in the advertisement, while the verbal component refers to the written or spoken language used in the advertisement. The gestural component refers to nonverbal cues, such as facial expressions, body language, and sound effects, that contribute to the overall meaning of the advertisement. Figure 1.2 (Cook, 2001, p.6) illustrates how these three components interact with each other to create meaning and influence the audience's perception of the product or service being advertised.
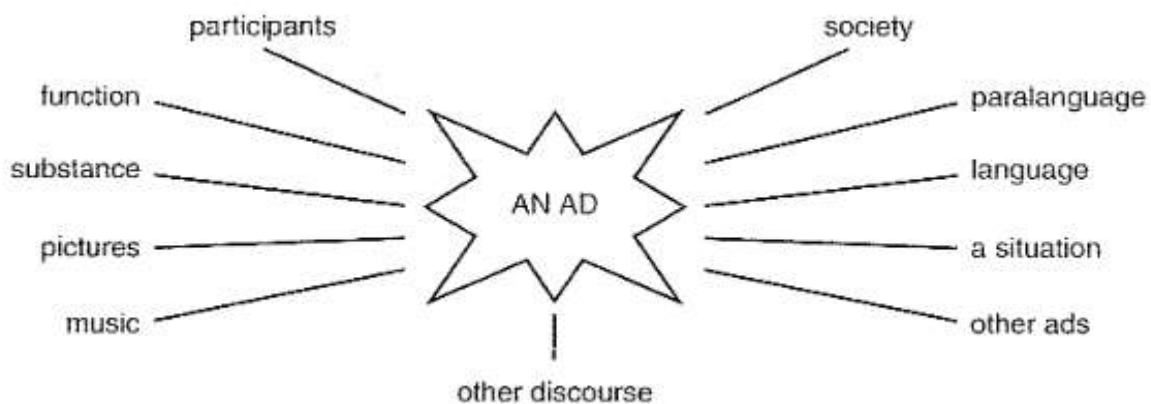

Figure 1.2. Interaction of Elements in Ads.

By analyzing the visual, verbal, and gestural elements of an advertisement, discourse analysts can gain insights into how advertisers use language and other communicative resources to persuade and manipulate their audience.

2.2. Discourse vs Genre:

Genre can be defined as a type of communicative event that is identified by the typified communicative purpose that it serves and the conventionalized ways in which language is used to achieve that purpose (Nunan, 1993). Notably, a genre is a recognizable form of communication that is characterized by its typical purposes and linguistic features. On the other hand, discourse refers to the way language is used in social contexts and the relationships between language and the social contexts in which it occurs (Nunan, 1993). Discourse includes not only the words and sentences used in communication, but also the larger social, cultural, and historical factors that shape how language is used and interpreted.

Both genre and discourse are important concepts in the analysis of language use, particularly in the context of sociolinguistics and discourse analysis. Cook (2001) argues that advertisements can be considered a genre because they have recognizable linguistic and visual features, such as the use of persuasive language and eye-catching visuals, that make them distinct from other types of communication. However, advertisements are also situated within the broader discourse of advertising, which encompasses the cultural, economic, and political factors that shape how ads are produced and consumed. Likewise, Johnstone (2008) claims that advertising is a discourse because it involves the use of language and other communicative resources to construct meaning and shape social reality. She suggests that advertisements are shaped by larger discourses of consumerism, capitalism, and neoliberalism, which influence the values, desires, and lifestyles that are promoted through advertising. Therefore, it can be concluded that ads can be analyzed both as a genre and as part of a larger discourse, depending on the specific research focus and methodology.

2.3. Advertising vs Literature:

The relationship between literature and advertising has been widely discussed in academic research. Some scholars argue that advertising borrows techniques and strategies from literature

to create persuasive messages, while others suggest that advertising and literature are fundamentally different forms of communication. For instance, Goddard (2001) argues that advertising and literature share many characteristics, such as the use of narrative, imagery, and symbolism, to create meaning and engage audiences. He suggests that advertising can be seen as a form of popular literature, in which the texts and images used in ads are like stories that evoke emotions and desires.

On the other hand, Leech (1969) notes that advertising and literature have different goals and functions. While literature aims to explore and represent the complexities of human experience, advertising is primarily concerned with selling products and services. The relationship between literature and advertising is one of appropriation, in which advertising borrows techniques and strategies from literature to create persuasive messages. Indistinguishably, Cook (2001) states that advertising is primarily concerned with selling products and services, and therefore, it often relies on simplistic and formulaic language that is designed to be easily understood by a wide audience. In contrast, literature aims to explore and represent the complexities of human experience, hence, it often uses more nuanced and sophisticated language that requires active engagement and interpretation by the reader.

Overall, advertising and literature are fundamentally different forms of discourse with different goals, functions, and relationships with power and ideology. The relationship between them is complex and multifaceted, and different scholars have different perspectives on the nature and extent of this relationship.

2.4. The Language of Advertising:

Language is a powerful medium of communication, it can be plain and simple to convey straightforward messages like the everyday type of language humans use, and it can also be "loaded" aiming at different objectives. For Leech (1966), the advertising language is a "loaded-language" as it "aims to change the will, opinions, or attitudes of its audience" in order to prompt the "desired behavior" that is to persuade consumers to buy a product or a service (p. 25). However, this is not the only objective to advertising. Cook (2001) rightly claims that "this is not the only function. (an ad) may also amuse, inform, misinform, worry or warn" (p. 10)

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The language of advertising is a distinctive form of language use that employs a range of persuasive techniques and linguistic devices to promote products and services (Cook, 2001; Leech, 1966). This language is characterized by its use of emotive and evaluative language, the creation of a sense of urgency, and the use of rhetorical questions and imperatives. Advertising language also often employs a range of linguistic devices and strategies to create a particular brand identity or image, including the use of slogans, jingles, and product names, as well as the use of humor, irony, and other forms of verbal play (Cook, 2001). Advertisers break language conventions to sound peculiar and exotic, and that attracts consumer's attention.

For an ad to be successful in reaching its ultimate goal, Leech (1966) sees that it has to exhibit the following functions:

➢ **Attention Value:** To urge consumers to buy a product or a service, advertisers draw attention by playing with the language used in advertisements. For example, the use of puns, neologisms (inventing new words), rhymes, semantic deviations to compel notice.

➢ **Readability:** After catching the audience's attention, it is important to sustain their interest and liking. For this matter, the language used needs to be simple and informative for the reader/ listener to feel familiarized with the used vocabulary. That is why the language advertisers use is mostly colloquial. This use of informal language creates a bound between the marketer and the target consumer as both parties speak the same language, the advertisement would be easy to grasp and be remembered.

➢ **Memorability:** Advertisements aim to be memorable and recognizable to their recipient. Advertisers use various linguistic techniques to enhance memorability such as repetition, rhyme, parallelism and so on. Those techniques are intended to reinforce the message and make it more likely to stick in the minds of the audience. For this reason, many advertisers use mnemonic devices in advertising.

➢ **Selling Power:** The ultimate goal of advertising is to sell and in order to do that, advertisers give clear instructions on what actions to take. Imperatives are often used in advertising to instruct people on what to do, which is why they are one of the most commonly used forms in advertising languages. In addition, positive expressions are powerful in advertising, as the brain requires less time to process them than the negative ones.

2.5. The Linguistic Situation in Algeria:

Algeria is a multilingual country with a complex linguistic situation. The official language of Algeria is Modern Standard Arabic, which is used in government, education, and media. However, Algerian Arabic, a dialect of Arabic, is the most widely spoken language in the country, and is used in everyday communication (Bouhadiba, 2010). In addition to Arabic, French is also widely spoken and used in government, education, and media. French was the colonial language during the French occupation of Algeria, and it remains a significant language in Algeria today. Berber languages are also spoken in Algeria, particularly in the Amazigh regions. Berber languages have been spoken in North Africa for thousands of years, and are an important part of Algeria's cultural heritage (Benrabah, 2005).

While Arabic and French are the most widely spoken languages, there is also a rich linguistic diversity in Algeria that includes Berber languages and other languages spoken by immigrant communities. French is considered the second language in Algeria, it is "the major language" that "has just recently had a new competitor: English" (Bouhadiba, 2010, p.44). For this matter, Belmihoub (2018) notes that there is a growing demand for English language training in Algeria, particularly among young people who see English as a key to accessing higher education and employment opportunities. In addition to education and business, English is also used in media and entertainment in Algeria.

The use of English in Algeria reflects the country's increasing globalization and the importance of English as a Lingua Franca, as Boukreris & Bouchegra (2016) state that "English language is creeping within the sociolinguistic situation of Algeria as a consequence of globalization" (p.138). While English is not an official language in Algeria, it is still widely used and studied in the country.

2.6. Linguistic Features of Advertising:

The language of advertising is characterized by the use of different linguistic features from the basic unit of language to the complex one. Language can be viewed and analyzed at various levels, each providing a different perspective on how language works. These levels include the phonetic, phonological, morphological, syntactic, and semantic levels.

2.6.1. Phonological Features:

Phonology deals with the musical aspect of language, it is the "study of the sound patterns that occur within languages" (Encyclopedia Britannica, 2023). It contributes highly to the degree of language creativity and beauty (Simpson, 2004). Advertisers often use mnemonic devices similar to the ones found in poetry such as rhyme, rhythm, assonance, and alliteration. Mnemonic devices work by creating associations in the brain between new information and existing knowledge, making it easier for the brain to retrieve and recall the information when needed. The use of such techniques assures the memorability of the advertisement text and helps the recipient recall the advertisement at the right moment (Leech, 1969).

➢ **Rhyme:** Rhyme is the "repetition of similar sounds in two or more words" (Bergman, 2017). It is commonly used in slogans to stimulate the right kind of action the advertisers want from the receiver. For instance, the words 'pencil' and 'stencil' rhyme because they share identical sounds.

➢ **Rhythm:** Rhythm is another mnemonic device used in advertising, it is "an ordered recurrent alternation of strong and weak elements in the flow of sound and silence in speech" (Merriam-Webster, 2023). It is a prosodic feature used by copywriters to make the text catchy and easy to remember.

➢ **Alliteration:** It is a phonological technique in which the same sound is repeated in a group of words. For example, in "Bob brought the box of bricks to the basement." The 'b' sound is repeated at the beginning of each lexical word in the whole sentence. Alliteration deals with the repetition of sounds not just words, and it is wildly used in commercial writing (Kestler, 2017).

➢ **Assonance:** Assonance is a figure of speech which there is a repetition of similar vowel sounds in different successive words whether on the beginning or the end of a word. An example of assonance would look like: "he fell asleep under the cherry tree" (LiteraryDevices Editors, 2013).

2.6.2. Morphological Features:

Morphology is the branch of linguistics that studies the structure and formation of words. It examines the internal structure of words and the rules governing their combination to create

complex word *(*Encyclopedia Britannica, 2023*)*. In this language level, copywriters manipulate the lexis of a language by coining words together, using two or more different language, or using prefixes and suffixes to create the superlative and comparative forms. These devices are employed by advertisers to make their message stand out and be more persuasive to potential customers (Leech, 1966).

➢ **Code Mixing:** Code-mixing is the linguistic phenomenon of alternating between two or more languages, or language varieties, within a single conversation or communication event. Bilingual or multilingual speakers who have a command of multiple languages often use code-mixing, which can occur at the level of words, phrases, or entire sentences. Advertisers make use of this technique to convey their message to potential customers creatively, as code-mixing can serve various communicative functions such as signaling group identity, expressing emotion, or accommodating the linguistic needs of different interlocutors (Muysken,2000).

➢ **Degree of Comparison:** The degree of comparison is a type of adjective that indicates the relative degree of the adjective or adverb being used. It typically consists of three degrees: positive, comparative, and superlative. The positive degree is the basic form of the adjective or adverb, while the comparative degree is used to compare two things, and the superlative degree is used to compare three or more things (Crystal, 2011). In advertising, copywrites use these forms to compare between old and new products to give the impression that a product is better than the other.

➢ **Hybridization:** It is the process of mixing two words from different languages to create a new one. This technique advocates the idea of "unity in diversity" because it promotes to multilingualism as well as multiculturalism. Advertisers use this feature to break the language barrier and reach a large mass population (Gupta, 2017).

2.6.3. Syntactic Features:

Syntax is about the rules of grammar that govern how sentences and phrases are formed. Advertisers often use specific sentence structures such as imperatives, interrogatives, or exclamations, to capture the attention of their audience and create a sense of urgency or excitement (Leech, 1966). These structures are associated with discourse functions such as directives,

questions and exclamations. In addition, parallelism is also a syntactic feature in which the grammatical pattern repeats itself in different sentences to create a prosodic illusion.

➢ **Imperatives:** Imperatives are commonly used in advertising because they create a sense of one talking to another giving them commands. Leech (1966) suggests a list of frequent verbal items that are found in imperative clauses:

- Items which have to do with the acquisition of the product: get, buy, ask for, choose, etc.
- Items which have to do with the consumption or use of the product: have, try, use, enjoy, etc.
- Items which act as appeals for notice: look, see, watch, remember, make sure, etc.

➢ **Interrogatives:** Interrogative forms, also known as interrogative sentences or questions, are grammatical structures used to inquire, seek information, or prompt a response (Crystal, 2011). It attempts at raising a question about a particular thing to find an answer. In advertising, copywriters use interrogatives to make the receiver feel involved in the advertisement by asking them questions like 'would you use this product?' or 'is this enough?'.

➢ **Exclamations:** Exclamative clauses are used to "express surprise or shock or a strong emotion about something", they usually end with an exclamation mark in writing. Exclamations often contain words or phrases that convey the intensity of the emotion, such as "wow", "amazing", "unbelievable", or "how beautiful". They are used to emphasize a point, express enthusiasm or dissatisfaction, or to draw attention to something (Crystal, 2011).

➢ **Parallelism:** Parallelism refers to the repetition of the same grammatical patterns in sentences. This technique is used to create a rhyming effect on the listener/receiver to enhance the memorability of the advertisement. It can be done by using the same grammatical arrangement of words within one sentence and repeat it with other sentences. Parallelism is heavily used in poetry as well as in advertising (Cook, 2001).

2.6.4. Stylistic Features:

Stylistics is "an analytical science which covers all the expressive aspects of language: phonology, prosody, morphology, syntax and lexicology" (Cuddon, 2000, p.872). It is concerned

with the ways in which language is used to create specific effects or achieve specific purposes. Stylistics looks at the choices that writers and speakers make in terms of vocabulary, sentence structure, and other linguistic features to create meaning beyond the literal level. Stylistics involves analyzing the patterns and features of language use, such as metaphor, simile, personification and onomatopoeia.

➢ **Metaphor:** It is a figure of speech where one thing is described in terms of another, this description is implicit leaving the reader for interpretation (Cuddon, 2000). According to Leech (1966), metaphors are a form of figurative language in which an object or concept is described in terms of another object or concept. He stated that metaphors serve a variety of purposes, including conveying abstract ideas in a more concrete way, creating new meanings, and making language more vivid and engaging.

➢ **Simile:** Simile is a figure of speech in "which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison recognizable by the use of the words 'like' or 'as' "(Cuddon, 2000, p.830). In literature, similes are often used to add depth and richness to descriptions, while in advertising language, they are used to make a product or service seem more desirable or attractive to consumers (Leech, 1969).

➢ **Personification:** Personification is "the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects" (Cuddon, 2000, p.661). Skorupa and Duboviciene (2015) stated that copywriters make use of personification "so that the customer can better relate to the advertised personified objects and memorize the slogan or the advertisement. Thus, the brands are turned into something real and identified a real-life figure by the customer." (p.114)

➢ **Onomatopoeia:** Onomatopoeia is "the formation and use of words to imitate sounds", it is a figure of speech "in which is the sound reflects the sense" (Cuddon, 2000, pp. 614-615). Onomatopoeia is a mimetic language to imitate non-linguistic sounds, that is often used in poetry and other forms of creative writing to create vivid and sensory experiences for the reader (Leech, 1969).

2.7. Previous Studies:

The language of advertising has been a topic of interest for linguists and researchers for

several decades. The field of advertising language analysis has evolved over time and has been the focus of numerous studies that aim to understand the persuasive and rhetorical strategies used by advertisers to promote their products and services. Some of studies about the language of advertising are listed below:

2.7.1. Cook's Study:

In his 1992 study, Guy Cook analyzed the language of advertising, with a focus on the syntactic and rhetorical features used in print advertisements. His study explored how advertisers manipulate language to create persuasive messages that appeal to the emotions and desires of their target audience (Cook, 2001). He concludes that:

➢ The language of advertising exhibits several distinctive features. In particular, ads utilize a diverse range of substances, some of which are not commonly found in other forms of communication.

➢ Ads are presented in short bursts and are embedded in a discourse that serves as an accompaniment.

➢ Ads are multimodal, utilizing various combinations of pictures, music, and language.

➢ Ads are multi-submodal, employing different combinations of writing, speech, and song depending on the medium.

➢ Ads foreground paralanguage, connotational and metaphorical meaning, as well as parallelisms within and between modes.

➢ Ads are frequently heard in several contradictory ways simultaneously and merge the features of public and private discourse, exploiting the features common to these poles.

➢ Ads make extensive use of intertextual allusion to other ads and genres, and they provoke diverse social, moral, and aesthetic judgments, ranging from the most positive to the most negative.

2.7.2. Leech's Study:

Leech's (1966) study about the language of advertising aimed to identify the linguistic features of advertising language that contribute to the persuasive effect of advertisements. He analyzed a corpus of advertisements, focusing on their linguistic patterns and identifying various

strategies used to manipulate language for persuasive purposes.

According to Leech (1966), the language of advertising is characterized by the extensive use of persuasive devices such as repetition, puns, and rhetorical questions. Additionally, Leech identified a number of lexical and grammatical features specific to advertising, such as the use of superlatives and adjectives, hyperbole, and the omission of copula verbs. He also highlighted the importance of context and the use of sociolinguistic factors such as regional dialects and socio-economic status in advertising language. Leech's study provides a comprehensive overview of the linguistic techniques used in advertising, highlighting the ways in which language is manipulated to influence consumers.

2.7.3. Shariq's Study:

According to Shariq (2020), advertisements utilize linguistic devices such as phonological elements like rhyme, alliteration, and assonance to create memorable slogans, as well as morphological devices like code-mixing, degree of comparison, hybridization, and reduplication to generate novel words. Stylistic devices, including antithesis, apostrophe, hyperbole, metaphor, onomatopoeia, and personification, make language figurative and engaging.

In addition to language-based devices, the graphic design of advertisements, such as font, color, and images, can also leave a lasting impression on viewers. Furthermore, advertisements may incorporate national elements, such as the country's name or flag, to appeal to emotions and foster a sense of national pride. The success of advertisements is not only in the logic they convey but also in the fantasies they evoke, making advertising language highly creative and memorable.

2.7.4. Mebarki's Study:

Mebarki (2018) examines the use of phonological features in Arabic print advertising, including rhyme, assonance, and alliteration. The researcher found that rhyme is the most used technique alongside with assonance and transliteration, whereas alliteration ranks the lowest among the other features. A statistical analysis of advertising discourse in Algeria showed that advertisers strategically use language that sounds good to the ears to persuade consumers. Therefore, the study confirms that phonological features in advertising are attention-grabbing and contribute to the rhythm and memorability of advertising text.

2.7.5 Abed & Dakhil's Study:

The study compared the use of various linguistic tools in Arabic and English print advertisements. Arabic ads were found to be stronger in aspects of stylistic, syntax, lexical, and morphological analysis, while English ads were stronger in phonological aspects. English ads made more use of assonance, rhythm, and hyperbole to create catchy phrases. English ads also had a higher percentage of interrogative and incomplete sentences, metaphors, similes, and antithesis. In contrast, Arabic ads had a higher percentage of numerals and phrase nouns and verbs.

Abed and Dakhil (2021) highlight the importance of using the proper language to attract buyers, and suggests that Arabic ads could benefit from incorporating more assonance, alliteration, and rhythm, as well as using schematic patterns for a catchy style.

Conclusion:

This chapter has examined advertising as a discourse, distinguishing it from other genres and highlighting its unique linguistic features. The linguistic situation in Algeria has been considered, then the different linguistic features were thoroughly discussed. Lastly. Previous studies have also been reviewed.

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Chapter 3: Methodology and Discussion of the Findings

Introduction

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Conclusion

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Introduction:

The present study investigates the linguistic features those found in Algerian TV advertisements. This chapter details research design and methodology used to achieve the objectives of the present study. Initially, the study's overall approach and methodology are established. Then, the corpus that was used to gather the data and its analysis are described. Lastly, the results are presented and discussed.

3.1. Methodology:

The present study is characterized as descriptive and employs a qualitative approach. According to Tavakoli (2012), qualitative research is concerned with providing a detailed description of a phenomenon synthetically as well as holistically. He also proceeds with the idea that qualitative methods typically involve the collection and analysis of data through observations, interviews, and/or the analysis of textual materials. Moreover, qualitative research is "Fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher' subjective interpretation of the data" (Tavakoli, 2012, p. 505). Therefore, adopting a qualitative approach aligns with the aim of the study, that is to generate a comprehensive understanding of the subject of inquiry through observation, analysis, followed by interpretation of the collected data. This approach allows for a nuanced and in-depth exploration of the linguistic features employed in advertising, providing insights into the strategies and techniques used to persuade and influence potential consumers.

3.2. Methods:

The data were collected after an observation of Algerian TV ads, and for the convenience of data collection, the ads were saved using YouTube channels. Following the observation process, the videos were skimmed to ensure the presence of the linguistic features and techniques within the data. Subsequently, the videos were transliterated to facilitate comprehension, and finally, an expert was consulted to aid in their translation.

3.3. Corpus:

After the observation of Algerian TV advertisements, a categorization process was undertaken to group the most frequently marketed products and services on Algerian TV channels.

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The categorization yielded 10 distinct categories, each of which was represented by 3 advertisements, with the exception of the 'Household Cleaning' category. Due to the abundance of cleaning product advertisements aired on Algerian TV channels, 5 advertisements to represent this category. The following list showcases the categorization of the complied data:

1. Baby diapers

2. Beauty products

3. Chocolate

4. Cold drinks

5. Food (includes anything that is edible and not a snack)

6. Hot drinks

7. Household cleaning products

8. Paper towel

9. Phone plans

10. Snacks

3.4. Data Analysis:

Following the data collection process, a qualitative analysis was implemented to achieve the research objectives. The transcripts of the advertisements were meticulously examined to identify the various linguistic features present at all levels of language. Subsequently, the data were organized into tables based on the identified linguistic features. The analysis focused on eight distinct features, namely, rhyme and alliteration as phonological features, code mixing and degree of comparison as morphological features, imperatives and parallelism as syntactic features, and personification and onomatopoeia as stylistic features. The selection of those features to be studied in this study, is attributed to their presence in the first close watching of the Algerian TV advertisements. The qualitative approach allowed for a comprehensive and structured analysis of the data, enabling the identification of patterns in the use of linguistic features across the advertisements.

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3.5. Results and Discussion of the Findings:

In this section, results are reported and discussed.

3.6. Analysis of Phonological Features:

Phonology deals with sounds patterns as well as the creativity and the beauty of language (Simpson, 2004). Rhyme and alliteration are the focus of the analysis according to this level of language.

3.6.1. Rhyme:

Rhyme refers to the repetition of the last sound in the ending of each sentence (Cuddon, 2000). Table 3.1 shows examples where rhyme could be observed in the collected data.

Table 3.1.

Rhyme

N°	Product/Service	Category	Text Containing Rhyme	Repeated Sound
1	Optilla	Chocolate	'*nhar yezaafou alik lazm gâteau mn yedik. W bach yerdaw alik lazem l'ingredient magique'*. (When they get mad at you, you have to prepare a cake. And for them to forgive you, the magical ingredient is necessary)	/ɪk/
2	Wafa Triplo	Paper Towel	'*el hlawa khaliha elia. bach tebqa el ferha fi eidna lazem tekhali el couzina nequia'* (Leave the desert for me. To maintain happiness in our wedding birthday, the kitchen must stay tidy)	/ɪɑ/
3	Éclair 600	Beauty products	'*éclair 600 habina, mn machakel tehanina'*	/nʌ/

(We love Éclair 600, it gets rid of problems)

4	Oscar	Coffee	*'lyoum nqolek ya wlidi alach hena lekbar, kol youm yelzmlna fenjal qahwet Oscar'* (Today, I will tell you my son, why we elders need a cup of Oscar coffee daily)	/ʌr/
5	Life Lave Sol	Household cleaning products	*'Baba howa seba f kolchi latay tahlou ki kan yecmchi'* (Dad is the one behind it all, he spilled the tea on the floor)	/ʃi/
6	Amir clean	Household cleaning products	*'Zidi 9olilhoum chehal i9tisadi, ya7mi el alyaf lo9mach yeb9a safi'* (Tell them how economical it is, it protects the fibers and the tissue remains neat)	/iː/

In the examples above, rhyming words appear to be at the end of each sentence resulting in a musical effect to the ear of the receiver. In text 1, both sentences end with the rhyming scheme /ɪk/, also the sentence structure in both sentences is identical, using two antonyms '*yezaafou' and 'yerdaw'* to create a contrast between the idea of being upset and forgiving to highlight the benefit of the chocolate in solving conflicts. Texts 1-6 follow the same pattern of rhyming that is of using words ending with the same sound at the end of each sentence. Notably, in text 4 the copywriters used the brand name Oscar (coffee) to rhyme with '*lekbar' using the* /ʌr/ scheme. The use of the brand name in rhyming might be effective to prompt the memorability of the brand because of the musical effect it leaves in the ear. Which also aligns with what Dubovičienė and Skorupa (2014) claim, that using the brand name in rhyming 'strike' memorability of the advertisement. Considering this aspect, one can draw the conclusion that the utilization of rhyme proves to be efficacious in the creation of memorable and communicative advertisements. As observed by

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Mebarki (2018) in her study, Algerian advertisers employ rhyme extensively in their advertising texts, further reinforcing the significance of this rhetorical device in the realm of advertising.

3.6.2. Alliteration:

Alliteration is the repetition of the initial sound in a group of words located within the same sentence (Cuddon, 2000). Table 3.2 shows results related to alliteration in the collected data.

Table 3.2.

Alliteration

N°	Product/Service	Category	Text Containing Alliteration	Repeated Sound
1	Canbebe	Baby diapers	*'Na7bi **n**emchi **n**ejri'* *(I crawl, walk, run)*	/n/
2	Moment	Chocolate	*'Tetmeta **b**el **b**enna w **b** douq w **b** nouma'* (Enjoy the taste, the savoring, and the softness)	/b/
3	Milk	Hot drinks	*'Li **y**ochroub **y**zid'* (The one who drinks, asks for more)	/j/
4	Choco kids	Snacks	*'**A**ftaheha w **a**tqasem el benna taaha'* (Open it, and share the taste of it)	/ʌ/
5	Mobilis	Phone plans	*'**J**azayrna el **j**adida* ***B**soura **b**kelma* *Al **m**oustahil **m**oumkin'* (Our new Algeria With a picture with a word The impossible is possible)	/ʒ/ /b/ /m/

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The few examples from Table 3.2 are some among many other examples that were not displayed due to the limited space. The table shows that different brands use different repeated sounds in their alliteration, which may be a deliberate choice to create a unique and memorable brand identity. For example, text 1 contains the repeated sound /n/ in their marketing message, which may be intended to create a sense of movement and progression, as the text containing alliteration talks about crawling, walking, and running. On the other hand, text 2 has the repeated sound /b/ in their marketing message, which may be intended to create a sense of enjoyment and indulgence, as the text containing alliteration talks about savoring the taste and softness of the chocolate. For the other examples, the use of alliteration is very noticeable to create a sense of smoothness and musicality to "strike memorability" (Leech, 1966, p.188). Hence, it might be suggested that alliteration is a versatile technique that can be used to create a memorable and effective marketing message across different brands and industries.

3.7. Analysis of Morphological Features:

Morphology is the field of study that examines the structure and formation of words, as well as their connections to other words within a particular language. It involves the analysis of word structure and the constituent elements that make up words (Crystal,2011). In the present study, code mixing is selected to be investigated as a morphological feature.

3.7.1. Code Mixing:

Code mixing refers to a dynamic shift in using different languages in a communicative event (Muysken,2000). The following table displays data where code mixing is found:

Table 3.3.

Code Mixing

N°	Product/Service	Category	Text Containing Code Mixing
1	Mobilis	Phone plan	*'Elabiha n'**cotroler** kolchi f hyati'* (That's why I control everyting in my life)
2	Amir Clean	Household cleaning products	*'el mekhayr fl **marché**, Amir clean'* (The best in the supermarket, Amir clean)

3	Many Butter	Food	*'Nagh achou d'nidh?'*
			(wela wesh qolti?)
			(What do you think?)
4	Halilou	Snacks	*'Ki nkoun n'**réviser** halilou'*
			(When I revise, Halilou)
5	Neziar	Coffee	*'Neziar **one cup one life**'*
6	Optilla	Chocolate	*'lazem **l'ingredient magique**'*
			(The secret ingredient)
7	Canbebe	Baby diapers	*'Himaya mithaliya lil bachara'*
			(Perfect protection for the skin)

In the context of advertising, code-mixing can be used to create a unique and memorable brand identity, to appeal to a multilingual audience, or to convey a particular mood or tone (Boukreris & Bouchegra, 2016). As shown in Table 3.3, code mixing is a phenomenon in Algerian advertising texts and this is attributed to the diversity of languages used within the country. For instance, texts 1, 2, 4 and 6 show the use of French language alongside with dialectical Arabic. It is important to note that these are not the only examples where the use of French is seen; because due to the limited space other examples were not mentioned. Using French in advertising in Algeria is due to French colonialism that many Algerians today speak French very fluently; French is what Bouhadiba (2010) calls it "the major language". Moreover, it can be noticed that in text 3 there is a use of Berber language and that is because Algeria is versatile in terms of the languages spoken in the country. Berber language dates back to thousands of years, and it is still up to this moment that many Amazigh people speak it. For this reason, the use of Berber language is an advertisement that is directed to an Algerian audience is quite expected. Text 5 highlights the use of English in a coffee ad that may be intended to create a sense of global appeal or modernity. In other words,

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English is becoming as important as French in the Algerian context due to the globalization. Lastly, text 7 demonstrates the use of modern standard Arabic in Algerian tv and this is attributed to the culture of the target audience.

3.7.2. Degree of Comparison:

The degree of comparison is a concept where different forms of adjectives and adverbs are used to indicate the degree or intensity of a quality or characteristic (Crystal, 20011). There are three degrees of comparison: positive, comparative, and superlative. In the present study, the superlative aspect is investigated. The superlative is marked by the -est at the end of an adjective or adverb indicating that one has the most or least of a quality or characteristic. In Arabic, the superlative is mostly formed by the pattern 'أفعل'(afaal) to show that something is superior than another or others (Polyglot Club, 2023). The next table shows the superlatives found in the collected data:

Table 3.4.

Superlative

N°	Product/Service	Category	Text Containing the Superlative Form
1	Neziar Coffee	Hot drinks	'**Ajwad** anwaa al boun' (The finest coffee grains)
2	Bimbies	Baby diapers	'**Anaam** hafada' (The softest diaper)
3	Ooredoo	Phone plans	*'Naqdrou neqadmoulkoum dima al **afdal**'* (We always can offer you the best)
4	Life Gel	House cleaning products	*'**Ahsan** hal lel couzina'* (The best solution for the kitchen)
5	Siglo Coffee	Hot drinks	*'Nekhalokoum testamtou b **ahsan** qahwa'*

(We let you enjoy the best coffee)

Table 3.4 provides evidence that the use of superlatives is a prevalent technique in marketing messages across various product categories. The use of superlatives is often intended to create a sense of superiority or excellence in the product being marketed, which can be effective in attracting customers who prioritize high-quality products (Shariq, 2020). The pattern 'afaal' is observed in all the examples presented in Table 4, which is a common way to achieve the superlative form in Arabic. Moreover, texts 3-5 utilize different synonyms of the word "best" to convey that the product being advertised is the best among all its competitors. This aligns with Leech's argument that advertisers frequently use the adjective "best" in their marketing messages (1966).

3.8. Analysis of Syntactic Features:

Syntax pertains to the rules that dictate the organization of sentences within a language (Leech, 1966). The current study examines the syntactic characteristics present in advertising texts, specifically focusing on imperative forms and parallelism. Refer to Table 5 for the findings.

3.8.1. Imperative:

Imperatives are verb forms used to express orders, requests, instructions, or directives. They are employed to convey a sense of urgency, authority, or persuasion to the listener or reader (Crystal, 2011). Table 3.5 presents the occurrence of imperative in advertising texts.

Table 3.5.

Imperative

N°	Product/Service	Category	Text Containing Imperative Form
1	Molfix	Baby diapers	*'Haya ya oumahat **jerbou** hafadat Molfix'* (C'mon mothers, try Molfix diapers)

2	El Wejdane	Chocolate	*'**Jerbouha** tehabouha'*
			(Try it so you love it)
3	BB Hair	Beauty products	*'Wa li inaya aktar l chaarek, **istamli** BB Hair aprés shampooing'*
			(For more treatment, use BB Hair conditioner)
4	Ramy Energy	Cold drinks	*'**Activer** le mode éléctrique w **atlag** rih l rejlik'*
			(Activate the electric mode and go)
5	Cotex Plus	Paper towel	*'Nta **qas** w lwaraq ymtas'*
			(You cut and the paper absorbs)

Table 3.5 presents a collection of advertisements that employ imperative forms to encourage potential customers to take action with respect to the marketed products. Specifically, the verbal expressions 'try and use' are utilized in Texts 1, 2, and 3, which Leech (1969) categorizes as 'expressions that deal with consumption'. This implies that the use of 'try or use' is intended to prompt the customer to consume a particular product or service. The use of superlative forms in advertising may be attributed to the limited time or space available to advertisers to convey their message, and the use of imperative forms enables them to communicate their message in a quick and effective manner. It is worth noting that the effectiveness of these techniques may be influenced by cultural and linguistic factors, and advertisers should be mindful of these factors when crafting their advertising campaigns.

3.8.2. Parallelism:

Parallelism is a rhetorical device that involves the use of similar grammatical structures or patterns within a sentence or across multiple sentences in a language (Cook, 2001). The present research delves into the occurrence of parallelism in advertising texts, with a particular emphasis on its role in enhancing coherence and rhetorical effectiveness. See Table 3.6 for parallelism examples.

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Table 3.6.

Parallelism

N°	Product/Service	Category	Text Containing Parallelism
1	Coca Cola	Cold Drinks	*'Ta3m jadid* (A new Flavor *Chakel jadid* A new *appearance* *W si3r jadid'* And a new price)
2	Hotdog Bellat	Food	*'Khobz hotdog, khobz les bannées, khobz* *normale'* (Hotdog bread, sandwich bread, ordinary bread)
3	Halilou	Snacks	***Ki nkoun nteyb*** *halilou* ***Ki nkoun n'réviser*** *halilou* (When I cook halilou When I revise halilou)
4	Ricamar	Food	*'**Kouna qadrin ndiroulkoum** publicité* ***Kouna qadrin njiboulkoum** des athlètes* ***Kouna qadrin njiboulkoum** des chefs'* (We were able to do you an ad We are able to bring you athletes We were able to bring you chefs)

In advertising, parallelism can be used to create a sense of coherence, rhythm, and emphasis, making the message more memorable and persuasive (Leech, 1969). For example, text 1 demonstrates parallelism through the repetition of the adjective "jadid" (new) followed by a noun in each line, and his creates a sense of coherence and emphasis on the novelty of the product's flavor, appearance, and price. In addition, in text 2 parallelism highlights the variety of bread

options available, making the product more appealing to potential customers. Moreover, in text 3 the parallelism is created by the repetition of the phrase "Ki nkoun" (When I) followed by different actions which emphasizes the versatility of the snack, suggesting that it can be enjoyed during various activities. Last, text 4 exhibits parallelism through the repetition of the phrase "Kouna qadrin" (We were able to) to show the company's capabilities and achievements, creating a sense of credibility and trustworthiness. Then it can be said that table 6 illustrates that employing parallelism can boost the persuasiveness and memorability of advertising messages, thereby increasing their appeal to prospective customers. Consequently, advertisers should contemplate integrating parallelism as a rhetorical technique in their marketing communications to optimize the effectiveness of their messages.

3.9. Analysis of Stylistic Features:

Stylistic features refer to the distinctive linguistic and literary elements that are used to create a particular style or tone in a piece of writing or speech (Cuddon, 2000). These features can include the use of figurative language, such as metaphors, similes, onomatopoeia and personification. The present study focuses on the stylistic features of personification and onomatopoeia in advertising texts.

3.9.1. Personification:

Personification is a literary device that involves attributing human qualities, characteristics, or emotions to non-human entities (Cuddon, 2000). Table 3.7 displays results of personification technique in Algerian advertisements.

Table 3.7.

Personification

N°	Product/Service	Category	Text Containing Personification
1	Life Bleach	Household cleaning products	*'Wahd nehar kouna aychhin hna **biktiriya** w **jarathim** kamel fi dar wahda, **ndirou wsh nehabou** w **nelaabou wsh nehabou'***

			(One day us, the bacteria and germs used to live in a one house doing whatever we like, and playing whatever we want)
2	Bingo	Household cleaning products	*'**Malabisi** Aydan kima ana lazem **yeqadmou** afdal adaa'* (My clothes are just like me, they have to do the best performance)
3	Hotdog Bellat	Food	*'**El makla gharet** mn hotdog Bellat'* (Food got jealous of hotdog Bellat)

Table 3.7 showcases the only examples of personification that were found in the collected data. In text 1, the bacteria and germs are personified as living entities that used to enjoy freedom and playfulness in a house until the product intervened to eliminate them. By using this technique, the advertisement aims to emphasize the product's effectiveness in eliminating these unwanted organisms. Similarly, text 2 personifies clothes, attributing the need for optimal performance to them, implying that the clothes possess a personality and desire to meet the wearer's expectations. Moreover, text 3 personifies food itself, evoking feelings of jealousy in other food items towards the irresistible appeal of Hotdog Bellat. These examples demonstrate how personification serves as a persuasive tool in advertising by creating a connection between the audience and the products, making them more memorable and engaging. The use of personification allows advertisers to tap into the emotional aspects of consumers, influencing their perception and fostering a stronger brand relationship (Skorupa and Duboviciene, 2015).

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3.9.2. Onomatopoeia:

Onomatopoeia refers to a figure of speech or linguistic device where words are formed or chosen to imitate or resemble the sounds they describe (Cuddon, 2000). The next table shows examples of onomatopoeia in Algerian advertisements.

Table 3.8.

Onomatopoeia

N°	Product/Service	Category	Text Containing Onomatopoeia
1	Cotex Absorbat	Paper towel	*'Ana nehab li yedir **psh**'*
			(I like the one who makes psh)

Table 3.8 presents an example of onomatopoeia usage in advertising. In 32 collected advertisements there was 1 example of onomatopoeia only. This example uses "psh" as an onomatopoeic word that imitates the sound of something being fried. The use of the onomatopoeic word "psh" intends to simulate the sizzling sound produced during frying, suggesting that the Cotex Absorbat paper towel is effective in absorbing oil and grease. This creative technique seeks to create an association between the product and its ability to handle frying-related tasks, thereby influencing consumers' perceptions and potentially influencing their purchasing decisions (Shariq, 2020).

3.10. Recapitulation:

This dissertation's findings illuminate the various linguistic strategies utilized in advertising. Analysis of rhyme uncovers a consistent application of rhyming words at each sentence's conclusion, generating a melodic effect for listeners. In addition, alliteration analysis reveals the intentional selection of recurring sounds in marketing communications to establish distinct brand identities and improve memorability. Moreover, code-mixing in Algerian advertising texts is attributed to the nation's linguistic diversity, serving multiple purposes such as appealing to a multilingual audience.

The frequent use of superlatives in marketing communications, as noted in the analysis, seeks to instill a sense of superiority and excellence in the promoted products. Notably, imperative forms function as a succinct and persuasive method to prompt consumers to act. For parallelism, its usage contributes to coherence, rhythm, and emphasis in advertising communications, augmenting their persuasiveness and memorability. Furthermore, limited instances of personification indicate its capacity to forge connections between consumers and products by ascribing human traits to inanimate objects. Lastly, onomatopoeia's one example demonstrates how mimicking sounds with words can elicit sensory experiences and shape consumers' perceptions of product effectiveness.

The analysis of the techniques employed in the advertisements reveals interesting patterns regarding their usage. Among the techniques explored, phonological, morphological, and syntactic techniques stand out as the most frequently used. These techniques, as demonstrated in the provided examples, encompass various elements such as rhyme, alliteration, parallelism, and the manipulation of word structure and sentence construction. Their prevalence suggests that advertisers recognize the power of linguistic devices in creating memorable and persuasive messages. On the other hand, stylistic techniques, including personification and onomatopoeia, appear to be less commonly utilized. While these techniques may offer unique and creative ways to engage the audience, their limited presence in the collected data indicates that Algerian advertisers may prioritize specific linguistic strategies rather than others to convey their marketing messages effectively. It is worth noting that the frequency of these techniques may vary depending on the specific context, target audience, and industry.

Part Two: Practical Part

Conclusion:

In this chapter, the research methodology, data collection approach, and analysis procedures were delineated. The focus of the research was to analyze Algerian TV advertisements using a descriptive and a qualitative framework. The analysis encompassed an analysis of the linguistic strategies employed in the collected advertisements. The findings unveiled a discernible pattern in the usage of the techniques used in advertising texts, and that phonological, morphological, and syntactic techniques are more utilized in comparison to stylistic techniques in the Algerian context. By examining these linguistic features, valuable insights were derived, allowing for a deeper understanding of the strategies used to engage and persuade consumers in the realm of Algerian advertising.

General Conclusion

General Conclusion

1.   Summary and Conclusions:

Advertising is a powerful tool that can influence people's attitudes, beliefs, and behaviors. Therefore, understanding the linguistic techniques used in advertising can provide valuable insights into how advertisers craft persuasive and memorable messages. For this reason, the study in hand aims to explore the employment patterns of diverse linguistic features, including phonological, morphological, syntactic, and stylistic techniques.

To achieve the study's objective, a corpus of 32 advertisements was collected from YouTube to answer the following question: What are the linguistic features used in Algerian advertising? The collected data were transcribed then analyzed qualitatively.

The results revealed a noticeable trend in the application of various linguistic features and techniques in advertising texts, with phonological, morphological, and syntactic techniques being more frequently employed than stylistic techniques within the Algerian context. Additionally, the findings provide strong evidence supporting the idea that the utilization of these linguistic strategies is extensively prevalent in advertising, effectively contributing to the creation of compelling and memorable messages.

To conclude, this research has explored the diverse range of advertising language features employed in the Algerian market. The insights gained from this research will contribute to the body of knowledge in the field of advertising and provide practical implications for marketers seeking to optimize their advertising efforts in the Algerian market.

2.   Limitations of the Study:

Despite the valuable insights gained from this research, it is important to acknowledge certain limitations that may have influenced the findings. For instance, the utilization of a qualitative methodology restricts the generalizability of the conclusions to broader Algerian advertisements and other contextual settings. Additionally, the corpus employed in the study is limited in size, encompassing only a limited number of advertisements, which may not fully encompass the entirety of the advertising landscape in Algeria.

3.   Further Recommendations:

Based on the findings and limitations of this study, future research could delve deeper into the visual aspects of advertising, exploring the interplay between linguistic and visual elements in shaping consumer perceptions and responses. Additionally, it is essential to examine the influence of advertisements employing linguistic techniques on consumer behavior. Furthermore, an inquiry could be conducted to explore whether Algerian advertisers possess a conscious awareness of their deliberate utilization of these linguistic features or if their implementation is unintentional.

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Appendix: List of Ads

Phone plans:

[إشهار جيزي Publicité Djezzy - YouTube](#)

[Engagés pour vous offrir les meilleurs services - YouTube](#)

[موبيليس...معا نصنع المستقبل YouTube](#)

Paper towel:

[إشهار كوتكس أبسوربا في رمضان COTEX - YouTube](#)

[إشهار ريفلكس كوتكس Pub Reflex Cotex Plus - YouTube](#)

[اشهار وفاء الجديد Publicité Wafa Triplo YouTube](#)

Coffee:

[publicité café siglo - YouTube](#)

[إشهار قهوة أوسكار الجديد Pub Oscar Café - YouTube](#)

[الرفاهية PUB NIZIERE YouTube](#)

Cold drinks:

[اشهار كوكا كولا Publicité Algerie 2022 Coca Cola Ramadan Pub# - YouTube](#)

[إشهار عصير رويبا Pub Jus Rouiba Originals - YouTube](#)

[Pub Algerie 2021 Ramy Energy Drink إشهار - YouTube](#)

Snacks:

[Palmary \ Lancement Happy Choco Kids - YouTube](#)

[إشهار زريعة ماماميا (50) Pub Zerea Mamma-mia - YouTube](#)

[حاليلو و لي ذاق البنة ياحليلو YouTube](#)

Chocolate:

Pub Algerie 2021 Chocolat Moment إشهار - YouTube

Publicité Optilla Pate à glacer اشهار اوبتيلا الجديد - YouTube

Pub Algerie 2021 El WEJDENE إشهار - YouTube

Beauty products:

Publicité Algerie Niall BB Hair Ramadan 2022 إشهار pub# - YouTube

publicité champoing calliderm 2021 اشهار كاليدرم شمبوان - YouTube

ECLAIR 600 CREME PRODERMA PUBLICITE - YouTube

Baby diapers:

Pub Canbebe - YouTube اشهار حفاضات كانبيبي للأطفال

Publicité Algerie 2022 Bimbies sensitive اشهار بيمبيز - YouTube

Publicité Algerie 2022 Molfix 1ere age اشهار مولفيكس - YouTube

Cleaning household products:

Pub Algerie 2021 Bingo إشهار - YouTube

publicité life javel اشهار جافيل لايف الجديد - YouTube

Pub Life Lave Sol - YouTube إشهار لايف الجديد

Les Paroles de Amir clean Pub - YouTube كلمات اشهار امير كلين

Pub Life détergent - YouTube إشهار لايف الأميرة الجديد

Food:

Margarine Many - ما بين الفن و الطبخ خطوة - YouTube

Pub Algérie 2021 HotDog Bellat إشهار - YouTube

Pub Ricamar - YouTube إشهار ريكامار

Résumé

La présente étude vise à analyser et à examiner les modèles d'emploi de divers éléments linguistiques présentes dans les publicités télévisées algériennes. Pour atteindre cet objectif, un corpus de 32 spot publicitaire a été collecté à partir de YouTube. En utilisant une méthodologie qualitative, les données ont été minutieusement transcrites et analysées. Les résultats montrent que les annonceurs algériens utilisent principalement des stratégies phonologiques, morphologiques et syntaxiques, telles que la rime, l'allitération et le parallélisme, plutôt que des techniques stylistiques, en particulier la personnification et l'onomatopée. De plus, les résultats confirment l'idée que l'application de ces stratégies linguistiques est très répandue dans la publicité, servant à créer des messages persuasifs et inoubliables.

Mots-clés : discours, discours publicitaires, caractéristiques linguistiques, persuasion, publicités télévisées algériennes

المستخلص

يهدف هذا البحث إلى دراسة وفحص أنماط التوظيف المتنوعة للميزات اللغوية الموجودة في الإعلانات التلفزيونية الجزائرية. و لتحقيق هذا الهدف، تم جمع مدونة من 32 إعلانًا من منصة يوتيوب. باستخدام منهجية نوعية، تم نسخ البيانات وتحليلها بدقة. و قد كشفت النتائج أن المعلنين الجزائريين يستخدمون بالدرجة الأولى استراتيجيات فونولوجية ومورفولوجية ونحوية، مثل القافية والتكرار و التماثل، على عكس التقنيات الأسلوبية، المتمثلة تحديدا في التجسيد والمحاكاة الصوتية. علاوة على ذلك، تؤكد النتائج على فكرة أن تطبيق هذه الاستراتيجيات اللغوية مستعملة بشكل كبير في مجال الإعلان، مما يساعد في صياغة رسائل ذات مضامين مقنعة تسكن الذاكرة طويلا.

الكلمات المفتاحية: الخطاب، خطاب الاعلان، ميزات لغوية، الاقناع، اعلانات تلفزية جزائرية