

A STUDY OF LINGUISTIC AND NON-LINGUISTIC SIGNS IN SELECTED AUTOMOBILE ADVERTISEMENTS IN THE LIGHT OF SEMANTICS AND SEMIOTICS

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Abstract:

Cinema and television have remained the masses' preferred source for information and entertainment. The facticity of discernible growth in the advertisement revenue, as mentioned by International Brand Equity Foundation in a report "Marketing and Strategy" is also because of this preferment by the laymen of society. This notable surge in advertising revenue has also encouraged and advocated the advertisements to become part and parcel of our daily lives. The market glut of advertising caused an increased intention and interest in the study of audio-visual aspect of advertising. The linguistics as well as cultural studies emerged as two principle domains that articulate the impact of advertisements on social system. Language, as chief medium of communication encompasses linguistic as well as non-linguistic signs as part of it. The systematic presence of the linguistic and non-linguistic signs in an advertisement contrives the desired audio-visual of it. Linguistic as well as non-linguistic signs work collaboratively in the ads to leave an imprint on human minds. In the present research work, for the analysis of various such signs five automobile advertisements have been taken as data and an attempt has been made to understand the tactics used by marketers to seduce viewers at various levels. For this purpose, the approaches that are employed for the analysis of linguistic and non-linguistic signs are Semantics and Semiotics.

Key Words: *Semantics, Semiotics, Signs, Meaning, Advertisements.*

1. Introduction:

We are living in the age which is swiftly moving towards the culmination of information technology and day by day new discoveries in the IT field are becoming integral part of human lives. Invention of cinema and television are surely most thrilling and stirring discoveries of Science which has contributed a lot in the promulgation of IT. Apart from other necessities of life, nowadays, human beings just cannot imagine their lives without cinema and television. These are usually taken under the term 'conventional media' because of its highest accessibility by the people of all stratas of society. This form of media remains the masses' preferred source for information and entertainment; they account for over four-fifths of the advertising revenue as according to a report called "Marketing and Strategy" by International Brand Equity Foundation. "Total advertising expenditure across the media sector stood at Rs 327.4 billion (US\$ 5.28 billion) in 2012, while advertising revenues grew by 9 per cent. Television led in the media and entertainment industry and films and music segments also recorded discernible growth" (Marketing and Strategy). The notable surge in advertising has also encouraged and advocated the advertisements to become part and parcel of our daily lives. The diversity of the types of advertisements has invaded into our private spaces. Advertisement images and language spoken by celebrities are so alluring that marketers tend to create need of their product in the common men even if the product is of no use to them.

For the previous decades, the market glut of advertising caused the increased intention and interest in the study of audio-visual aspect of advertising. The linguistics as well as cultural studies emerged as two principle domains that articulate the impact of advertisements on social system. Language, as major medium of communication encompasses linguistic as well as non-linguistic signs as part of it. The systematic presence of both in an advertisement contrives the desired audio-visual of it. Linguistic as well as non-linguistic signs work collaboratively in the ads to leave an imprint on human minds. In the present research paper five different automobile advertisements have been taken as data under analysis and these are: one Honda Pleasure ad, two TVS Scooty Zest ads, one YAMAHA Ray Scooty ad and one TVS Scooty Pep ad. In the understudied advertisements an attempt has been made to demarcate the different tactics and methods used by marketers to seduce viewers at various levels and for this purpose the approaches employed for the analysis of linguistic and non-linguistic signs are Semantics and Semiotics. "Semantics is part of linguistics that is concerned with meaning" (Lobner 3). It is the fourth level of analysis of language concerning with the meaning generated by words, phrases, sentences or paragraphs. Sebastine Lobner, further, propounds that the meaning is not restricted to one sense, but it is a notion with wide range of applications. Just as words have meaning as do have sentences and phrases. In addition to it, Lobner says deeds have meaning too, like if a government pursues a policy, it maybe questionable that what sense it makes or what purpose it serves? It is a clear allusion to the meaning which is not restricted to the words only. This alludes, then, to the next level of study of meaning that is called Semiotics. "Semiotics is concerned with everything that can be taken as a sign" (Eco 2). A sign in this sense can be words, images, sounds, gestures and objects. The analysis of sign can be possible when it occurs in a system as in relationship to other signs, forming a sign system. The sign system studies how meanings are made and how reality is represented.

2. Research Aim and Objectives:

The main aim of this study is to analyse the impact of linguistic and non-linguistic signs in the selected advertisements on viewers mind. It will examine various connotations of linguistic and non-linguistic signs in the selected advertisements which are so systematized in them that they set an easy communication between the people and adverts.

The objectives of the present study are:

1. To analyse the various means by which advertisers create need for scooty in the feminine lives.
2. To explore the correlation between feminine body and scooty and its subsequent impact on the viewers.
3. To explore varying devices associated with language used to achieve mass persuasion.

3. Methodology:

The study adheres to the grounds of semantic as well as semiotic properties. Linguistic analysis of selected advertisements stretches itself to the model given by Otto Duchacek in the *Theories of Lexical Semantics* (2010) by Dirik Geerarts, componential analysis and the rhetorical use of language. Semiotics on the other hand is brought to highlight various types of symbolic communications to explore the impact of each signs and symbols on viewers in the selected advertisements. Below, is a table¹ demonstrating types of symbolic communications along with examples which is helpful in understating how various sorts of symbolic communications play their parts in generating a wide range of connotations of various signs. The categorisation is meant according to the Indian audience; however the present study does not talk about geographical demarcations.

Symbolic Communications	Examples
Symbols	Objects, Images, Shape, etc.
Colours	Red, Pink, White, Blue etc.
Language of ad	English and Hindi
Ambience of ad	Adventure, Family Drama, Festivals, Noisy, Fun & Happiness, etc.
Cultural Aspect and Value	Gender equality, Family values, Youth oriented, Mix of Culture
Ad Message	Words, Tagline, Choice of Words & Dialogue
Type of ad	Male oriented/ Female / Family oriented
Brand Personality	Celebrity/ Models
Moods/Emotions in ad	Happiness, Fun, Anger, Togetherness, Erotic, Ecstasy

Within the selected texts the analysis of use of various colours, varied gestures, language of ad, the message they tend to convey, their orientation and emotional arousal aspect will be deeply observed according to the categories made in the table. The table is relevant for the present study as some of the selected advertisements feature popular Bollywood celebrities like Priyanka Chopra, Anushka Sharma and Deepika Padukone as brand character. The moods of the ads vary from happiness to eroticism, ecstasy and fun. The ambience of these ads is drama and fun to a large extent. The messages in ads are conveyed through taglines or dialogues. One of the most noteworthy things is the types of ads which are mostly female oriented; however, the ground reality is different from what is being shown.

4. Data and Interpretation

i. Honda Pleasure: This advertisement is starred by famous Bollywood actress Priyanka Chopra. The ad begins when the elder son is leaving home and bids adieu to his mother, she does not question him about his whereabouts. However, when her daughter (Priyanka Chopra) is about to leave with her friends her mother questions her “where is she going”, to the answer of which is “with friends”. Then the younger brother poses another question “when will she return”? She reverts him reminding his age that he is younger so he should behave like a young one. The posed questions follow her in animated question mark form when she is about to leave on her Honda Pleasure scooter then again she faces another question posed to her by neighbourhood women that is “what is her plan for today”? She enthusiastically replies them “*masti* (fun)” and departs with blithely on her Honda Pleasure. Plenty of animated question marks chase her. Some of which are crushed under her scooter and some were stroked down by her and in this way she boldly and effusively drives and moves on. Towards the end, some features of the scooter are highlighted like 'puncture resistant tuff up tube' and 'super mileage'.

Semantic Analysis: Language in the advertisements is a matter of deliberately collected words. There are specific words, idioms, styles of language use, written or spoken to be appreciated and to persuade the viewers. The posed questions in the ad, are necessary to analyse as they are used to convey the societal comport towards girls. At the superficial level, the questions 'where is she going', 'when will she return' the advertisers are trying to depict mindset of Indian society which is full with questions for females as well as which caters a congested atmosphere for them where outing is basically out of reach for women. Along with this, at the deepest level it seems creating a new world for young girls and women and generates an ideal space for them. However, through the answers of these questions which are 'with friends', and 'you are young one, so behave accordingly', the advertiser has displayed a modern carefree girl, who is less worried about the society. In this way, such answers represent the change in morals is exhibited in the current social system. The question posed by neighbours 'what is plan for today', again is a reflection of Indian society where intervention by neighbours is still can be expected, especially in the case of girls. The reply 'fun' to

their answer depicts the picture of youth of present time, specifically a socio-cultural transformation in the case of girls, where girls are usually not expected to have fun through driving scooty. However, the advertisers are laying such path for girls which lead to the jollity. The slogan of the advertisement is of vital importance from this view point. It says:

'Why should boys have all the fun?'

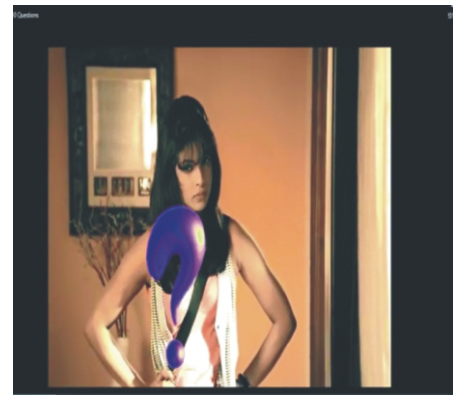
The slogan not only challenges the popular myth which is, 'Woman are bad drivers', but also logically posits question to the society why only boys are linked with driving and having fun. Such use of language evidences *Logos* because the slogan's persuasive power functions with logical argument that is driving is a neutral activity which should not be inferred as gender specific. The deduced reasoning must conform to the elimination of gender biasness in terms of driving. Therefore, general conscience is challenged logically before viewers for persuasion. Rationality and logic is extensively valued and this type of convincing approach is largely used in advertisements. *Pathos* too functions in emotional arousal between girls to feel possessive for their own personal space which is made possible by possessing the scooty. It elucidates the notion that driving helps in liberation of woman. Because it is an important tool for persuasion in arguments; it achieves its goal through convincing people with an argument drawn out through an emotional response. In the words of N. Livina Emodi:

Advertisements that express meaning use word with wide extensions. These words often connote strength, reliability, perfection, notability and other such qualities. (2011: 318)

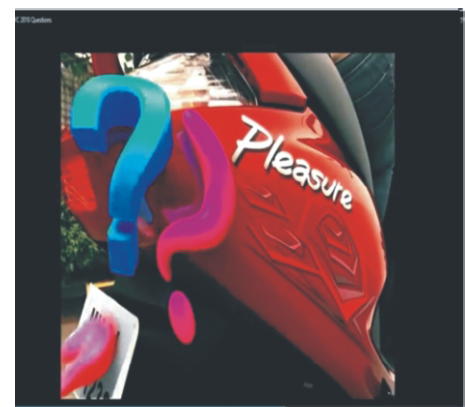
Besides the idea of fun is no more associated with boys. Girls are too equally partakers in having fun. It is also an initiative by the advertisers to bring change in conventional image of Indian social system.

Semiotic analysis: The key to semiotic analysis of the advertisement is the process of understanding the signifiers and signifieds in it. The semiotic analysis of first screen shot signifies contentious social system for the women that does not acknowledge the free will of women. In the shot there is a 'blue coloured question mark' hampers her way symbolising societal restrictions impelled on girls whenever it comes to live a life on their own conditions. The question mark on the busts also connotes to the femininity which is always conditioned. So, the way she is dressed up is deniable in this society. It impugns her barely covered chest and arms. This question mark represents the hurdle in her way in two ways: first upon the way she is dressed and second upon her merriment. Her dress as well as her attitude both adheres to modernization. The next screenshot is more sexualized than the first one. The curvy rear part of scooty is focused and is being endeavoured to hide under the question marks. Closely associated with the idea of curvy back of a feminine body, the body of the scooty is the idea of catchy colourful and busty. The question marks on such curve are actually upon the feminine body which is contemplated as appealing as well as expected to remain veiled always.

The Honda Pleasure advertisement is actually a body centric at large on one hand and cultural transitions on the other. It has articulated that the fun and driving which were earlier not countable in feminine temperament are now becoming an integral part of it. The outer world is presumed as full with doubts and worries especially for females, however the Honda Pleasure scooty gives them confidence to face those doubts and worries of the outer world



Screenshot 1.1



Screenshot 1.2

and renders them confident and let them present themselves liberal. There is considerable gap exhibited in the ad in the temperaments of parental generation and in their offspring's. The decryption of signs verily signifies to the psychology and inlying of the people and thus targets the young girls especially to break into the psychological set up of the people, challenge the stereotypes and get 'pleasure'. The mood and atmosphere of the advertisement is joyful and ecstatic, and thus adds another feature of the scooty which is eponymous to it. The Honda Pleasure scooty is supposed to bring pleasure in the lives of women especially and asserts that only boys are not supposed to have fun in their lives but women too reserve the rights of living their lives to the fullest.

ii. TVS Scooty Zest 110 (Long Distance No Bar): The advertisement is about the yearning of two lovers arose by long distance between them. At night time, they share the appetency for each other through a text chat in which viewers come to know that tomorrow is Valentine's day and the distance is insufferable for the girl. She then uses her smart phone and finds the location of her boyfriend's residency (St. Pauls Boys' Hostel, as shown in the ad) on Google Maps. She then grabs the key of TVS Scooty Zest 110 and sets out on it. Without paying heed to the night she enjoys the ride on the lonely roads of the city. She feels thrilled looking at the night landscape. She also enjoys tea on her way from a local tea shop. She drives throughout the night and it is about to dawn. She clicks the early morning sun rising landscape in her smart phone and soon reaches to her destination. She enters in the Boys' hostel without taking permission. The just woke up boy is astonished to see her in his hostel yard. He submits himself in front of her fondness for him. He gets ready in no time and takes back seat of the scooty and sets out to celebrate the Valentine's day.



Screenshot 2.1

Semantic Analysis: This ad entertains the theme of "Long distance no bar". The pathos employed in the slogan of ad in order to entice the young girls and boys. The lexeme 'Zest' in the screen shot is in colour red which symbolises passion, celebration, vigour, warmth, danger, wrath etc. Variety in the selection of typefaces adds to the liveliness of advertisement and also it may refer to vibrancy of life. The semantic range of lexeme 'Zest' encompasses many semantically related words like gusto, zeal, enthusiasm, fervour, avidity, relish etc., thus enticing youths to live fullest of life. Otto Duchacek (1959) proposed a "star-like conception" to represent a lexical field graphically. The conceptual field of 'zest' is, thus demonstrated in following diagram:

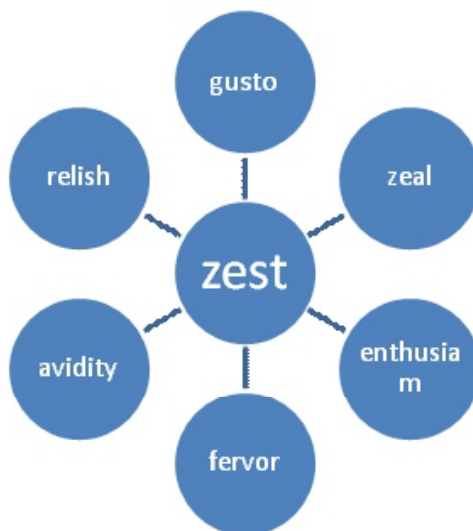


Figure 1: The conceptual field of 'zest'.

The circumscribed area consists of semantic continuums from one core area to the other. The figure exhibits that certain words which express the concept 'zest' or some nuance of it originate in the conceptual field of gusto or avidity. The meaning of lexical words at the ends of beams is relatively more important than their original, etymological meaning. Many a times the link with the original field has disappeared completely. In *relish*, the idea of taste, delicious, fruition has moved to background in favour of the idea of 'greatly enjoyed' which nicely corresponds with other lexical items.

These peripheral lexical items as against of 'clear demarcation' belongs to two fields at the same time. According to this view point, a word like *gusto* would have literal meaning 'vigour', 'delight' felt by doing something enjoyable in the field of 'great enjoyment', whereas in the field of 'zest' it would mean 'ardency', 'passion' etc. This has proved an important insight in the field of lexical semantics, though problems of vagueness do exist in the graphical representation of fields. Moving to its significance for the marketers, it seems that they take a lot of license to use a lexical field as according to their testament. The buyers are brainwashed by such intones of the names given to driving vehicles. In these globalized times, who does not want to add zest, passion, enthusiasm, pace in his/er life?

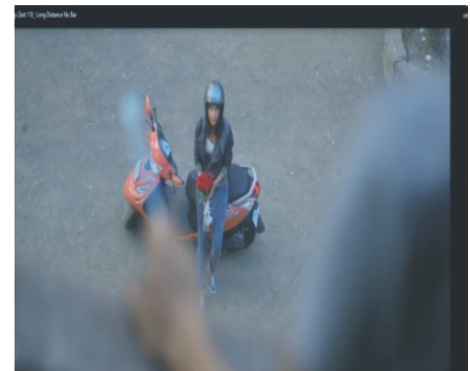
The tagline "Live Full, Be You" would mean the living of life fully by being what you are. According to the ad context 'living fully' would happen if one is able to bridge the distances between his/er loved ones and this will be made possible to them by Scooty Zest. Other taglines in the screenshot are "#College WaliGaadi" and "THIS VALENTINE DAY. TVS SCOOTY WISHES YOU A GREAT LOVE LIFE". Typography is an art to make written language legible, readable and appealing. Use of hashtag with first short slogan typifies the product which is most wanted. The symbol is used with the messages or blogs so that they could be easily looked for on the web. Thus the hashtag makes the scooty most wanted and highly demanding among college going youths. Combination of lower and upper case in the taglines renders the effect of as of handwriting and all caps in the second one exerts youths extensively and these directly convey that scooty is meant for only youths. The lexical choice is governed by the advert's intention to arouse *pathos* in the young buyers in the sense to let them feel no distance from

their loved ones so that the theme 'long distance no bar' could be entertained in its absolute. The use of evocative words like 'valentine day' evokes the feelings of youths specifically and it is deliberately used so that the buyers can feel an emotional alliance with the scooty along with their loved ones. The target in this sense is only on the young generation. The field of 'young' includes following components:

[Young = +Human, +Adult, +Male, +Female]

Componential analysis brings to the fore the exact components which a field constitutes and proves to be a help in sifting the meaning. So according to this, be it a young boy or girl, all are taken into account. But the utility of the product may differ as according to gender.

Semiotic Analysis: Three screen shots have been selected from the advertisement. The first shot exhibits the girl in the yard of boys' hostel carrying red roses in her hand. Her posture of standing as well as her dress does not conform to the norms in which females are supposed to comport. The red roses in the girl's hand to be offered to her boyfriend symbolically communicate the discontinuation of cliché type celebration of this day. The second screen shot is a kind of response to the first one in which the boyfriend is exhibiting the startling expressions for two reasons. First, it is dawn, which means she had driven throughout the night



Screenshot 2.2



Screenshot 2.3

and reached to his hostel early in the morning. Secondly, it is Valentine's Day and the things which boys are supposed to do for girls, are being done by her girlfriend. The third screen shot proves the object of the advertisers in exhibiting that the gender roles have lost conformity. Due to the efforts of the girl in the ad, long distance is no more bar in their love life. Such kinds of activities are always taken to be parts of masculine temperament. The male friend on the other hand looks submissive. He submits his testament and takes backseat of the scooty and leaves to enjoy new phase of life.



Screenshot 2.4

This ad has depicted a complete transformation in feminine behaviour and pictures women having masculine traits. The very thought of driving the scooty Zest gives the girl strength, boldness and lets her to take initiative to surprise her boyfriend. She does not display the feminine characteristics. The adverts have introduced a utopian society where girls feel safe on the lonely roads at night and can fearlessly enjoy the night landscapes; where they are actually enjoying freedom more than men. A noteworthy transformation in the culture is displayed through this ad where femininity is no more a specification of woman. She can also behave like a male without any hesitation. The ad message is seemingly the challenge to the gender roles.

Besides, all the three taglines "Live Full, Be You", "College Wali Gaadi" and "THIS VALENTINE DAY. TVS SCOOTY WISHES YOU A GREAT LOVE LIFE", are youth oriented and make them to aspire for the scooty and live their college lives blithely. The ambience of the ad is romantic and happiness.

iii. TVS Scooty Zest 110 (Live Full. Be You): The second scooty TVS Zest ad starring famous actress Anushka Sharma, is exhibited as blithesome, gleeful and frisky girl. All the virtues she is possessing because of her TVS Scooty Zest. Throughout the ad, she is on the wheels. A young man is enthralled to look at her while he is on his skate board and accidentally collides with a man coming from the front. Her parents, friends, and teachers one by one give following names to her like 'rocking', 'solid', 'hot', 'badmash' and 'badidurtakjayegi'. She acts as a liberated girl who owns vehicle and loves flying with it. The features of scooter are highlighted as subjected to the desires and needs of women like 'Fastest Pick up, I love flying', 'Large Storage, I need my space' and '110CC, Live Full, Be You'.

Semantic Analysis: Within the ad females and males are shown as having different attitudes towards the model. This is elucidated through a name giving activity. Among the mentioned fun names 'rocking', 'solid', 'hot' and 'badidurtakjayegi' are given to her by her father, younger brother, a male friend and a teacher respectively. She is 'rocking' and 'solid' to her father and younger brother as she is expertise in driving and carrying them on the backseat. She is 'hot' to a friend of hers who is amazed to see her driving a stylish scooty Zest. The remark by her teacher, that is, 'badidurtakjayegi' constitutes optimism as he wishes that she is dynamic and will never be static in her life. Females including her mother and the mother of her friend do not show any standpoint for her. Her mother remains silent when it comes to give remark and the mother of her friend calls her 'badmash', however, in soft tone. This shows the difference in attitudes of males and females towards girls.

Following are some captions along with screen shots which display the sexualisation of the scooties:

a. Fastest Pickup (I love Flying): The use of first person singular pronoun 'I' is vital as it gives birth to several connotations. Firstly, it is presumed that the narrator is communicating her inly to the viewers. It describes her independent self. She loves flying and the wings are



Screenshot 3.1

given to her by the scooty 'TVS Zest'. It also conveys the free flow of her desires. The innate drive of flying high is achieved by her along with the scooty. The fastest pace of the vehicle is blowing scattered dry leaves on the road, thus adding more zeal to the cravings. Also it tends to express the fastest pace of modern times and one must be quicken to match with the pace of this fastest generation.

b. Largest Storage (I need my Space): This text is loaded with layers of meaning. The spatial feature of scooty is aligned with that of space which every person seeks. The largest storage space of scooty is an eye catching feature especially for female consumers. On the other hand space has always been a crucial issue among women. Their struggle for establishing their space in the home and society has always been a cynosure issue for feminists. The adverts have appealed the women by exhibiting the largest storage capacity in scooty in congruence with their personal space, which is possible by having the scooty. The loaded language of small caption acts as a tool for changing the mental disposition to reach the desired kind of behaviour that is, buying this particular product.



Screenshot 3.2

c. Scooty Zest 110 (LIVE FULL. BE YOU.) The last text is full with lively message that one should live to the fullest and one can live fully only when one meets with her true essence or identity. The denotative meaning of 'Live Full' is one must live his/her life fully, that is, without worries or stresses of daily life. However, the connotative meaning of the same text is one must live fully with all the luxuries that will ultimately lead to brimming life where there is no room for worries. 'Be You' is again an allusion towards the self that must belong to you, no one else. The idea pertains to the individuality of women especially in the ad. She can establish herself if she has sentient individuality and it is possible with the 'zest' only.

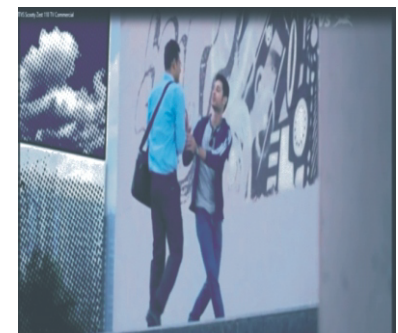


Screenshot 3.3

Semiotic Analysis: The passer-by and her male friend are enticed by her all new style and stylish, curvy scooty. In the selected screen shots her friend who is skating stumbles because he gets distracted on seeing her. It is an exhibition of male temperament towards females. The enigmatic black texture at the backdrop of shot refers to a kind of mystery. It may symbolize the mystery behind the novelty of new image rendered to woman by the advent of this scooty. The parity between all new looks of scooty and the celebrity combinely works out. Though the ad is meant for vehicle for girls primarily, but the influence of male sex is prevalent upon it. This advertisement demonstrates the use of words effectively to target a particular group of society. These are of great value from linguistic point of view as well as from psychological and socialist point of view. The advertisement seems to find parallels between the body of vehicle and the girl in it with the help of small written texts used in various shots. The utility of scooty is created through such parallels. However, the semiotic analysis brings out the masculine comport, at large, towards the noteworthy transformation in females. Whatever is being demonstrated in it; is the outcome of stereotypes residing in the society dominantly and the pervasiveness of masculine attitude towards girls.



Screenshot 3.4



Screenshot 3.5

iv. YAMAHA Ray: This advertisement is starred by Deepika Padukone, another well-known face in Bollywood. She is exhibited as stepping into a new phase of life on her 'Ray' scooter. The city is in mood of carnival and welcoming her. The youths are celebrating her journey. In this journey she comes across some dudes with appealing glances. She traverses them by making signs of shooting them with her fingers, thus breaking their hearts she moves on in her journey. She then happens to see a cantankerous lady with tough expressions. Then once again, she boldly traverses the trouble maker lady. There are plenty of shots which exhibit frame and body of the scooter is featured apropos to the female body.

Semantic Analysis: The slogan 'RAY: LIFE IS AN ADVENTURE' of advertisement is an excitatory one. The lexeme 'ray' simply means a narrow beam of light or heat which travels in a straight line from its originating point. This simple definition renders one way to think of ray. However, the meaning takes a shift if discussed in the range of Mathematics. In Mathematics, a ray starts at a given point and goes off in a certain direction forever, to infinity. The point where the ray starts is called (confusingly) the endpoint. On its way of infinity it may pass through one point to the other. Also it has no measureable length. This comparison leads to form an analogy; an analogy to compare life as an adventure and ray itself. The adventurous journey of life has no measureable length and it passes through a number of phases in its way devoid of any measureable length, because the span of life is always uncertain. Ergo, the slogan of this ad invokes the journey of life which must be full with adventures.



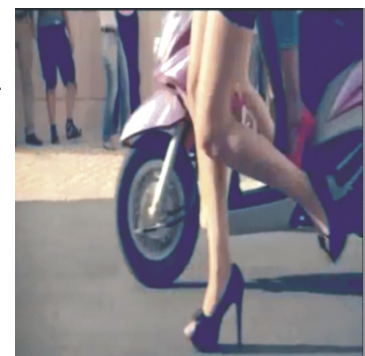
Screenshot 4.1

According to another observation, the word 'ray' is identical to Hindi word '•••', (*arrey...*) which is an expression to address someone in Hindi language. The tagline 'RAY LIFE IS AN ADVENTURE', if comprehended in this sense this would mean it is a call to the people that life is no less than an adventure so they should revel the thrill of this adventure. The background song is also in harmony with the slogan. The lyrics of the initial stanza of the song are:

I am saying Hello to my new life,
hello to my new life, my new life,
Heart breakers, Heart shakers,
Milenge trouble makers...

The song is kind of 'welcome song'. It is a short description of the new life of the celebrity which has begun after owing her scooter. She moves on her way while breaking and shaking the hearts of many boys who glances at her with appealing looks. There is amalgam of English and Hindi in the song, which symbolically proves the excessive use of English language over Hindi. It also proves as the parole, the language used by youth of the country. The youths of the country prefer to use English language over Hindi which resulted into the quaint amalgam of a parole 'Hinglish'. So she is forwarding in her new but adventurous life just as the ray of sun keeps on moving by crossing all the hurdles in its way.

Semiotic Analysis: The first chosen screenshot exhibits the parity between wheels and legs of the model, which is another example of sexualisation of scooter and objectification of woman body. The black stilettos of the model are congruent with the black wheels of the scooter. The poised legs illustrate the female gait usually known as catwalk. In the next screenshot the boy in it is exhibited with curious gaze and holding his heart, because the model driving scooter appeals him.

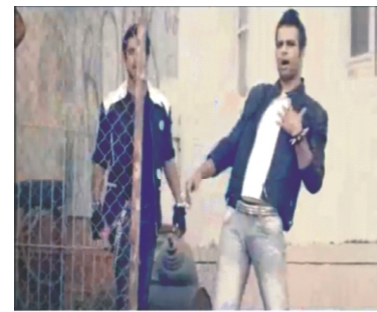


Screenshot 4.2

In the entire ad the attitude of young boys towards the model, who is driving scooter is sexist because of the way she takes seat on the scooter and

with her vigorous facial expressions. The parts of the scooty are coincided with those of female body, therefore she becomes an object of pleasure for all those coming in her way.

Through this ad, the message of living life adventurously come to fore. There is an analogy between the ray and life as both are immeasurable and pass through many phases. However, the kind of adventure shown in the ad is not vindicating the idea of adventure. The model on her scooty Ray, is entering in the city who enjoys the appealing glances of young dudes. There is an apparent exhibition of male gaze. The principal argument is that the advertisement presents the model in a manner to provide a pleasurable visual experience for men. The visual of the advertisement structures the gaze as masculine and the model is the bearers of this masculine gaze.



Screenshot 4.3

v. TVS Scooty Pep+: In this ad a very charming girl with her friend is riding on her TVS Scooty Pep+. Due to the traffic signal she has to stop. She maintains her looks while looking her reflection in the car windowpane. There is a couple sitting in the car and the husband is enamoured on looking at her from the inside. She then takes out lipstick of scarlet colour from her bag. Matching the colour with her scooty's, she starts applying it seductively and smooches with her coloured lips. The man inside the car feels provoked and just then his wife interjects and lowers the window pane. The girl smiles frivolously and then takes off on her scooty Pep+ as there is green signal now.



Screenshot 5.1

Semantic Analysis: In the very first glance the colourful backdrop and the slogan of ad is noticeable. The text 'Go Babelicious' with vibrant colour circles appeals the eyes of spectators. The word 'babelicious' is an adjective which means 'sexually very attractive'. This word was originated in a Hollywood movie *Wayne's World* (1992). The word is a neologism in the regular vocab of layman.

The slogan is combined with vibrant orange shade with scarlet tone in it. Scarlet is a symbol of fire, passion or wicked, heinous crime. The usual undertones of scarlet are sexually licentiousness. Within the advertisement the girl is shown applying lipstick, the colour of which matches with the colour of her scooty. While looking into the windowpane of a car she sexually arouses the man sitting in that car. The background song *Mud mudkenadekh mud mudke* is taken from popular Bollywood film *Shree 420*. Though the lyrics of this song, if taken in literal sense, convey do not look over and over, but the connotative meaning according to the context of the ad is opposite of its literal sense. It apparently connotes one must look at the girl every now and then. The gestures of the girl appeal the man sitting in the car to an extent that he feels like looking at her over and over. Such type of ironical stance is exhibited in the ads which enchants the viewers, though the entire ad does not talk about any feature of the scooty.

Semiotic Analysis: This advertisement is one of the richest ads in terms of referents and referends. The girl in it symbolises babelicious attitude who seduces a man sitting in car amidst of traffic jam. Gestures are part of non-verbal communication. The manner in which the girl applies lipstick is the token of sexual arousal. The scarlet coloured lip colour and then the subsequent sign of pouting and kissing her lips holds the undertones of intense sexual feeling. The man looking at her through his windowpane is enamoured by her sexual advances, but soon his sentiments are thwarted by his wife's invasion in between of the course. The entire ad is communicated through the gestures being shared between the young scooty girl and the



Screenshot 5.2

man in the car. The range of meaning being conveyed by their expressions spans from innate socio-emotional aspect such as 'surprise' to complex and culture specific concepts such as 'carelessness'. The range of contexts in which humans use facial expressions spans responses to events in the environment to particular linguistic constructions within sign languages.

The audio and visual of the Scooty Pep+ ad with the tag line 'Go Babelicious' does not talk about the characteristics and uses of Scooty for the women, but it has demonstrated that by owing this particular scooty women can live a life of their own wish which can be liberal from societal and moral norms. Women, apart from being a mother, sister or daughter can go babelicious freely. The act of applying lipstick while looking into the car window pane is a sign of free will. However, in another sense the girl who is applying lipstick in the deadly traffic jam is an image of hers as a sex object. The seductive looks and then pouting her lips are the signs that women are less concerned about driving and traffic rules but they are concerned for their body all the time. Further the advertisement means even if they are driving they should look babelicious. The question is what driving has to do with the sexuality and seductive looks of the driver? The semantic and semiotic analysis of all the other selected advertisements posits the same questions because the analysis from both of these aspects brings out that driving for them does not mean the controlled operation and movement of motorized vehicle, and they should drive carefully but it would mean that they must look seductive, go liberal and enjoy to the fullest of their life.

Conclusion

The analyses of all the ads bring out the foremost feature of them is their being tabloid; so, to render as an entertainment source as well as commercial purpose. In spite of it, there is an attractive power, which is able to manipulate things to the consumers; an invisible voice of advertisement advocates, encourages, asks, announces and deeply embeds into viewers minds. Primarily all the ads attempt to influence the young girls by showing a modern, liberal and free minded girl driving scooty. The idea of buying a scooty entails the idea of freedom of women. The advertisers use different notions of liberty for women. They are presented as bold, modern and carefree along with having masculine traits, thus omitting all the gender differences. Being babelicious is another facet of liberty presented by the adverts. In this way the common agenda of all advertisements to get mass persuasion by manufacturing the consent of women by taking hold over their thought process.

The selected advertisements prove a sort of communication between the marketer and consumer of the product. The linguistic signs of these are such as they tend to challenge the prevailing stereotypes in the Indian social code system. The linguistic analysis of an advertisement is significant for that it makes use of every man's language which is used in day to day life and tend to convey the intended message in parole. It is the actual behaviour or performance of individuals in a community in contrast to the abstract linguistic system existing in society, which is actually langue. Therefore parole is personal or informal for a speaking community whereas langue is official or formal. Being informal in the advertisements is absolutely a matter of choice of words by the marketers so that their message should be easy to comprehend. This has become the reason of big bloom of technology because it created its space among laymen by adopting their language, especially their parole. The present study exhibits in Honda Pleasure ad and Scooty Zest ad (Anushka Sharma) the celebrities make use of common linguistic signs and seem to live a layman's life, so that they could associate themselves with them and let them realise the importance of scooty in their daily requirements. The celebrities as brand ambassadors cater a sense of credibility in the product as well as the



Screenshot 5.3



Screenshot 5.4

freedom it entails.

Arousal of amorousness and intimacy is also schematic in the selected texts. Such are innate emotions in every individual and easy to stimulate. The usual stimulant for these emotions is the female body. The cinematography of Scooty Pep+ and YAMAHA Ray ads is especially male prerogative. The focus is notably as well as purposely on vital statistics of female body. This statistics is congruent with the physical component of the scooty. Various colours, the height and breadth of rear seat, the front design especially shares associations with female body. Facial expressions of the branding celebrities are of vital importance. No linguistic communication takes place in them, but the symbolic gestures are vital enough to convey desired messages. None of the vehicle's feature is discussed in them but the complete cynosure is body and male reaction towards it. The appealing gestures and bodily movements serve as non-linguistic signs, a sort of non-verbal communication which is highly imposing and effectual.

The human beings are emotional beings and marketers as well as adverts know it very well. They touch upon the tender sensations of viewers such as sympathy, pity, love etc. By giving pathos in expression in the works adverts bring their character, themes closer to life. In addition its use in arguments appeals to the people emotionally. The slogans of Honda Pleasure and Scooty Zest ad are epitomes of this. Ethos on the other hand confirms the credibility of adverts and marketers and thus they become trustworthy in the eyes of people. Ethos is created by the choice of words to convince viewers. However, commercials are not only made up of words only. So ethos is practiced thorough symbols too.

Cultural codes may also work together to promote a dominant meaning. Within Indian cultural code system, women are typified of tender, delicate, submissive temperament and many a times sex objects too. The marketers take advantage of these characteristics and likely to play with the emotions of people by using such traits in advocating their owned products. Facial expressions like pouting, curled lips, crying, raised eyebrows constitute a strong universal communication. Eye work including gaze and then mutual gaze can be powerful in understanding human social behaviour. Such expressions unwittingly transmit to other people intense often sexual intoned interest. Such are the tools in the interests of marketers to stimulate viewers emotionally as well as sexually. In effect of emotional arousal it is easy to shape the consciousness of the common man because in such moments people are less likely to be logical and rational. In that way they happen to grab the keys of minds of common men.

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Footnote:

1. The original table constituting symbolic communications was given by Dr. Pooja Sharma and Dr. Priya Gupta in their research article *Semiotic Analysis of India Television. Advertisements and Its Impact on Consumers: An Exploratory Study*, p. 78, 2015. The given table is modified as per the requirement of the current study.