Chapter Four

Corpora Content Analysis
4.1 Corpora Content

This chapter describes the contemporary advertising genre and situates this research data firmly within it. The overview begins with general questions about advertising and its impact, moving through the advertising process to the specific verbal devices analyzed in the remainder of this thesis. Approaching advertising in this way emphasizes how its component parts fit together, justifies why this thesis has focused on certain elements of advertising rather than others, and describes the texts which make up my corpora. The research for this chapter comes exclusively from English and Persian magazines. The quantitative part or empirical research concerns primarily to the analysis of a parallel corpus. By parallel corpus it means, following Baker (1995, p. 230), a type of corpus consisting of original source-language texts in language A and their translated versions in language B. In translation studies reference to corpora often means a large body of tagged text which can be searched electronically; however, the corpora used in this study have been collated and searched text rich format software and double checked manually. Since there are no existing corpora devoted solely to advertising language it would have been necessary to manually input, tag and parse the text before beginning analysis, a task beyond the remit of this research project. ‘Having decided to focus the research on printed adverts for goods and services, one hundred fifty English language adverts and their translated Persian counterparts which met this criteria were selected from random advertisements from the sample of 48 different copies (25 titles) of English-writing magazines from UK, USA and Iran and 150 corresponding translated version as used in countries of Iran as Persian speaking states, were collected (totally 300 Persian and English slogans).

The parallel corpora comprises of an English and Persian corpus and will be henceforward referred to as the parallel corpus when both languages are being discussed; the parallel English corpus when referring specifically to the source language adverts(appendix A); and the parallel Persian corpus when addressing the target language adverts translated into Persian (APPENDIX A). All the adverts preferably collected on the basis of availability of Persian translated version. Much of the data, then, comes from post-Islamic revolution era (1979), what is termed as the postcolonial state.
4.2 Towards a Definition of Advertising

Advertising is concerned with the promotion of goods and services, but also with the promotion of charities, politicians, public-services and health campaigns. Advertising can be found in a variety of media, not only the print medium. The motivation behind an advertising campaign is not simply to bring something to notice; but to increase sales; improve brand recognition; change the audience's perception of a brand, service or personality; or to change people's behavior. Since advertising is paid for, advertisers have a right to insist on how, where and when their advert appears (Wilmshurst and Mackay, 1999, p. 23). Therefore, the author proposes the following definition as going some way towards describing what advertising is in contemporary society: Advertising is one-way discourse, paid for and controlled by the advertiser, which uses techniques and practices to bring products, services, opinions or causes to the attention of a mass-audience, through a public medium, with the intention of changing the will, opinions or attitudes of that audience and persuading it to act in a particular way that will bring profit to the advertiser.

4.3 Advertising materials

A company's advertising policy is part of an overall marketing strategy to the product concept and is often referred to by marketers as the Four Ps of the marketing mix. The Four Ps are product (including service packaging, brand-names and design), place (distribution), price (of the brand) and promotion (including advertising, public relations, personal selling, gifts, exhibitions conferences and sales promotion) (Brierley 1995, p. 41). Advertising is only a small, although important, part of the overall marketing strategy. Any form of advertising begins with the advertiser who has a product or service to sell.

4.3.1 The Advertisers

The advert senders; they are usually mentioned somewhere within the advert, so that potential customers will know who produces the goods or services being advertised and be able to purchase them. In each of the adverts in the corpora, the advertiser is named and it has been tried to represent only those advert senders whose advertising slogans were used in the corpora. However, it has been kept in the mind of the author to have as variety as possible within the corpora to reduce the risk of trends.
being noted that result from the practice of one particular advertiser. The distribution of adverts according to advert sender can be found in APPENDIX (A). In the parallel corpus some advertisers have a disproportionately large presence, for example L’Oreal and Max Factor, this is because they are all prolific advertisers in Persian and British media, their adverts covering a wide range of cosmetics. The adverts in the parallel English corpus appeared in the British and Persian magazines only since they are not allowed to be broadcasted on Iranian television or radio or even in newspapers. Ensuring that adverts originate from the same countries helps to reduce problems arising from differences in advertising style. Since this thesis deals primarily with translation it is important to uncover the source language of the adverts that have presumably been translated into Persian. The author has, therefore, tried hard to ensure that the adverts in the parallel Persian corpus originated in English; however, this has not been an easy task.

4.3.2 Advertising Agencies

In modern-day advertising, advertisers are not usually the advert producers as this job is given to advertising agencies which interpret the message advertisers want to communicate and suggest where and how to say it. The benefit of hiring a good advertising agency is that it has all-round skills, experience, an objective outsider’s view, and will complete the whole job (including buying media space) (Wilmshurst and Mackay 1999, p. 87). Larger agencies also include departments which buy art and print, a TV library or press production, for example. A single agency may hold accounts for a number of large advertisers; Abbott Mead Vickers - BBDO has amongst its clients Gillette Industries, Pizza Hut, Pepsi-Cola International and the RSPCA, whereas Ogilvy Mathers works with Nestle, Unilever and IBM. Within advertising agencies, it is the creative department, which includes an art director and a copywriter that creates advertisements. It is important that the brief be clear and understandable as this is the key to producing good advertisements. If advertisers do not understand what is written in the brief, there will be a breakdown in communication and the result may well be a disappointment.
4.4 Overseas Advertising

Overseas advertising is produced to support the sales of products and services in more than one country. There are four kinds of structures for those advertisers who expand their markets outside their home country: international, multinational, global and transnational (De Mooij 1994, pp. 7-10).

4.4.1 Strategies for Overseas Advertising

The overall strategy employed for overseas advertising is part of a company's general marketing strategy. The basic choice is between standardization (using the same products and same communication strategies) and localization (using locally adapted products and communications strategies). This can be represented in a matrix:

<table>
<thead>
<tr>
<th>Localized Communication</th>
<th>Standardized products and Local product</th>
<th>Localized communication and localized communication</th>
</tr>
</thead>
<tbody>
<tr>
<td>e.g. TOYOTA Company</td>
<td>e.g. Nestle chocolate bars</td>
<td></td>
</tr>
<tr>
<td>World wide standardized product and communication</td>
<td>Local product and standardized communication</td>
<td>e.g. Cartier jewellery e.g. Esso</td>
</tr>
</tbody>
</table>

4.4.2 Overseas Advertising Strategy in the Parallel Corpus

Having presented the various options open to advertisers choosing to publicize outside their domestic market, it seems appropriate to assess those adverts which comprise my own parallel corpus. The products advertised have all been produced by global or transnational companies (many of which have long histories of overseas trade). The advertising has been produced, on the whole, by global and multinational advertising agencies; the biggest single advertiser in the corpus, L'Oreal Group has its advertising created by the worldwide advertising agency Universal McCann. Both the products and the adverts are standardized across markets (I have seen some of the
adverts in my corpus not only in English and Persian, but in French and Arabic). They use universal appeals (such as love, youthful appearance and a luxurious life-style) to publicize the goods. There are examples of minimum adaptation (of products, language and slogans), so the strategy of `glocalization' is also being adopted. Despite the criticism leveled at them, standardized adverts are rich in data when investigating translation, as they are on the whole, close copies of the source advert.

4.4.2.1 Globalization, Standardization and Localization

Whether to standardize or localize has been the source of much debate in both the fields of advertising and advertising translation. The term globalization is also used prolifically, with the assumption that all global approaches start with the intention of standardizing as much as possible across a geographical area, or to quote Levitt (1983, pp. 92-93), `The Globalization of Markets': The globalization of markets is at hand [... ] The global corporation operates with resolute constancy - at low relative cost - as if the entire world (or major regions of it) were a single entity; it sells the same things in the same way everywhere. There are actually very few examples of truly global brands. Coca-Cola (Salehi, 2016), often cited as a global brand, actually adapts its product to cater different tastes and offers a variety of different packages in different markets. Coca-Cola's production is based on franchising and it has agreements with local bottling plants which have exclusivity for specific regions, therefore it cannot be a global brand (Miller 1998a, p. 171). For Coca-Cola, as with most other products, the choice is to the level of standardization employed across markets. Standardized adverts are made to appeal to a homogenized consumer and their advantages include creating a consistent brand image worldwide and reducing costs. Brierley (1995, p. 18) notes that Coca-Cola, Marlboro and Gillette have successfully advertised their brands across frontiers based on universal tastes and one reason for the increasing levels of standardization is that `consumer tastes around the world are converging' (Cadbury, 1987, p. 88). According to Leiss, Klein and Jhally (1990, p. 117), the increasing homogenization of needs and tastes in contemporary society has been testified to by `the world wide success of McDonald's, Coca-Cola, Samsung products, Master card, Sony televisions, and Levi jeans'. Standardized advertising, however, has been criticized on various grounds: it often results in bland adverts created by the subtraction of any verbal or visual play that might not work in
any one market (Myers, 1999, p. 60); campaigns aimed at `the lowest common denominator' (Brierley, 1995, p. 18); and a `global' culture which is in fact American culture. The opposite approach is one of adaptation or localizing; its advantages include the ability to shape advertisements to suit particular cultures and to take differences in infrastructure, economies and technological capabilities into account (De Mooij, 1994, pp. 80-83). Many international advertisers such as Nestle, Unilever and Procter & Gamble tailor their individual campaigns to national and regional markets (Brierley, 1995, p. 18). Tailoring adverts to individual markets, however, is expensive. The solution appears to be a strategy which invites advertisers to think globally and act locally, in other words to be glocal De Mooij 1994, p. 80; Smith & Klein-Braley 1997, p. 173; and Salehi, 2016) or `multi-local' (Clifton, 1997, p. 138).

According to Adab (2000, p. 224):

Probably, the optimum compromise is globalization - the production of a globally relevant ST [source text], based on a message that will have similar impact across cultural contexts. Such messages will require minimum adaptation, mainly at the level of style and use of language, to be relevant for any single target community. The strategy of `glocalization' ensures that adverts function within the target culture with the amount of adaptation depending on the cultures, languages and even the products involved (see Al-Shehri 2001, p. 77, De Pedro 1995, p. 41, Sidiropoulou 1998, p. 202, and Salehi, 2016). Advertising created globally is more economical than that which involves writing unique (or at least discrete) campaigns for individual markets, whereas advertising adapted at a local level is more likely to be effective as it will appeal directly to the specific culture of the target market.

4.5 Advertising Media

The medium is the channel through which the text is communicated; the table below categorizes five types of media, and with some typical forms for each type. This study will focus on print.
Table 4-2: categorizes five types of media, and typical forms for each type

<table>
<thead>
<tr>
<th>Type</th>
<th>Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Print</td>
<td>Newspaper, magazines, trade publications, journals</td>
</tr>
<tr>
<td>Broadcast</td>
<td>Television, radio</td>
</tr>
<tr>
<td>Outdoor</td>
<td>Poster hoardings, bus shelters, blimps, Underground, buses, taxis</td>
</tr>
<tr>
<td>Non print</td>
<td>Cinema, direct mail, fliers</td>
</tr>
<tr>
<td>Other</td>
<td>Digital television, Internet, compact disks, games systems, interactive kiosks,</td>
</tr>
<tr>
<td></td>
<td>interactive New Media teletext, e-mail, tweeter, face book,</td>
</tr>
<tr>
<td>online</td>
<td>Smart cell phone applications: telegram, viber,…</td>
</tr>
</tbody>
</table>

4.5.1 The Print Medium

The print medium offers a variety of publications catering for a wide range of audiences and has certain advantages over other media some of which are as follows:

- The prestige of advertising in certain esteemed titles;
- More reliable;
- More distributive power;
- Availability and tangibility of the medium anywhere and to anyone without needing any particular facilities;
- Potential customers can read the adverts more than once;
- Reader loyalty to certain magazines or newspapers;
- The cost effectiveness;

Advertising space in print media is defined as being:

- **display**: Display advertising (typical of magazines) is traded through an agency and usually incorporates copy, slogans, and visual components; while
- **Classified**: in classified advertising (typical of newspapers) advertising space is sold directly to the advertiser, by the newspaper, and is typically copy only, without advertising images (Arens and Bovee, 1994, p. 414).
The print media are roughly divided into magazine or newspaper advertising:

- Newspaper advertising can be found in all types of newspapers: national daily, national Sunday, regional daily and local free distribution newspapers.

- Magazine advertising can be divided into two main types:
  1. Consumer magazines (purchased for entertainment and information) and
  2. Business magazines (which target business readers and include trade publications, industrial magazines and professional magazines). In this study, all the adverts come from consumer magazines.

4.6 Target Market

It is a common misunderstanding that successful products need to appeal to the majority of the population (Arens and Bovee 1994 and 2007). Advertisers need to select specific target markets at which to aim their products. Having done this, advertisers use the marketing mix (the Four Ps, see 4.3), to match the needs, wants, and desires of the chosen market.

4.7 The Advert

A printed advert is typically made up of a number of standard components. These are detailed by Leech (1966, p. 59) as the following:

- Headline [Illustration(s)]

- Body copy: The main part of the advertising message, often divided into various sections under subheads.

- Signature line: A mention of the brand-name, often accompanied by a price-tag, slogan, trade-mark, or picture of the brand pack.

- Standing details: Cut-out coupons, and strictly totalitarian information in small print, usually appearing unchanged on a series of different advertisements – the address of the firm, how to obtain further information; legal footnotes; etc.

Of these parts the headline and signature are the least dispensable; the other components can be, and often are, omitted. The Persian adverts in the corpora are more likely to give details about where the product can be purchased.
4.7.1 Verbal Devices

Leech (1972 and 1983) highlights the huge repertoire of linguistic choices available to copywriters when creating advertising material. Copywriters have the whole language system at their disposal, and to persuade potential customers to purchase, they manipulate language in many interesting and varied ways. The vast number of linguistic devices opens to copywriter’s means that adverts contain ripe material for academic analysis and research into this field has been wide-ranging. Leech's own work(1972), describing late 1960s British advertising, draws a number of interesting conclusions about the linguistic categories he analysed (clauses, verbal groups, nominal groups, words and compounds, cohesion and vocabulary) that serves as the theoretical basis for quantitative phase of this study to the analysis of linguistic means and parts of speech for English and Persian adverts (APPENDICES A), a full analysis of advertisement will be given in the next chapter of this study.

4.7.2 Visual Devices

They are not considered in this study.

4.8 The analyzed Verbal Devices

The postcolonial approach proposed in the previous chapter suggests that current Persian advertising falls into the post-colonial state of evolution. Within the post-colonial state the colonizer is less dominant, and the former colonized is forming a new identity in light of the colonial experience, which often results in hybrid forms displaying elements of both colonizer and colonized. The data for this study are one hundred fifty English adverts and their parallel Persian translated corpus, comparison between the translated Persian adverts and their English-language originals highlights examples of transculturation that is used to describe how the subordinated groups select and invent from materials transmitted to them from the dominant culture (Pratt 1992; Najafian, 2011 and Salehi, 2016). So, an investigation of the translated Persian adverts analyses what is omitted, what is adapted and what is absorbed and appropriated. The fusion of the colonizer and the colonized in the translated adverts, often called syncretism (Ashcroft, Griffiths and Tiffin 1998, p. 229). The analysis concentrates on the continuing influence of Western advertising traditions on Persian adverts, explores how certain traditions are appropriated to suit the Persian
experiences and investigates where other Western models are abandoned for those more typically Persian. The results are a mixture of styles and techniques which both mark the beginnings of a new Persian advertising genre and epitomize the post-colonial state. Transculturation will be investigated in three different areas introduced below. A more detailed discussion of the rationale behind my choice of topic and the methodology employed to carry out the research can be found in the chapters which follow, as I believe this is its most logical home.

4.8.1 Rhetorical Figures in Advertising Headlines

The slogan is the verbal element of an advert used to attract the reader's attention, impacting on potential customers and encouraging them to read on. One of the ways of increasing the potential impact of advertising slogans is through the use of figures of rhetoric, which deviate from what is usually expected in language, for example by employing excessive regularity through the use of repetition, or by twisting the meaning of words, as in a metaphor. By classifying all these devices together in a rhetorical figure taxonomy (with some reference to semantics) will be given in details in chapter four.

4.8.2 The Visibility of the Linguistic “other”

One of the major criticisms of contemporary Persian advertising is the sense of “foreignness” that it conveys; here the emphasis is on the use of linguistic “otherness” within the analyzed texts, through non-Persian text and borrowings from English. The linguistic “other” is visible in transferred English words, those that have been transcribed and through a range of borrowings from English.

Having identified the borrowings, the author attempted to explain why they have been employed. Brand names are an interesting example where the “otherness” of the Western corporations is particularly perceptible. The brand name is the feature that differentiates one product from another on the market and advertisers go to great lengths to ensure that their brand names are memorable, using a wide range of linguistic devices to create meaningful names (Nilsen, 1979).

4.8.3 Relationship Building

In order to encourage potential customers to purchase, advertisers often affect a relationship between themselves and the text receiver. The strategies employed in
building these relationships give indications of the level of power that the corporations and the dominant culture (in this case English) has over the target culture. When establishing relationships, advertisers can speak to the consumer through the use of direct address, jussive and interrogative clauses; personalize their companies by employing either inclusive or exclusive we, or speaking with a company voice; or choose to speak through an intermediary, for example product personification, celebrities and specialists. Each of these methods of establishing a relationship is discussed and comparisons made as to whether the relationships sought in the source advert are maintained when the advert is translated into Persian and if the changes in the relationships reflect a more general pattern in Persian, or a trend specific to the genre of advertising.

4.9 Concluding Remarks

As has been shown above, the themes which have been chosen to be focused on in this thesis are just three of many possible avenues of study open to a researcher. These themes, however, have not been chosen altogether arbitrarily, as they all offer ripe material for discussing the influence of the colonizer and the colonized in the translated adverts. In discussing in detail the media in which the adverts in the corpora appeared, and the range of products that have been represented, this study has clearly defined the corpora that will be used in the rest of the thesis. For reference, a tabulated overview of the corpora can be found in appendices A&B. In offering a top-down description of advertising, it has been shown that the verbal devices to be discussed in the rest of this thesis are only a small part in the whole of the advertising genre and have demonstrated how all the elements of advertising fit together. Although this research investigated only language of advertisements from linguistic and cultural perspective in particular, it has been done with the full understanding that they are not isolated, abstract concepts; but part of wider living cultures. Detailing the way that advertising is created, both for domestic and overseas markets, highlights the interaction of those involved in the advertising process, from the advert producer (the advertising agency), to the sender (the corporation), to the addressee (the chosen target market) and finally the receiver (anyone who reads the advert).