



Advertising Language Seen on The Morphological Plane

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ABSTRACT

Advertising is an element of the social life with the highest frequency of influence. It is always with us. We encounter it everywhere: on the street, in the shop, on the TV, in the newspaper, on the internet. Advertising is showing impact in the behavior of the society and people. Use of foreign advertisements is a new phenomenon of twenty last years in Albania. The expansion of the trade relationships and increase of import products have created opportunities for the foreign investors to bring advertising materials with them. To make the advertising materials appropriate for the Albanian culture, the investors translate foreign advertisements. As the English is the language of commerce, it is the source language of advertisements. Translated advertisements can be acceptable and useful if they take into consideration the Albanian socio-economic context, culture and features of the Albanian language, otherwise not effective translation strategies can produce a target version advertisement, which may deter sales. In this context, the presented research aims to explore the issue of translated advertisements from English into Albanian language (and occasionally German language) in terms of parts of speech by examining Albanian newspaper advertisements and occasionally we refer to local and German television advertisements, to draw some parallels and to move towards an objective approach.

Keywords: Advertisements, advertisement language, parts of speech, morphological plane, newspapers, TV advertisements.

1. INTRODUCTION

This topic is very complex. In order to be clear in handling this subject, we will begin with the advertising language in general and then in particular we will consider the frequency of usage of different parts of speech in the advertisements in the Albanian newspapers.

This linguistic analysis of advertisements affects not only the parts of speech but also relies on the slogans. In our opinion, they are an important part of "the advertisement".

This research is based on literature, which is partially quoted in text, and adverts found in the Albanian newspapers, but occasionally we refer to local and German television advertisements, to draw some parallels and to move towards an objective approach.

The advertising language in the context of this research is the language used in advertisements. To analyze this type of language it is important to address to the concept of advertisement. The concept of "advertise" previously had the meaning "to turn, rotate, move". Today this concept would be rewritten with "striving for someone". (Duden, Dictionary for Origins: 808).

Etymologically, it refers to the term "advertisement", that is, the nominal form of the verb "advertise". This is closely related to the word "vortex". So, the basic meaning can be thought to be "rotating".

The historically new definition of the present-day concept of "advertising" refers only to the recruitment of soldiers (Brockhaus, 1848). In Germany until the 1930s the concept of "advertising" came from French "réclame" (french: réclamer: call, praise).

According to the today's Albanian language dictionary: "reklamë-a" (advertisement) is the entirety of the measures and actions that are being undertaken in the capitalist countries to make known a product, a performance etc. In order to attract buyers or viewers, usually by presenting the true values and qualities of the product in an exaggerated and embellished way. (Fjalorit i gjuhëssotmeshqipe, Akademia e Shkencave e RPS të Shqipërisë, 1980: 1643).

Advertising is a deliberate attempt to influence people for economic, cultural or political reasons. For example, in an economic advertisement, a product should be introduced into the market in order to maintain or increase its sale (Janich, 1999: 16).

The product should be sold, by using its performance, and in the same time by retaining or improving the signature of the firm (Payer, 1990: 19). In this case the firm not only presents its product and its advantages (real profit), but it also gives an additional emotional benefit to distinguish it from similar products. (Baumgart, 1992: 28).

Advertising is not a new social phenomenon. The story of advertising has begun since the antiquity. In the advanced cities such as Pompey, which represented a high degree of literacy, were found graffiti that advertised politicians and inns. With the invention of the book printing in 1445 Johannes Gutenberg created the technical conditions for displaying advertisements in a great style, with the help of printed prospectuses and billboards.

As for the first advertisements in Albanian language, they are sporadic and date in the 1920s, after Albania's Independence until the period of Albanian Monarchy. They can be found in the newspapers published at that time.

In these advertisements were mainly promoted restaurants or crafts. In the 1930s, during King Zog's rule, the number of newspapers and magazines grew, and advertisements took a special space in them. At the time of the fascist invasion, there were published various advertisements for the fascist cultural activities, dancing shows or cinema films. Also part of the advertisements were news announcements, information related to the royal Italian family. This is also clear in the title of Ismail Kadare's book "The Town With No Advertisements".

In the late 1980s, some advertising announcements were made for football teams and ad slots were advertised at the stadiums. During the Communist regime there were slogans like "The Party does what the People want, the People do what the Party wants"; "Homeland Defense stays above any duty"; "Party=Guarantee" etc. These are the slogans with which the government wanted to politically motivate the people. They were an integral part of communist propaganda.

Only in a free market economy, the existence of competition, and the possibility of selling non-vital products make the advertising meaningful to a greater extent. Advertisements are used to inform about a product and distinguish it from similar products, to make the purchaser take a decision and to vindicate it. As mentioned above, this research will also have as an object the word "slogan". The term "slogan" originally came from (Galician). The expression "sluagh-ghairm" means something like "shout" or "shout of the army".

Only in the twentieth century the term came from English to the German-speaking world. Today the term slogan means in everyday language as much as "advertising say" or "motto". (See Römerpg, 1976. 79/80, note 235, Big Duden, volume 7, etymology, p. 648).

What has been maintained even nowadays is the aim of the slogan: "The slogan will impress the opponent". As presented, the term slogan has changed only a little bit from its former meaning: from "war shouting and field shouting" it changed into "market call" and finally to "motto, slogan, watchword" (Sahihi and Baumann, 1987: 21).

With this term we mean a compact and compressed advertisement statement associated with a product, which is short and typically summarizes what is said in the headings, in a text and an image. With its formula shape, the slogan independently affects the other parts of the announcement and appears in most cases directly related to the product name, to refer to the features of what is offered.

In recent years, many statistical studies have been carried out that have traced the frequency and use of each part of speech in advertisements. Thus, the language of advertising is characterized by a high percentage of names present in slogans and all ads.

Through the names, the advertising objects, their features and the environment are promoted, sometimes without using other parts of speech. The category of names used in the advertising language has the following characteristics: dependence on fashion trends, alteration or adaptation of Anglo-American names, superlative favoritism of unusual forms. It is not a matter of grammatical growth, but of the dominant semantic determination, which should give to the object of the statement, brand or firm a special status.

When analyzing the nominal expressions of the advertising text, the language material of the names is divided into two main groups:

1. Product names
2. Important names for advertising, which do not designate products

The denomination of the product cannot be ignored, because the product name, which guarantees its particularity, is often the basis of the advertising effect, which depends to a large extent on what degree of awareness and memory value gains that name and the conceptual image that the potential buyer has for that product.

According to R. Römer (1971: 53), the names of the products are appellations of their kind (they are neither popper names, nor gender denominations), where well-known names of the products are not perceived by the linguistic community as the names of a certain product but as a new appellation for an object where the distinctive sign loses its identity.

The rate of product denominations varies from neutral denominations or alluded denominations to explicit denominations, where the highest number of names belongs to the words of art. Also, the item names that consist of a number, combination numbers, a link of numbers and letters or words or consist of only letters are always sustained. Often, the names of products that have emerged from a combination of verbs, adjectives, or adverbs with articles or figures are much less used.

Regarding the research of certain product names, it has been found that there are many types of denomination under which various mixed forms appear. Therefore, the product names can be viewed from different angles.

An important field of study may be the case if product names can be derived from the words of a natural language (proper names, single words, word groups) or whether they appear as neologisms. Another criterion may be whether the product names are presented as simple labels or statements. Generally, advertising theory distinguishes three main categories of product or brand names:

1.1 Denomination of products by proper name (firm founders, firm holders, firm name, name, historical and literary personality, geographical name). Among the names of the products and the products themselves, there are often no causal relations:

Kastrati (fuel product) KonjakuSkanderbeu (Korça), UjiQafështama (geographical name), UjiGlina, Teuta (food products), Lufra, Erzeni. Mirel (dairy products), Uji Trebeshina, Pastiçeri Venecia etc.

1.2 Denomination of products by isolated words (simple or composite) of a natural language, where there is no causal relation between the name of the product and the product. In most cases, it is only a connotative relation in the sense of an assessment or exotics, which has to do with historical and geographical names. Names of this type originate from different fields (eg animals, plants, minerals, cosmos, gender names as well as actions and processes, features, reports, imaginings or situations). Often the denomination is literal, in which the semantic dimension plays an important role for the advertisement:

KafejaMulliri i Vjetër (coffee bar), Ajka (dairy product), Kafeja "ATSH" (coffee shop), TeutaKostraktion (construction firm), Soni Fish (fish enterprise), AlbatecElbasan, Megateg etc.

Bergland (cheese), Calendula (cream), Condor (Flight Company), KRÖNUNG (café) etc.

1.3 Denomination of products by new words using different elements, for example, compositions from known or foreign words, reductions and labels, new forms that have exotic effect, font, syllables or number combinations. In this case there may be a semantic relation for the particular type or quality of the product, or this relation may be completely absent.

Preferred elements for the noun formation are Latin and Greek words, which should signal scientific credibility:

PROFARMA (pharmaceutical products), KMY, EHW (meat products), SIGMA, INSIG, ALBSIG, SIGAL (insurance enterprises), QTU (shopping centre), VITAL (butter)

2. RATIOPHARM (MEDICAL DRUG), REVITALIFT(CREAM), GELOMYRTOL, VITASPRINT B12 (VITAMIN)

The reason for the frequency of occurrence of names is related to the multitude of phenomena in objective reality, the complexity that can rarely be summed up in one word.

Naturally, the content is substantial in the entire vocabulary of the advertising texts. In our opinion, the names in accordance with the purpose of the advertisement represent a completely irreplaceable part of speech, which is best suited to convey a lot of information in potentially short sentences.

While names have the function of naming and describing products, adjectives emphasize the value of their features, this means that adjectives should characterize the product that differs or distinguishes from competing products. The place of adjectives in the text of the advertisement is seen in different ways in the advertising theory. For each case the great preference for this part of speech corresponds to the character of this type of text, which it advertises and glorifies.

W. Schonert (1986: 95) belongs to authors who warn the "paralyzing" effect of ordinary adjectives such as, for example, "Echt", "vollendet", "wunderrvoll", "köstlich" etc. He is of the opinion that the usage of adjectives paralyzes the advertisement. Phrases with the additions of the main word and the unthinking epithets do not communicate and should be avoided in the advertising texts. (In an episode from Hemingway's life: Ernest Hemingway, who had once written advertising texts, as a young writer, received from his publisher the advice of writing advertisements without using adjectives. Hemingway followed this advice and this led to his failure as a writer.)

We are of the opinion that some words and phrases in the text of the advertisement are perceived as untrue. Advertisements that use attribute words that do not yield important features have excessive effect. Mostly they are "empty" words, which appear only as "simple" epithets. There are many examples (even in today's advertisement) of adjectives, which can be considered as fully utilized and that do not say anything. Attribute words such as "billig" (free), "echt" (original), "mild" (i butë), "naturrein" (pure as nature), and many others pose a definitive attachment to the main word and for the advertisement these are of little importance.

Through its characterizing and appraisal function the adjective is necessary when it comes to highlighting the features of the product. Since the adjective shows a distinguishing feature or a particular state of a thing, you can create an accurate picture of it. It is obviously questioned to what extent the word is not only tempting but also informative and true.

From the theoretical point of view the adjectives used in the advertising texts are divided into two main groups: 1) the emotional group and 2) the informative group, in which the latter is important in the slogans and in the headlines e.g. Magic Center, Big Market, Bigu (in everyday language it is abbreviated). The informative adjectives describe the product content and construction, while the emotional adjectives are meant to influence the consumers. These words are crucial to a well-functioning of the ad but do not have a real power.

Nowadays the advertisement is not limited to simple adjectives, but the advertisers increasingly prefer the duplicate or extension of adjectives or adjective compositions. (Eg. "fruchtig-frisch", "cool-fruit"), "wirklich elegant" (very elegant) "extra-leicht" (very light). Beside this in the advertising text appear such relations which are seen as tautology (e.g. "sahnigerSchaum").

In some early analysis of advertisements, there is an abundance of variation opportunities, which gives verbs a greater space in the advertising language.

As mentioned before, nowadays advertisements have a tendency towards the nominalization which contributes a lot to the weakening of the verb.

Another reason for the weakening of the verb position in this field is probably the fact that the verb may only appear as a predicate, while the name may assume some functions in the sentence, such as the role of the subject, the object, and the determiner. Predominantly, most of the sentences have only one predicate and a sentence extends mainly through names, adjectives and adverbs, but not through verbs. In addition to this, numerous determinants present a common phenomenon in advertising texts (usually in the main texts).

Although the verb without doubt is the most flexible part of speech and is considered to help particularly in constructing the style, in the texts present in the research, it seems to be subordinated to the names. This does not mean that advertising slogans completely give up on the verb power. The practice shows that the special attraction of an advertisement can be based on the reflection of the processes (e.g. how does a new cream affect the skin condition).

Briefly advertisements today (and advertising theory) push the verb in third place in terms of frequency of usage, but not in the effectiveness of advertising. The denominative style domination in the studied slogans arises from the elliptic or mostly statistical character of many advertising messages. The verbs here are more like a consumer demand or think which best describes the product effect.

In the advertising language the verb is used in its various forms.

In relation to the various forms used it is not important whether the advertising message is a present or a future action. Referring to the form of the verbs used in the slogan, analysis finds a dominance of the present form, which can be seen as a means of expressing the desired time of the advertised product (although in cosmetics or medicaments it may be more effective to use the future form).

Eine Nacht, die niemals endet. BLEU NOIR, TIGER BALM wirkt (A night which does not finish. BLEU NOIR, TIGER BALM works.)

We build energy. Energji SHPK

Most of the slogans use the verb in the indicative mode, because the indicative sentence is strongly represented.

Meridol/Fördert die Regeneration von gereiztem Zahnfleisch. (Meridol-supports regeneration of gums)

Mit Gabor vergeht es Ihnen auch nach einem langen Tag nicht.

Dream became reality- ARMO, the price is our strength, my home

From research it turns out that in the advertising slogans it is rarely used the subjunctive mode. The subjunctive is used when we have formulations of thought, desire or hope.

Dann sollten Sie RETINOL CONCENTRE ausprobieren (Then you should try RETINOL CONCENTRE)

Similar to the subjunctive mode presented in the linguistic material studied, is the passive form:

Wer so sanft behandelt wird hat GUT lachen. (Who is treated so softly, has a reason to laugh)

Tejesh e bukur është fat, të bëhesh të Frontera (Being beautiful is lucky, to become there is Frontera)

By contrast, slogans show a sensible preference for infinitive forms.

Biofax: Weniger ziegen

durch weniger Wasser

Tchibo. Das Bestegeben

Është mirë të jesh i pari (It's good to be the first)

Private Banking. Das Ganzsehen

Modal verbs (as well as auxiliary verbs) apply to the advertising as words that do not enrich the style. These verbs are in fact indispensable but not capable of expressing something specific, active or attractive. Consumers easily fit with them. Therefore, they appear rarely and isolated.

Auf einem Bein kann man nicht stehen, Klaustaler

Wer schön sein will, muss nicht mehr leiden.

Nje emër që duhet ti besoni. INSIG (A name you should trust. INSIG) Ein Name, dem ihr vertrauen sollen.

One of the predominant features of the usage of verbs in the slogan text is a tendency to use the finite verbs and partly the tendency to use the imperative mode. (This refers more *Shpëtojini vapës NEPTUN* (Albanian Save from the heat. NEPTUN).

These two tendencies should, however, be treated as independent topics in the context of a syntax-stylistic research.

The other parts of speech are rarely used in advertising texts. This, however, does not mean that these words are excessive or appear only as “fillers”.

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