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**USE OF ENGLISH EXPRESSIONS IN HINDI TV
COMMERCIALS: A STYLISTIC ANALYSIS**

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Abstract

Stylistics is the study of the style and language use in literature, media, and other forms of communication. In advertising, stylistics is used to create effective and persuasive messages by carefully choosing words, phrases, and images that appeal to the target audience and convey the desired message. This includes tone, imagery, and figurative language, as well as the overall structure of the advertisement. Advertisers use stylistic techniques to create feelings of nostalgia or excitement in their audience. These days presence of advertisements has become inevitable in our society. Television commercials today have become more profound and significant than the commercials from the past. The TV commercials use significant expressions that employ verbal and non-verbal communication across various mediums. The current study looks at the stylistic characteristics found in Indian television commercials and analyses them. The language used in TV commercials need to be more creative, easy to remember, specific, and defined in how it functions. The study investigates and provides an exploratory and descriptive analysis of the stylistic features most frequently used in Hindi TV Commercials.

Keywords: Stylistics, Television Commercials, Expressions, Communication.

The Hindi Television Commercials-Historical Background

The decade of the 1980's marked the beginning of Indian television's commercialisation. Accepting advertisements on Doordarshan began in 1976 when the channel was the first broadcast. Feature films, songs and dance sequences, commercial advertisements, and sports coverage have all seen significant increases in the proportion of entertainment programmes on television over the years. Advertising is intended to bridge the gap created by a budgetary shortfall. All of this changed with introduction of a "national service" in 1982,

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coinciding with the opening of colour television during the Asian Games held that same year (Mehta, 2008).

Doordarshan was commercialised in the 1980s, coinciding with the expansion of India's television network, aided by the country's indigenous satellite programme, INSAT (Mehta, 2008; Page and Crawley, 2001; Singhal and Rogers, 2001). With the broadcast of the first Indian soap opera, Hum Log, in 1984-85, the first sponsored programmes on Indian television were launched. During the airing of the advertisement, Hum Log promoted a new consumer product in India – Maggi Noodles – to viewers. The general public embraced the latest product, demonstrating the effectiveness of television commercials. Advertisers began to purchase television time to commercialise Doordarshan, and the commercialisation process began (Mehta, 2008; Singhal and Rogers, 2001). As a result, television began its transition from a public service medium to a commercial mass medium. In response to the success of this advertising campaign, other advertisers joined the Doordarshan bandwagon, enabling the network to increase its advertising rates by 150 per cent in three years (Johnson, 2000). HUM LOG was quickly followed by popular serials such as Buniyaad, religious epics such as the Ramayana and Mahabharata, Khandaan, Nukkad, and Chanakya, which sparked interest among both audiences and advertisers became famous (Mehta, 2008). From then on, Doordarshan has never looked back regarding its reliance on advertising from 1 per cent of its annual budget in 1976-77 to 70 per cent of its annual expenditure in 1990. Advertising has grown at an exponential rate (Mehta, 2008).

In the 1990s, the television landscape in India changed dramatically and at a pace that was difficult to keep up with, particularly for policymakers who appeared powerless to do anything to rein in the situation. The introduction of satellite television in the United States in the 1990s marked a watershed moment in the history of television broadcasting in this country, as it forever altered the television landscape and resulted in issues that we are still dealing with today. The content of Indian television has suddenly become much more entertainment-oriented (Page et al., 2001; Sinha, 1998). Due to the winds of commercialisation and privatisation, the public broadcaster Doordarshan was compelled to change its ways. A parallel entertainment channel was launched, and the company broadcasted more Hindi films than ever before, selling time slots to private producers and rationalising its advertising rates (Ninan, 1995 & Mehta, 2008). When Doordarshan faced its

most serious crisis of credibility and survival, Sinha (1998) argues that it attempted to emulate commercial satellite television channels rather than reinvent itself as a public service broadcaster in the aftermath of the crisis. Although Doordarshan did not try to compete on quality, it did so to maintain its unchallenged market share and advertising revenues. Thus, it became as aggressively market-oriented as any other commercial network due to this development (Mehta, 2008). Music Television, or MTV (a transnational music channel widely known for its sexually explicit content), was the most visible manifestation of this when it left the STAR group and began airing on Doordarshan's Metro channel in the evenings in a regular two-and-a-half-hour slot (Ninan, 1995; Singhal & Rogers, 2001).

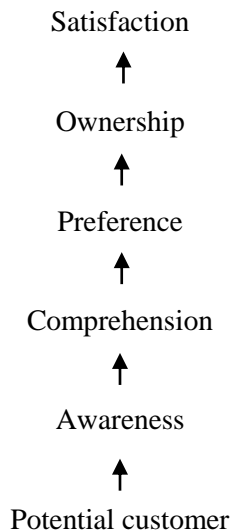
Advertisements: A Way of Communication

A person is considered an effective communicator if he/she can simplify complex concepts in his/her explanations or presentations. Therefore, we can consider advertisements to be effective forms of communication since they convey the message clearly, concisely, and elegantly, and they also receive the reciprocation they seek. Through the skilful application of commonplace examples, a marketing strategy has the potential to bring a fantastical subject matter into the realm of the conceivable.

The creative and media strategies should be included in an advertising strategy, as these are the two most important aspects of an advertising plan. An advertising strategy should flow directly from the advertising objectives. The creative approach clarifies the message and describes both the content of the message and the tone in which it is delivered. The media strategy decides how and when the news is conveyed to the target audience, including where and when it should be provided.

There are numerous steps to the communication process involved in advertising. The innumerable processes are represented hierarchically in this model of effects. Following this paradigm, people first pick up information from advertisements, then form opinions based on how they feel about the goods in question, and only then take action (e.g., buying product X, product Y or no product at all). The learning, feeling, and doing sequence is the name given to this order of steps. Next, when the customer has purchased and utilized the goods but has not yet developed any feelings, a "learn-do-feel" process should be carried out. The consumers may become aware of such products

due to advertising, but they are not yet emotionally invested enough in developing that advertising to affect their feelings; instead, the consumer forms either positive or negative emotions in response to the product after trying. Another potential order is "feel-learn-do," in which he first develops favourable thoughts about an automobile, then learns more about it, and then decides to buy it. A person may purchase a product because it satisfies his needs and he enjoys how it works. Subsequently, advertising reinforces those feelings and repeatedly prompts the consumer to buy the same product. A do-feel-do scenario is the fourth possibility. In this scenario, there is no authentic learning taking place.



Research Methodology

This study is both exploratory and descriptive in nature. Exploratory research is utilised to establish a foundational understanding of English expressions used in advertisements, whereas descriptive studies seek to employ stylistic features in Hindi television commercials at various language levels.

This study uses a quantitative and qualitative technique to analyse secondary data obtained from television advertising, downloaded via internet, specifically YouTube. The advertisements analysed are from the previous five years. Though the study examines stylistic features used in Indian Hindi television advertisements, it also investigates the extent to which English is utilised and whether this varies depending on variables such as channel, target audience, and product/service

being advertised. Data was collected from Hindi TV commercials advertisements through random and purposive sampling.

Usage of Styles in Advertising Language

Language is a medium of communication utilized by human beings to participate in social interaction. The Latin term "communis," which translates to "common," is where we get the English word "communication." When we speak with one another, we are attempting to build a relationship with that person while also exchanging information, an idea, or a point of view using a tried-and-true method of communication, which is language. Because it was developed by humans using a predetermined set of guidelines, language is entirely methodical in its approach. Beginning with individual sounds and progressing through sound sequences, natural languages each have their meanings that are associated with them. This idea can be expanded even further to include words and sentences. Every sound serves a specific purpose in the language, regardless of the context in which the language is being used. The sound sequences have meaning at many levels, including the phonological, morphological, and syntactical levels. An individual who uses language does so in several contexts. These linguistic structures are at his disposal, and he can use them to realize the communication goals that have been set. In most cases, no two speakers of the same language or a given language express information in the same way. This particular cause is because the differences in saying the same information depend on the individual's choice of the language structures that compose that individual's style. Nevertheless, a wide variety of definitions are linked to the concepts of style. Chatman (2010) defines style as:

1. Style is the ability to write well,
2. Style refers to an author's unique approach to writing,
3. Style is the overarching characteristic of written work, and
- 4 .Style can also be defined as a mode of conversation or a way of expressing oneself verbally.

Enkvist (1964) defines Style as:

1. A notion or phrase already existing serves as the inspiration for a style.
2. Style can be defined as the selection of one statement over another.

3. A person's unique combination of traits makes up their Style.
4. Style is an individual's departure from convention, and
5. A collection of individual traits constitutes a particular style.

The use of language structures for the achievement of purposeful and significant communication is emphasized by style. Context and fashion go together. The writing style must also shift when the context shifts, and vice versa. It can happen in two different ways:

- a. Specific stylistic standard is linked to a specific context
- b. Style shifts occur within the confines of the given context in some way

The language employed in the advertising context exhibits prominence of imperatives and evaluative adjectives, which constitute the style norm of that context. The language used in advertisements is not the same as in news reporting because news reporting is a normative style. Thus, language has several styles, namely, literary, scientific, colloquial, journalistic, etc.

Language is subject to change on the temporal, spatial, and social structure scales. It might differ not just from one individual to another but also from one sub-section of the speaking community. Variability in a social dimension is called as Socio - Lexical variability. For instance, when English language was brought into the newly "decolonized" setting, wide national and regional varieties of English language emerged. English is spoken throughout the United States, Canada, the Caribbean, and, most recently, India. Some of these varieties are known as English. Both in appearance and performance, they are uniquely their own. A writer may sometimes choose any one of them purposely for the goal of creating something new.

According to Geoffrey Leech, advertising discourse stylistics can be divided into four categories: colloquial and formal, informal and ceremonial, personal and impersonal, and simple and complex.

Stylistics

Stylistic analysis in advertising is a method of examining the language and other elements used in an advertisement to understand how they create meaning and influence consumers' behaviour. This can include analysing the use of language such

as syntax, vocabulary and grammar as well as the use of literary devices such as metaphor, simile, and imagery. It can also include analysing the use of nonverbal elements, such as visuals, layout, colour and how they contribute to the overall message and emotional impact of the advertisement.

In addition, stylistic analysis of advertisement can examine the discourse, tone and context of the advertisement. The discourse analysis could include looking at the way the advertisement is written, such as the use of persuasive language, and the tone, such as whether it is serious or humorous, etc. The context analysis could include looking at the societal, cultural, and historical context in which the advertisement was produced and received. The goal of stylistic analysis in advertising is to understand how language and other elements are used to create an emotional response in the viewers and influence their purchasing decisions. By understanding the stylistic choices made in an advertisement, researchers and advertisers can better understand how to create effective and persuasive advertisements.

Many Hindi TV commercials use English expressions to appeal a wider audience and convey a sense of modernity, sophistication, or global appeal. Some common English expressions used in Hindi TV commercials include:

1. *"Think Big"* - used to convey a message of ambition and success
2. *"Just Do It"* - a slogan popularized by the sportswear brand Nike, used to convey a message of motivation and determination
3. *"Because You're Worth It"* - a slogan popularized by the hair care brand L'Oréal, used to convey a message of self-worth and self-care
4. *"The Ultimate Driving Machine"* - a slogan used by the car brand BMW, used to convey a message of luxury and performance
5. *"The Happier Way to Shop"* - a slogan used by an e-commerce website, conveying a message of convenience and satisfaction.

These English expressions are used to create a sense of aspiration branding and to appeal to a wider audience. The use of English expressions in Hindi TV commercials is also part of the globalization of the media and advertising industry.

A study of stylistic analysis of English expressions in TV commercials in advertisement would involve analyzing the language used in these commercials in order to understand how they are designed to persuade viewers to purchase a product or service. This can include analyzing the use of persuasive techniques such as rhetorical questions, emotional appeals, and repetition, as well as the overall tone and style of the language used. The study may also examine the use of figurative language, cultural references, and the representation of gender and other social identities in the language of the commercials. The goal of such a study would be to understand how language is used in advertising to create a desired response in the viewer and to influence purchasing decisions.

Metaphor

Metaphors are figurative expressions that relate to one thing by mentioning another. In contrast to a simile, it lacks comparing words such as 'as' or 'like.' It is defined by Simpson (2004) as "the process of mapping between two distinct conceptual domains." The objective of metaphors, according to Fatihi (2015) is to comprehend tough and complex phenomena in terms of easier and simpler entities. Metaphor, according to Duboviiien and Skorupa (2014) "contributes to the aesthetics of the message and accentuates the central idea by describing one item in terms of another, typically through implicit comparison." The frequent use of metaphors in advertising language by the advertisers creates a poetic effect. For Examples-

1. In the advertisement for *Vivel beauty soap*.

"Merii satin soft twachaa."

When referring to the silky smoothness of a lady's skin, "*satin*" is frequently utilised. The phrase cannot be understood in its literal sense. The advertising features a woman whose skin is as soft as the satin cloth. This is the attribute that connects the two.

2. In the advertisement for *Cadbury Eclairs*.

"Chocolate kaameethaa bomb."

The word *bomb* is being used in a figurative sense here. This expression attempts to convey that eating chocolate will feel like a bomb has gone off in your mouth, just like when a bomb goes off in the world. This term should not be accepted in its literal form either.

3. In the advertisement for Johnson's *baby cream*.

"Johnson's baby cream skin rakhe baby soft."

At first glance, it appears to be an advertisement for baby cream, yet it is directed at infants and their moms. It gives the impression that it would result in skin as delicate as a baby's. The phrase *"baby soft"* is being interpreted metaphorically in this context.

No.	Advertisement	Company/Product
1	Dimag ki batti jalade. (Turnsonthelightofbrain)	Mentos
2	My kind of size zero. There's me in every Milano.	Parle Platina-Milano choco Delight
3	Super Star-Taste ka Blockbuster. SuperStar-Taste's blockbuster)	Priyagold- ChocoNouga
4	Bharose ka Pratik! (The symbol of trust!) / The name you can bank upon!	Punjab National Bank
5	Amul Macho-bade aram se. (Amul Macho-With great comfort)	Amul Macho Inner Wears

Table 1: Examples of Metaphor

Table 1 contains examples of metaphorical language usage. The first example, *dimag ki batti jala de*, demonstrates the use of *batti* in reference to intellectual work or innovative thoughts. In the advertising, a comparison is made between an ordinary life and the *mentos* life, in which a person accomplishes everyday things. Nonetheless, when he eats *mentos*, he achieves incredible things with innovative thoughts. Thus, *mentos* are a metaphor for wit, intelligence, inventive ideas, etc. In the second example, *my kind of size zero*, Twinkle Khanna, a famous Bollywood actress who is physically strong and attractive, represents the phrase *"There's me in every Milano"*. The term *size zero* refers to the smallest size in the US catalogue system for women's clothes. The utilisation of *size zero* and the actress stating *"me"* in every Milano cookie is a metaphor for a fit and trim physique. Katrina Kaif, one of Bollywood's most attractive actresses and a superstar, represents the third example, *superstar- taste ka blockbuster*. The superstar chocolate bar is a metaphor for the phrase *"blockbuster"* which refers to extremely popular goods. The fourth example *Bharose ka Pratik!* The name you can bank upon in Hindi and English is the slogan of a bank. The slogan's translation into Hindi is the sign of trust. The words *bharosa* and *bank upon* are figurative references to The Punjab National Bank. When the issue of depositing our income or conducting

business operations occurs, the usage of trust becomes increasingly significant. This use of trust draws depositors to Punjab National Bank, despite the fact that many other banks are equally trustworthy. In the fifth example, *Amul Macho- bade aram se,aram* is used metaphorically to refer to the Amul Macho undergarments. In the promo, the renowned Bollywood actor Saif Ali Khan demonstrates the ease and comfort of wearing the Amul Macho inner garments by performing actions that would be extremely difficult, if not impossible, for the average person.

Simile

A simile is a figure of speech in which two objects that have some resemblance to one another are compared to one another. Using similes, which compare two different entities, is one of the strategies advertisers employ to make their messages more memorable. Because of this comparison, the audience can comprehend the value of the product as well as how the product excels in contrast to others. A comparison is made using a simile by employing particular phrases. In Indian TV advertising, various terms such as '*jaise*', '*taraha*', '*aisaa*' are found. Examples of similes are shown in the following.

1. In the slogan of *Dabur Honey* advertisement.

"KyuN ki main terii taraha young nahiiN lagatii."

The word "*taraha*" in this particular illustration functions as a simile. It draws parallels between the hearer to whom the speaker is speaking and the speaker herself. She commented that you have a more youthful appearance and are more beautiful than I do.

2. The slogan of *Surf Excel detergent powder* advertisement.

"Pesh hai surf excel stain expert formula ke saath jo iNk, shoe polish jaise daag nikaale sirf ek minute meiN."

The word "*jaise*" is chosen as the simile in this illustration. It suggests that it is simple to clean up light stains by stating that it can remove tough stains such as those caused by '*ink*' and shoe polish,' respectively.

3. In the advertisement for *7up soft drink*.

"7up kaa refreshing lemon taste aisaa ki Dil bole I feel up."

The comparison word "*aisaa*" is being used here to convey the idea that 7-Up has a flavour that is so pleasant that it makes the heart feel as though it is being refreshed.

4. In *Ujala supreme* advertisement.

"Jab tak ujala hai tab tak."

The question *"kab tak rahe gii safed"* was posed in the advertising, and this phrase provides a solution to that query. The correct response is that the colour will remain white so long as the word *"ujala"* is present. The expression *"jab tak...tab tak"* is used to compare things and has the simile characteristic.

Hyperbole

Cuddon (2013) defines hyperbole as "a figure of speech in which an exaggeration is used for emphasis." According to Wales (2014), this figure of speech is "often employed to emphasise strong emotion or fervour." The use of hyperbole is prevalent in both poetry language and advertising language. Table 2 contains examples of this metaphorical language usage.

No.	Advertisement	Company/Product	Hyperbole
1	Ham samjhe apki dunia. (We understand your world)	HDFCBank	We understand your world.
2	Upar wala apko apki biwi ke gusse se bacha leta hai. Aur ham apke ghar ko Uparwale ke gusse se. (God saves you from your wife's anger. And we save your home form God's anger)	Asian Paints ApexUltima aProtek	We save your home from God's anger.
3	Rishte me to ham sabke baap lagte hain. (In relation, we are the father of all)	Khaitan Fan-Celebrate Father's Day	We are the father of all in relation.
4	Mainhoontoofani.(I amstormy)	ThumsUp	Iamstormy.
5	Diamondsunlimited.	Malabar Gold &Diamonds	Diamondsunlimited.

Table 2: Examples of Hyperbole

The use of obvious and deliberate exaggeration is referred to as hyperbole. Hyperboles are typically exaggerated words that are made to evoke powerful emotion, yet they are not intended to be understood in a literal sense. It is utilised to create a powerful impact and provides emphasis in an advertisement to make it more powerful and innovative. Advertisers sometimes employ hyperbole in their copy, which has two purposes: first, it helps them sell more stuff, and second, it makes the product sound

better than it is. This contributes to the effort's overall success in increasing the product's appeal. Terms that operate as expressions of hyperbole in advertising come from a constrained pool of evaluative adjectives. These adjectives include *new*, *clean*, *white*, *real*, *fresh*, *natural*, *huge*, *fantastic*, *slim*, *soft*, and so on. The word *nayaa* used freely in Indian commercials to introduce a product in a new *avatar* with a change in appearance. Such as:

1. In the advertisement for *Garnier shampoo*.
"Nayaa Garnier fruits shampoo+oil two in one."
2. In the advertisement for *Surf Excel detergent powder*.
"Nayaa surf excel Matic."
3. In the advertisement for *Bru lite coffee*.
"Nayaa Bru lite aisaa taste jo aapke har pal ko kar de lite."

In all of these advertisements, the word '*nayaa*' is employed as an exaggeration since it conveys the impression that the advertised product has unique qualities that others lack.

White or Safed is a second exaggeration used to describe a high quantity. This is most prevalent in detergent powder advertisements, as whiteness is one of the most distinctive aspects of detergent powder advertisements.

4. The slogan of *Tide Plus* detergent powder advertisement.
"Tide plus ho to white plus ho."
5. In the advertisement for *Rin detergent powder*.
"Rin de peele pan se aazaadii aur chamak atii safedii."

The terms "*white*" and "*safed*" are exaggerated in these adverts. In the initial instance, "*tide plus ho to white plus ho*", as the first example stresses whiteness, the second example highlights "*chamakatii safedii*," or "*brightening whiteness*."

6. In advertisement for *Vivel beauty soap*, the exaggeration "*soft*" is employed.
"Aapko mile baby soft twachaa."

The phrase "*baby soft*" is employed here to describe the noun "*twachaa*" however it is nearly impossible for an adult to get this skin tone just by utilising beauty products.

7. In the advertisement for *Samsung Refrigerator*.

"Jabse aapne mummy ko Samsung refrigerator dilwaayaa hai, fruits fresh rahte hain."

The phrase "fresh" as it appears in the Samsung Refrigerator advertisement is the following example of hyperbole.

The commercial claims that a refrigerator will keep the fruits fresh; however, all it can do is to prevent them from going to waste, which is not the same thing as having fruits that have just been picked from the garden.

Antithesis

Antithesis is a figure of speech that consists of the use of words that convey opposing notions. These contradictory thoughts assist readers and listeners comprehend the contrasting concepts concealed between the lines. Table displays examples of figurative use of Expressions in advertisements.

No.	Advertisement	Company/Product	Opposite Words
1	Intel Inside Amazing Experiences Outside	Intel	Inside-Outside
2	Todo nahi Jodo. (Don't break. Affix)	Fevikwick	/toRo-joRo/ 'break-affix'
3	Big Videocon Offer. It makes everything else look small.	Videocon	Big- small
4	Choose anything. Waste nothing	Airtel My plan Postpaid	Anything - Nothing
5	Life ki kamai chahe jitni choti ho. Yaar uski party badi honi chahiye. (No matter how small is life's earning. Dear, it should have a big party)	Domino's Pizza	/tjhoTi - baRi/ 'small-big.'

Table 3: Examples of Antithesis

Oxymoron

The term "oxymoron" refers to a particular type of "antithesis" in which two attributes opposed to one another are used to describe the same item.

1. Use this *Hardware* to protect your *software* (Helmet ad).
2. *Hottest* offer, *coolest* price – Godrej Refrigerators.

Apostrophe

The definition of the apostrophe is an exclamatory figure of speech. Cuddon (2013) defines it as "a figure of speech in which

a thing, a place, an abstract characteristic, a concept, or a deceased or absent person is addressed as if present and able to comprehend." Examples of the use of the apostrophe are presented in Table 4.

No.	Advertisement	Company/Product	Apostrophe used
1	What an idea!	Idea Cellular	Idea!
2	I'm lovin' it	McDonald's	I'm lovin'
3	You're worth it	L'orealParis	You're
4	Aisi taazgi ki saans banjaayehhh! (Such a freshness that makes breathinghhh!)	Mint-oFresh	hhh!
5	We'll be there!	Exide Care	We'll be there!

Table 4: Examples of Apostrophe

Personification

Personification is a figure of speech that attributes human characteristics to inanimate objects. In poetic language, personification is a prevalent aspect that can be found frequently. Personification enhances the creativity, attractiveness, and appeal of the language. Skorupa and Duboviiien (2015) noted that advertisers employ personification in such a way that customers may more easily relate to the advertised personified things and remember the tagline or commercial. Thus, brands become tangible and are associated with real-life figures by customers. Table 5 demonstrates the usage of personification with examples.

No.	Advertisement	Company/Product	Personification
1	The Baap of all pay apps.(The father of all payapps)	Ask me pay	Father of apps
2	Is Eid apne gharko dein Narolac ki Eidi. (This Eid, give your home Narolac's Eidi)	Narolac Paints	Narolac's Eidi to home (Eidi money given to children on Eid festival').
3	Buddy ho to esa. (Buddy should be like this)	SBI buddy app	Buddy app
4	This Valentine's Day. TVS Scooty wishes you great love life!	TVS Scooty–Zest110	Scooty wishes
5	Deewana Tamatar. Dildaar Masala. (Crazy tomato. Beloved spice)	Kurkure–Desi Beats	Crazytomato Belovedspice

Table5: Examples of Personification

Onomatopoeia

According to Leech (1972) onomatopoeia refers to the purely mimetic power of language - its ability to imitate other mostly (non-linguistic) sounds. Advertisers make use of onomatopoeia in the language of advertisements to create a unique effect which becomes more expressive and interesting for the viewers and leaves an impact on their senses. Examples of this figurative device are presented in the table below.

No.	Advertisement	Company/ Product	Onomatopoeia
1	Itna Smooth... Likhe san sananansaayensaayen (So smooth....Writes like san sananansaayensaayen)	Cello – Butterflow pen	Sansananansaayen saayen‘the sound of blowing air.’
2	Orangy Chatka Fun ka Fatka (Orangytaste. Fun’s slap)	Fanta	Chatka ‘clicking sound made with tongue while having something sour’. Fatka‘ the sound of a slap.’
3	No, Chip Chip. No JhikJhik (No sticky.No arguments)	Fevicol–Fevistik	Chip chip ‘something sticky,’ Jhikjhik ‘arguments made in anger.’
4	Go Myntra-La-La	Myntra	La-la‘sound made in happiness, especially in Bollywood songs’
5	12 Hour Dhishum Dhishum Lagataar (Continuous 12-hour Fighting).	Pepsodent Germi Check Toothpaste	Dhishum dhishum ‘sound made in films when a hero Punches a villain.’

Table 6: Examples of Onomatopoeia

Metonymy

In metonymy, a term or expression is employed as a substitute for something with which it is closely related, and this requires a modification in the name of the object being substituted. The name of something typically connected to an item is used to give that item its name. It is a relationship between the entire and the

part, in which the term "part" can refer to the whole and vice versa.

1. *37 lakh Indians are all eyes (The Hindu –paper).*
2. *Chennai reads Deccan chronicle*
In this example, the news that appeared in the Deccan Chronicle is highlighted and only Deccan chronicle news is regarded as a popular publication that is read out by Chennai, often known as Chennai people.
3. *We build cars over 35,000 customers (Buildskoda).*
4. *Taste of Asia (Royal Meridian).*

Puns

A pun is a phrase with multiple layers of meaning. It has various meanings. These meanings may be intended to be amusing or rhetorical. Everyone should be able to comprehend the meaning. For Examples,

1. In the advertisement for *the Splendor bike*.
"Yaaraanaa miloN kaa"

The line contains puns. The slogans have a clear and hilarious meaning. In this advertisement, the word 'yaaraanaa' refers to friendship, and it is paired with 'miloN kaa' to indicate an enduring relationship about motorcycles. It ensures the quality and durability of the bike.

2. In the advertisement for *Hyundai I10 car*.
"Not everything that comes back is awesome."

In this advertisement, the word 'awesome' gives two meanings; the principal meaning is associated with happiness in life. The first meaning relates to the mother-in-law's return, which indicates sarcastic enjoyment, while the second may refer to the return of a lovely automobile model to the market. However, this latest edition of the I10 with new features is fantastic and brings great joy.

Although the slogan is effective, it is frequently remembered without the brand name. Advertising that includes their brand name in the tagline is more engaging and easy to recall. The puns' multiple interpretations are entertaining and impress the audience due to their clarity and wit. Some examples of brand names are shown below.

3. In the advertisement for *Dermi Cool powder*.
"Aayaa mausam thaNde-thaNde dermi cool kaa."

This is an example of a brand name puns in a slogan. The use of brand names in taglines increases their attractiveness. Most

commercials prefer to include brand names within their slogans or taglines.

Conclusion

The analysis of stylistic features in the Hindi TV commercials focuses on language styles, namely simile, metaphor, personification, metonymy, antithesis, oxymoron, apostrophe, onomatopoeia, puns and hyperbola style. Advertisements on television with unique style can quickly convey the main message to the readers or viewers in an effective way. There are some strategies to create an advertisement; one of them is making creative sentences by finding magic words because words are powerful tool in advertising and it is concluded that the personification style is a preferred choice on television, especially in English advertisements as personification is assumed to be the most effective way to advertise any product. Stylistic features are the most frequently used sound tactics when it comes to commercial advertising slogans by Hindi TV commercials since they assist in the transfer of essential information and help make a piece of content memorable. Similes and metaphors are powerful tools for generating strong emotional reactions from the target audience in advertising. Although metonymy and apostrophe are exceedingly uncommon, commercial advertising slogans more frequently include puns, similes, metaphors and personification.

Finally, after observing many advertisement slogans, it is concluded that the use of stylistic features in advertisements makes the expression more striking, accurate, vivid, and forceful and makes it an unforgettable experience for the consumer by creating an unbeatable effect. A stylistic study of English expressions in Hindi TV commercials suggests that English is prevalent and is often used to convey a sense of modernity and sophistication. However, it can also be viewed as a form of linguistic imperialism and may contribute to the erosion of traditional linguistic norms.

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