



Linguistic Devices Used in Advertisements and Their Impacts: A Semantic Analysis of Local Pakistani Shops

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Abstract

This study attempts to explore the use of linguistic devices, tools, techniques, and strategies in the language of local Pakistani shop signs and advertisements. The language of shop signs and advertisements is deliberately lauded with peculiar linguistic and figurative devices to capture viewers' attention and lure customers. This study employs a qualitative research approach. The data has been collected from local shops in Multan and Khanewal. A total of six shop signs/advertisements have been selected through purposive sampling and analyzed semantically using Leech's Associative meaning and its sub-types. The findings of the study unveil that a number of linguistic strategies, such as connotative meanings, code-mixing, poetic language, and double adjectives, have been employed by advertisers to make the shop signs and advertisements more captivating for the target audience.

Key Words: Advertisements, Semantic Analysis, Shop Signs, Linguistic Devices, Shop Advertisement

1. Introduction

Advertising seems to be a constant part of our daily lives, making it difficult to ignore them. They saturate the pages of our daily newspapers, appear over the airwaves, have control over our TV screens, and adorn the market's stores, leaving their mark everywhere. The advertising industry is a creative warzone where businesses fight for not just attention but also, perhaps more crucially, a place in customers' minds. In a technologically driven world, advertisers face a task that goes beyond simple outreach: making lasting connections through skilful psychological navigation. According to Al-Azmi (2002), "The advertising copywriters attempt to frame the message in such a way that the potential customers would be convinced that it is better than other similar products. They try to make the best possible use of language and hope that it will have a persuasive effect on the consumer's purchasing behavior."

Fundamentally, the word "advertising" refers to the process of bringing goods, services, and other things to the public's notice. However, this seemingly simple definition conceals a rich and nuanced universe of linguistic tricks that are purposefully used to turn ordinary goods into desirable commodities. Every word and phrase used in advertising is carefully selected to evoke particular feelings in the consumer and shape their perspective in ways that go beyond the ordinary. Ad language is appropriately referred to as "loaded language," as noted by Leech (1972), who highlights its innate ability to persuade. Dubovičienė and Skorupa (2014) have observed that slogans are crucial to the success of advertising, even when they go beyond words. These brief yet effective phrases act as hooks, hoping to stick in the minds of potential consumers by drawing their attention while additionally making a brand unique among the barrage of competing messages. Essentially, advertising slogans become the unmistakable brand names that differentiate products in the massive consumer goods market.

According to Simpson (2004), there is a high level of stylistic competence in popular music, journalism, advertising, and other areas of the discourse canvas. Here, language becomes more than just a means of emotion; it becomes an innovative tool, skillfully used to craft stories that stick in the minds of viewers long after the commercial ends. As a tool for communication, language is essential in forming our thoughts, affecting our feelings, and expressing ideas. In addition, linguistics explores the complex patterns and frameworks that underpin human conversation as well as the scientific study of language. However, the language of advertising functions at the nexus of these domains, employing a creative and contemporary mode of expression that stands in sharp contrast to the everyday language we use.

In particular, Leech's (1969) difference between the background image and the foregrounded figure—the latter representing linguistic deviance and the former representing the assumed language system—is quite insightful. Linguistic variance becomes the cornerstone of originality in the commercial arena, with catchy terms like "unique," "special," "extra," and more acting as the building blocks of compelling messaging. Beyond these alluring phrases, however, is a rich tapestry of stylistic, morphological, phonological, and linguistic strategies that together add to the attraction of advertising language. Every word used in an advertisement

is chosen with care to hit home with viewers and create a lasting impression on their minds. This allows for a playground for linguistic creativity.

In addition, Raghavan's (2015) perspective highlights the sociological aspects of advertising. Advertisements and branding in India frequently appeal to feelings of patriotism, unity, and social peace in addition to promoting products. These stories' emotional impact makes people become passionate supporters of the company, connecting with it on a more emotional and profound level than simply consumers. This essay sets out to decipher the complex linguistic patterns that make up the dialect used in the neighborhood's Pakistani shops. The aim of this paper is to shed light on the dynamic and competitive market where language becomes a powerful instrument for building persuasion and fostering enduring connections between customers and businesses by exploring the tactics used by advertising to engage and persuade audiences.

Objectives of the Study:

- To explore linguistic devices used in advertisements.
- To investigate the use of figurative language to persuade the audience.

Research Questions:

- What type of linguistic devices have been used in advertisements?
- What persuasion techniques have been employed to lure the customers?

Significance of the Study:

The present study enhances comprehension of the ways language is strategically employed to attract and persuade audiences by illuminating the subtle meanings of linguistic devices utilized in local shops marketing in Multan and Khanewal. The study explores the innovative strategies used by advertising copywriters, such as memorable advertising slogans and linguistic changes, to go under the superficial layers of advertising and evaluate the profound influence these tactics have on influencing customer attitudes and actions. In conclusion, this study sheds light on the psychological aspects of advertising and the complex connections that arise between language, persuasion, and consumers in the context of a highly competitive economy.

2. Literature Review

The language used in advertisements has a significant impact and plays a crucial role in our society. A number of researchers belonging to the pantheon of renowned linguistic scholars have contributed significantly and conducted research in this field. Faithi (2014), Kohli et al. (2007), Leech (1972), Ding (2003), Fathi (1991), Christopher (2012), Motes et al. (1992), Forster (2001) and Myers (1997) have explored and worked a great deal on the language used in advertisement discourse and its linguistics implications.

Kaur et al. (2013) investigate how language is used as a tool to manipulate and control customers' opinions by constructing and representing idealized beauty standards through beauty advertisements in local women's magazines. They employed the Fairclough 3D model for the analysis of Cleo and Women's Weekly advertisements and reached the conclusion that through advertising language and strategies, the people at the helm of power (advertisers) control people's minds and synonymise beauty products with a better life.

Shaikh et al. (2015) concluded in their research that the language of advertisements can reinforce and restore prevalent social norms and identities. They took 12 TV advertisements, analysed it from Fairclough 3D model and, Herman and Chomsky framework, and concluded that specific techniques and strategies are used by advertisers to reinforce traditional gender roles and identities in patriarchal societies. Since advertisements have a significant impact on any society, advertisers use them as weapons and tools to represent the role of women as soft, nurturing, and family-oriented beings, whereas men are represented as courageous, decisive, and financial heads of house in a patriarchal society. The study also reveals the importance of portraying women beyond these traditional gender roles.

In a similar vein, Elliott et al. (1995) explored the use of over-sexuality in the language and imagery of advertisements. They employed a discourse analytic approach to record the responses of participants to the advertisements manifesting sexual explicitness. The dominant negative themes include sex-role stereotypes and objectification of women, while the dominant positive themes are articulated across the equality of sexual representation and sexual art of both genders. The discourse of young participants deftly maneuvers around how a romantic style of sexuality can contribute to the symbolic value of consumption. The presence of consistency of gender in dominant themes in advertisements as art enables women to be vocal about their inclinations through consumption options.

Guo et al. (2017) analyzed the 2014 Brazil World Cup advertisements from a multimodel lens and revealed the underlying ideologies and interdependent relationships the language, symbols, colors, images, and music have within an advertisement. The paper focused on examining the interactive, compositional, and representational meanings of advertisements and how the relationships among them have been used differently in different contexts.

Shariq (2020) highlighted the linguistic devices and techniques deliberately and purposively used in the language of advertisements to make them eye-catching and worthy of viewers' attention. He examined 75 Indian TV advertisements and analyzed them at phonological, morphological, and stylistic levels. The advertisements have been made noticeable and dramatic through the discreet use of linguistic choices such as assonance, rhymes, and code-mixing, alliteration, antithesis, metaphor, personification, onomatopoeia, hybridization and hyperbole.

Ronaldo (2017) investigates the power of advertising language that forms the ideology and compels women to purchase beauty products. The research explored the linguistic devices employed by advertisers in the advertisements of beauty products in Cosmopolitan Magazine. Through the Critical Discourse Analysis theory put forward by Fairclough, the paper analyzes

the advertising language on three levels, i.e., micro-level (analysis of text), meso level (discourse practice), and macro level (social practice), and reveals the underlying relationship among language, power, and ideology. The thorough study concludes that linguistic devices such as pronouns, positive or negative adjectives and modality, positive self-representation, celebrity endorsement, and irrational representation shape the ideology and compel customers to invest money in beauty products.

In a more recent study, Keddar (2023) investigated the linguistic features employed in Algerian TV advertisements and revealed that the phonological, morphological, and syntactic strategies, specifically parallelism, assonance, alliteration, and rhyme, have been utilized predominantly by advertisers compared to the stylistic techniques such as onomatopoeia and personification. She compiled a corpus of 32 Algerian TV advertisements and scrutinized the prevalent techniques of advertising language used to craft persuasive and noticeable advertisements.

3. Research Methodology

The purpose of this qualitative study is to create the essence of local Pakistani store advertisements by taking viewers on a visual and linguistic journey through the lively bazaars of Multan and Khanewal. Five striking pictures—two from Multan and three from Khanewal—form the basis of our investigation. These images capture the language that penetrates the visual tapestry as well as the objects that are on show. Every picture represents a chapter in the narrative we want to tell about how language transforms into a silent but potent force in the world of ads.

This research examines the language of these ads using Leech's approach as a guide. The current research is based on the comprehensive transcription of the linguistic spectrum of each image. Through a brief examination of the associated connotations, implications and semantic prosody, Leech's methodology unveils the literary elements hidden inside everyday speech. By employing a qualitative method, the researchers are able to conduct in-depth analysis of the images, learning from their experiences and identifying details that a quick glance might have missed. This study shows how linguistic tactics boost the cultural and emotional relevance of advertisements in local Pakistani shops through the use of thematic storytelling.

4. Theoretical Framework

One area of linguistics that focuses on the meaning of spoken or written language is called semantics. To have a knowledge of semantics is important because whatever is written or spoken must convey a message. According to Geoffery Leech (1981) who is a famous linguist, pointed out in his theory of semantics that "meaning" is a key notion when discussing meaning. Leech defines meaning as "the relationship between linguistic signs and the things or concepts they refer to in the real world, as well as the relationships between signs themselves." It means that Leech is highlighting the significance of the context while determining the meaning. He also highlights that depending on the context in which a same word or phrase is used have different meanings.

Seven important types of meanings are proposed by Geoffrey Leech while studying the language. These are:

Conceptual Meaning:

The actual or dictionary definition of a word or phrase is called conceptual meaning. The primary meaning of a word without any associations is represented by conceptual meaning. While analyzing the conceptual meaning it is essential to consider the mental concepts or ideas associated with that specific word. Context is necessary to determine the conceptual meaning.

Connotative Meaning:

Words carry emotional and subjective associations which are represented by connotative meaning. It goes beyond the literal definition of a word however it includes the words that evoke cultural, personal and social implications. Effective communication requires connotative meaning, which expresses attitudes, feelings, and social variables in addition to the literal meaning of words. However, connotations may vary depending on the context and it is also true that they may not be perceived by different individuals in the same way.

According to Leech's theory, connotative meanings focuses not only on the emotional and evaluative links but also on the social and cultural connotations of words. Connotations also have affective or social meaning beyond the denotative meaning. It also contributes to the variety and interpretation of language because they are arbitrary and context-specific.

Social Meaning:

When a word or an expression carries social implications or cultural significance then it refers to the category of social meaning. It has to do with how language is employed in particular social settings and how it might represent group identity, power dynamics, and social relationships. For communication in a specific social context the fundamental component of connotative meaning is social meaning.

Affective Meaning:

According to Geoffrey Leech's theory of semantics, a component of connotative meanings in which a word carries emotional or evaluative implications is called an affective meaning of that word or a phrase. It deals with the subjective and affective associations that people have with specific words in addition to their denotative or logical meanings. Therefore, it is true to say that affective meaning deals with the emotional effect that a word can generate. It addresses the possible sensations like negative, positive or neutral that a word or statement may arouse in a person.

Reflective Meaning:

This describes how a writer's or speaker's ideas, beliefs, and life experiences are reflected in their language. It describes how a person's language may convey their perspectives, prejudices, or intentions. Semantics covered denotative meaning which has a close relationship

with reflective meanings. It deals with the literal, factual, and referential ways in which language is used to represent the outer world.

Collocative Meaning:

When a word or phrase have associations with other word or phrase it is termed as collocative meaning. It focuses on the patterns of frequently used word combinations, or collocations. For language learners it is important to understand the collocative meaning because it enables them to use words and expressions in context and spontaneously. It also helps learners in developing fluency and authenticity in their language use by comprehending the suggested collocations and staying away from strange or mismatched word combinations.

Thematic Meaning:

According to Geoffrey Leech's theory of semantics, the meaning derived from the links between words in a phrase that share a common theme is known as thematic meaning. It is concerned with how a phrase's overall meaning and interpretation are influenced by the relationships and functions among its words. Thematic meaning is intimately linked to sentence structure and syntax comprehension. It focuses on the roles that words play inside sentences, including subject, object, verb, and modifiers, and how these roles impact the overall meaning and message that is given.

To sum up, Leech's idea of thematic meaning highlights the meaning that emerges from the links between words in a phrase based on themes. Analyzing the functions and interactions of words as well as their underlying semantic connections is necessary to understand the overall meaning and coherence of a phrase. Thematic meaning aids in the study of syntax and semantic organization inside a phrase.

5. Analysis and Discussion





Connotative and Denotative Meaning

Connotative meaning, unlike denotative or conceptual meanings, is the dictionary meaning of the words (Love, 1983). It interprets words and associates their qualities with their literal meanings.

For instance, in the slogan of Fast Food Parlor, the words deliver meanings in addition to their literal sense.

Fast Food Parlor: Little Place. Big Taste

The clause 'little place' conveys the message along with and beyond its literal sense. In one sense, it indicates a small room compared to its international brand competitors, and on another level, it promises a cosy, little, uncrowded space that serves the 'big taste'. The 'Big' here refers beyond its literal meaning to delicious and scrumptious food.

The economy of words is an excellent attribute of advertisements. A single phrase can be designed in a way to influence the customers; for instance,

نرالا سوتیس، لذت کا بادشاہ

Narala Sweets: Lazzat Ka Badshah

Here 'Lazzat ka Badshah (the king of taste)' delivers two meanings. First, the word *Lazzat* means the taste and food quality the shop promises. Secondly, it is also associated with pleasure, fulfilment and contentment one gets after getting the food. So Narala Sweets is not just the source of good taste but also the pleasure, fulfilment and contentment.

فیکٹری سیل پوائنٹ، انور نصیب اسپیشل گولڈن نمکو

Anwar Naseeb special Golden Nimko "Factory Sale Point

"Anwar Naseeb Special Golden Nimko" has a rich connotation. "Anwar Naseeb" conveys a personal touch, as though the name stands for a heritage or dedication to excellence. The word "Special" suggests that their offering is special or has a distinguishing feature. "Golden Nimko" suggests superior quality and possibly even a hint of luxury. The term "Factory Sale Point" denotes a direct line of distribution, implying low prices and potentially a large selection of goods. Altogether, the connotative meaning suggests a feeling of superiority, uniqueness, and easy access to recently manufactured goods.

خالص اجزاء سے تیار کردہ عمدہ لایز میٹھایاں، ملتان سویٹ اینڈ بیکرز

Multan Sweet Point and Bakers: Khalis Ajzah sy Tayra Krda Ummdaa Laziz Meethaiyan.

"Multan Sweet Point and Bakers" has a rich connotation associated with it. The word "Multan" instantly links the shop to a particular area, raising the possibility of a focus on regional dishes and flavours. The phrase "Sweet Point" emphasises a focal point for mouthwatering treats and suggests a location for sweets. The word "Bakers" adds more meaning to baked products, suggesting a wider range of baked goods than merely sweets. The implied meaning is one of variety, implying a location where a variety of baked and sweet treats are selected and honored.

Thematic Meaning

Thematic meaning refers to the ways in which different elements within a sentence contribute to the overall meaning by indicating relationships between participants and the action or state described. The position and arrangement of words into phrases or clauses have the utmost significance in the sentence. As per Mao, 2013, the arrangement of the subject position in the sentence and its replacement with an object in the passive voice can affect the semantic property of the utterance.

Here, in the case of the shop sign and slogan of Nirala Sweets, this technique has been employed brilliantly to achieve the desired results.

نرالا سوتیس، لذت کا بادشاہ

Narala Sweets: Lazzat Ka Badshah

In this advertisement, there is a strong emphasis on the shop and the quality of taste. With the shop being displayed as *Lazzat Ka Badshah* (the king of taste) by first introducing the name of the shop and later the claim that it is king, the strategy is to catch the customers' attention and to imprint in their minds who is the king.

خالص دودھ سے تیار شدہ نرالا سوتیس کا بہترین قلفہ

Khalis Doodh sy Tyarshuda Narala Sweet ka Behtreen Kulfa

In another instance, the 'Khalis Doodh (pure milk)' occupies the first position, and the actual product made of it comes later. This strategy is useful as the emphasis in this type of arrangement is on the term 'Khalis Doodh (pure milk)', of which 'the best kulfa' is made. So the customers have been assured that the milk out of which the product has been prepared is pure and unskimmed.

کم میٹھے والی اسپیشل برنی

Kam Meethay Vali Special Burfi

In the related vein, the position of 'Kam Meethay Vali (less sweetened/low sugar)' is placed first to catch the attention of diabetic or diet-conscious customers.

ملتان سوہن حلوہ اسپیشل خالص دودھ سے تیار کردہ

Multani Sohan Halwa Special Khalis Doodh sy Tyarkarda

In this clause, the 'Multani Sohan Halwa' holds the first position followed by 'Khalis Doodh (pure milk)', unlike the earlier ad of the same shop sign. The reason is that the item 'Multani Sohan Halwa' is from a different city, so in Khanewal, the advertisers want to let their customers/viewers know that they have a product which is not easily available to masses of Khanewal, so their focus is more on Multani Sohan halwa than Special Pure milk.

If we try to replace the words and terms within these slogans/clauses, it will lose its impact. Therefore, we can say that thematic organisation is crucial to mean something that is required.

Another instance of thematic meaning functioning as:

Fast Food Parlor: Little Place. Big Taste

The arrangement of these clauses is very meaningful, in which the first clause occupies the meaning of the second. The 'Little Place', indicates the small room compared to the competitor international brands, which have huge buildings, but the claim 'Big Taste' indicates that their food is delicious nevertheless. It conveys the message that in spite of the small area, the food makes up for the place.

ارشاد سوٹس، نام ہے اعتماد کا

Arshad Sweets: Naam hai Aitmaad ka

In this particular slogan, the arrangement of words serves a poetic function. The swapping of words won't serve the same purpose and would fail to attract the attention of customers.

خالص دہلی گھی سے تیار شدہ اسپیشل حلوہ جات، ریواری سویٹ مارٹ

Riwari Sweet Mart: Khalis Desi Ghee sy tayarshuda Meethaiyan or special Halwajaat

The slogan, "Khalis Desi Ghee sy tayarshuda Meethaiyan or special Halwajaat," gives rise to the theme. The preparation and quality of the confections are the main themes here. "Khalis Desi Ghee" emphasizes a particular class of product and implies a dedication to purity and traditional components. The word "tayarshuda" connotes skill and artistry in the making of

confections. The addition of "Meethaiyan" expands the concept and suggests a variety of sweet treats. The phrase "special Halwajaat" adds another level of complexity, implying specialisations that are distinct and one-of-a-kind, which enhances the subject depth that is required.

انور نصیب اسپیشل گولڈن نمکو، فیکٹری سیل پوائنٹ

"Anwar Naseeb special Golden Nimko" "Factory Sale Point"

The phrase "Factory Sale Point" captures the theme meaning. Purchasing directly from the source, which emphasises freshness and maybe reduced prices, is the central principle of the theme. "Factory Sale Point" conveys an open and approachable theme, implying that consumers can use the products directly from the manufacturing facility. The direct relationship between the consumer and the manufacturing process is the theme, offering a simple and genuine purchasing experience.

خالص اجزاء سے تیار کردہ عمدہ لڑیز مٹھایاں، ملتان سونٹ اینڈ بیکرز

Multan Sweet Point and Bakers Khalis ajzah sy tayra krda ummdaa laziz meethaiyan

"Khalis ajzah sy tayra krda ummdaa laziz meethaiyan" is the slogan that reveals the theme. The promise of excellent handcrafted sweets and the use of pure ingredients are central to the theme. "Khalis ajzah sy" conveys a dedication to ingredient purity and highlights the use of healthy, pure substances. The expression "Tayra krda ummdaa laziz meethaiyan" highlights a handcrafted optimism, referred to as a promise of delectable sweets and a personal touch. The idea revolves around the artistry and the use of premium, real ingredients in the production of their products.

Emotive Meaning

Affective emotive meaning in semantics pertains to the emotional or evaluative content conveyed by words, phrases, or expressions. It refers to the attitude or sentiments of a speaker/writer towards what has been said and belongs to the exclamatory feelings of them (Yusuf, 2010).

ارشاد سوتیس، نام ہے ایتما کا

Arshad sweets: Naam hai Aitmad ka

The slogan of 'Arshad Sweetes' is an excellent example of this type. The slogan presents a strong standpoint of the shop's products, which controls the audience's perception of the quality of the products. It is a suggested attitude towards the product by the

advertiser to influence the perspective of the target customers.

نرالا سوتیس، لذت کا بادشاہ

Narala Sweets: Lazzat ka Badshah

In this instance, the slogan is like a claim. The use of figurative language and declarative tone of the slogan invokes/inspires food lovers who are always hunting for delicious food. The phrase 'king of taste' can stimulate the taste buds of customers and prove to be an effective technique to capture viewers' attention.

خالص دیسی گھی سے تیار شدہ اسپیشل حلوہ جات، ریواری سوت مارٹ

Riwari Sweet Mart: Khalis Desi Ghee sy tayarshuda Meethaiyan or special Halwajaat

Focused on the emotional reaction the signboard hopes to generate is the affective emotive meaning. The name and slogan work together to create a genuine and proud atmosphere. "Riwari Sweet Mart" offers more than simply sweets—it's a cultural experience that seems deeply rooted in the local customs. Words like "Khalis," "tayarshuda," and "special" imply attention to detail, exclusivity, and pride in the confections' creations. The emotive tone is kind and engaging and strives to evoke a feeling of quality and legacy in order to emotionally connect with clients.

انور نصیب اسپیشل گولڈن نمکو، فیکٹری سیل پوائنٹ

"Anwar Naseeb special Golden Nimko" "Factory Sale Point"

The emotional reaction that the signboard hopes to elicit is at the heart of its affective meaning. "Anwar Naseeb Special Golden Nimko" conveys a personal touch and invites clients to put their faith in the knowledge and consideration that go into the goods. The expression "Factory Sale Point" heightens the emotional impact by encouraging a feeling of intimacy and openness. A promise of a sincere, brand-new experience is conveyed together with a sense of

confidence and authority. It seeks to inspire feelings of gratitude related to the shop's genuineness and direct communication.

خالص اجزاء سے تیار کردہ عمدہ لڑیز مٹھایاں، ملتان سونٹ اینڈ بیکرز

"Multan Sweet Point and Bakers Khalis ajzah sy tayra krda ummdaa laziz meethaiyan"

The signboard's intended emotional resonance is conveyed through its emotive meaning. "Multan Sweet Point and Bakers" invites clients to engage with Multan's rich cultural diversity by exhibiting pride in the local identity. An emotional undertone is added by the slogan, which emphasises originality and skill. In addition to offering sweets, "Tayra krda ummdaa laziz meethaiyan" elicits strong feelings by promising a thoughtful, delightful, and joyful encounter. The emotive tone, which aims to arouse pleasurable feelings connected to the genuineness of the confectionery and baked products, is one of warmth, pride, and expectation.

Collocative Meaning

Collective meanings are associated with the habitual co-occurrence of words that are conventionally attached to certain words (Mao, 2013). Collocations are combinations of words that often appear together and have a natural and idiomatic usage. The meaning of a word can be influenced by the words it commonly collocates with. Collocative meaning is an important aspect of understanding how words function in context and how their meaning can be modified by their typical associations.

Fast Food Parlor: Little Place. Big Taste

The slogan of the Fast Food Parlor offers an uncharacteristic collocative expression. The word 'big' (physical trait) is coupled with 'taste' (sensory experience). Through the use of these innovative and meaningful slogans or shop signs, the advertiser creates a captivating effect.

Another significant collocation can be found in the shop advertisement of Narala Sweets, where the word 'Khalis' (pure) is accompanied by the word 'Doosh' (Milk). This sort of collocation spawns authenticity and strengthens the notion that the products in this very shop are pure and original.

Stylistic Social Meaning

Stylistic social meaning in semantics refers to the ways in which language choices convey not only literal meaning but also social and stylistic information. The study of stylistic social meaning explores the nuanced ways in which language reflects and shapes social relationships, identity, and cultural norms. This kind of meaning varies from person to person, place to place, and even among age groups.

The advertisement of Narala Sweets exhibits social meaning beautifully. The term 'kam meethay vali' suggests that the target audience is diabetic and diet-conscious people. Therefore, the ad statement 'Kam meethay vaali special burfi' successfully addressed and captured the attention of the target customers.

There is also code-mixing in the slogans and statements of these advertisements, which hints that the audience is multilingual, and the word 'special' has been captivatingly used to capture the attention of educated customers.

Reflected Meaning

Reflected meaning in semantics refers to the additional or secondary meaning that a word or expression acquires based on its association with other words, concepts, or cultural references. It is associated with the overlapping of one sense of meaning onto the other sense of the same word or phrase (Yusuf, 2010).

خالص دہلی گھی سے تیار شدہ اسپیشل حلوہ جات، ریواریڈی سویٹ مارٹ

Riwari Sweet Mart" Khalis Desi Ghee sy Tayarshuda Meethaiyan or Special Halwajaat

"Riwari Sweet Mart" draws up images of a place and tradition instantly. "Sweet Mart" anticipates a market where sweets are more than simply goods; they're an experience. The word "Riwari" gives a touch of regional identity and could point to a particular aesthetic or cultural influence in the confectionery provided. The relationship with a market setting conveys a connotative idea of a place where a variety of sweets are exhibited and carefully chosen, creating an atmosphere of tradition and community.

The study reveals that different linguistic devices have been designed as tools to beautify and enhance the effectiveness of advertisement language. The use of such language and expressions is a useful strategy to tempt and win the target audience. Moreover, since Pakistan is a multilingual country, therefore, advertisers are inclined to create messages and slogans where there is code-mixing of English words with Urdu words to compel the multilingual audience.

Conclusion

Guided by the theory of Leech's Associative meaning and its sub-types, the comprehension of advertisements' semantic underpinning and underlying meanings has become accessible and intriguing. The study's main findings can be concluded as follows: (1) A number of devices have been employed in the advertisement signboards and shop slogans, including figurative language. The clever use of these devices may persuade the viewers to buy products from these shops. The language of advertisements in itself is a commodity in the world. (2) There is a play on the meaning of words that have been adopted in these ads as a persuasive technique.

The present study is exclusive in the sense that no research has been conducted on the language advertisements of local shop signs. There have been a few studies exploring TV advertisements semantically, but most of the studies investigate the language of advertisements through multimodal analysis or lexico-grammatical aspects in Systemic Functional Linguistics. The future researchers may carry out research whether these devices are effective from their perspective or not by taking viewers responses through questionnaires. Moreover, multimodal or semiotic analysis of this linguistic landscape of local shops can also be conducted to explore the use of certain images and colors in advertisements.

In conclusion, this study is meaningful and offers new insights for further exploration.

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