

# **A Study of Visual Rhetoric and Metaphors in Indian Newspaper Advertisements**

A thesis submitted  
In partial fulfillment of the requirements for the Degree of

**DOCTOR OF PHILOSOPHY**

*by*

**Dandeswar Bisoyi**



Department of Design  
**Indian Institute of Technology Guwahati**  
Assam, India 781039

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*December 201*

## DECLARATION

It is certified that the Research work Presented in this thesis entitled “A Study of Visual Rhetoric and Metaphors in Indian Newspaper Advertisements” is exclusively carried out by me, a bonafide student in the Department of Design, Indian Institute of Technology Guwahati, Assam, India under supervision of Professor Utpal Barua being submitted for the award of Doctor of Philosophy. This work has never been presented anywhere for degree or diploma to this Institute or any other institute or University.

Date: 29<sup>th</sup> December, 2016

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## CERTIFICATE

The Research work Presented in this thesis entitled “A Study of Visual Rhetoric and Metaphors in Indian Newspaper Advertisements” has been carried out under my supervision and is a bonafide work of Mr. Dandeswar Bisoyi. This work Submitted for the Degree of Doctor of Philosophy is original and has not been submitted for any other degree or Diploma to this Institute or any other institute or university.

He has also fulfilled all the requirements including necessary coursework as per the rule and regulation for the award of the degree of Doctor of Philosophy at Indian Institute of Technology Guwahati.

Date: 29<sup>th</sup> December, 2016

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Finally, I dedicate this thesis to my parents, to my sisters and other family members who provided invaluable assistance, endless love and great moral support for all these years, despite being many miles away.

Date: 29.12.2016

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Place: Guwahati

## **ABSTRACT**

Today, visual images play a vital role in delivering messages to target audience in Indian print advertisement. A lot of studies have been conducted to analyze the ways in which visuals impact consumer mind and trigger the decision process and brand awareness. Sheer visibility of printed advertising is necessary for useful information perception. In Indian, newspaper advertisement information about indirect persuasion of visuals is missing. Therefore this work studies the possibilities and effects of visual metaphors and rhetoric. Such area as billboard and newspaper ad is paid precise attention. Here metaphors and rhetoric are less evident and clear than in verbal communication.

Advertisement designs allow companies to understand the impact of design choices on the message communication. The ability of visual metaphors and rhetorical figure to convey the message is precisely analyzed in this research. Their contribution to brand recognition in the print media (newspaper) is also explored. Moreover, comparing the metaphor and rhetoric, visual appeals are studied too. It is considered that rhetoric or indirect, metaphorical claim makes viewers more involved and interested in the brand. Additionally, when they take the form of an image or picture, people are likely to perceive the given information better. The research aim of this study is to explore the role of visual metaphor and rhetoric and to analyze the most appropriate visual advertising communication tools in Indian print advertising. Conducting this research, the primary focus was directed to determining if the product's visual appeal provides sufficient information for customer brand recognition.

The study, therefore, hoped to gain the greater understanding of the use of conceptual rhetoric and metaphors in Indian newspaper advertisements and it was achieved based on qualitative and quantitative research design. To implement the qualitative research design, the study adopted a four-phase implementation strategy. The literature review was considered as the first phase of the research design, and qualitative case studies were conducted of different advertisements that have previously used conceptual metaphors and were present in the Indian market. The key objective of data synthesis of these case studies was to meet, and the major

differences and similarities of various cases were looked into. It was evident that visual rhetoric and metaphors have a significant positive influence on customer's attitude towards a given brand and brand recognition. However, the research findings based on literature review was subjective and it was pertinent to consider quantitative research design and it was undertaken using statistical methods of measurement (hypothesis testing) with the sole objective of identifying how various variables relate with others in order to determine if there was any relationship between the dependent and independent variables.

The hypothesis testing results clearly indicated that there was evidence to justify the claim that there visual rhetoric and metaphors significantly influence brand recognition and customer's attitude towards a given brand. The results based on qualitative and quantitative research design were in agreement.

As such, in this thesis, the analysis of the established assumptions and the observations that support these hypotheses are presented based on the literature review. It shows that visuals are indirectly persuasive and associated with creativity, advertising, marketing, and designing.

*Keywords:* Indian newspaper, Print Advertisements, Target Audience, Visual Metaphor and Rhetoric

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## Used Acronyms/Abbreviations

Visual metaphor	Metaphor is a figure of speech that compares one thing to another.
Visual Rhetoric	Visual images communicate, as opposed to aural, verbal, or other messages. Visual rhetoric generally falls under a group of terms, which all include visual literacy.
Ad	Advertisement
Brand recognition	which a consumer can correctly identify a particular product or service just by viewing the product or service's logo, tag line, packaging or advertising campaign.
Signifier	A sign's physical form (such as a sound, printed word, or image) as distinct from its meaning.
Signified	The meaning or idea expressed by a sign, as distinct from the physical form in which it is expressed.



# CHAPTER 1: INTRODUCTION

## Chapter Overview

This chapter tries to justify the current study in different perspective. Concerning background research, there is a justification of the research topic by trying to explore how appropriate visual metaphors and rhetoric as a marketing strategy are used to persuade the public, trying to share with its collective societal viewpoints. The last section of this chapter majorly focused on problem statement of the study; research focus and purpose which was directed on investigation of the role of visual metaphor and rhetoric in the process of customer persuasion; research aim which was to explore the role of visual metaphor and rhetoric and to analyze the most appropriate visual advertising communication tools in Indian newspaper advertising and lastly research hypothesis which was based on how rhetorical and metaphorical appeal can affect the advertisement appeals and brand recognition.

## 1.1 Research Background

India's economy is growing rapidly. Outsourcing an explosion of foreign investment and Indian organizations venturing overseas are a key stimulus for India's economy. Therefore, international organizations such as AT&T Inc., Diageo, Starbucks, Unilever etc. are likely to do business in India. But, in addition to immense benefits, there are a set of cultural differences and challenges as well. To avoid conflicts and additional costs, a company should develop strong marketing strategies that are based on a comprehensive understanding and application of peculiarities of Indian business and social culture. Advertising is a great tool to communicate with customers in order to promote and sell goods, services, and ideas. Television, magazines, radio and newspapers are essential forms of media that are used to advertise different products. The quality and compliance of marketing channels like social network ad, mobile display ad, responsive website etc. can help to effectively promote a business. Selling an idea is the main purpose of any advertisement. In order to successfully sell ideas, companies use relevant visual metaphors and rhetoric to persuade the public, trying to share with its common societal viewpoints.

The beginning of the 20th century was the time of development of the understanding of advertising. According to Childers and Houston (1984), the advertising stimulus activates semantic channels that directly influence on recall. The advertisements were simple without any puns, metaphors and symbols. They were mostly presented as pictorial images without words. That is why; customers did not know how to perceive and interpret them. The 1900s were the period of the small and ink drawn print advertisements that were focused on both product attributes and logos. The text described the necessary product information.

Today, it is obvious that rhetorical figures are aimed at deep interpretation of the message. Vlasis (2008) states that "the receiver has to find a different sense from the literal one representing the solution to the incongruity of the figure". In such a case the receiver does not need to stimulate the cognitive defenses to present information. According to Pieters and Wedel (2004) the cognitive response approach demonstrates that advertisements with the rhetorical figures enhance the

elaboration. In this case the receiver thinks and analyzes the message, develops the different arguments and then provides a response. Commonly, advertisers strive to attract the attention and maximize the recall of their brand messages. The consumer should understand the purpose and sense of advertising, paying precise attention to the advertised brand. High attention results in increasing aided and unaided recall.

### **1.1.1 Metaphor and Rhetoric in Print Advertising**

To effectively promote a brand, product or service, advertisers extensively deploy metaphor. The term “visual” means any display, picture or piece of film that is directed on illustrating something. The rapid development of internet, film, photography and television actively contributes to the ubiquitous visualization of all cultural attributes. In addition to language, the “metaphor” is studied via the concept of pictorial metaphor. Therefore, advertisements are visual and not verbal in present time. If metaphors are properly applied, they will enhance the effect of visual thoughts, facilitating absorption of a significant amount of information. Berger (2012) states that metaphor is an analogy. It is a mode of communication where comparisons generate meaning. Visual metaphors are aimed at transferring important message. Visual metaphors are structured images that are directed on transferring one concept through another idea. They are directly connected with advertising. Consequently, advertisers strive to distinguish the unique features of their products and to determine the peculiarities of the culture and social values to decide what to apply in ads. Getting consumer attention is a purpose of visual metaphors in a language of effective advertising.

The print advertising and billboards have been strongly developed. “Their occurrence in moving images is more complicated than in static ones, both because the two parts of a metaphor (“target” and “source”) need not occur simultaneously and because music and sound may here also play a role in the identification and interpretation of metaphor” (Clair, 2000). Theoretically, these factors demand a shift from pictorial metaphor to multimodal one. Moreover, to study and understand cultural differences, metaphors can be applied. They can tell us about space distance, public and dress etiquette, value system, and networking.

### 1.1.2 The Rhetoric of Visual Metaphors

Rhetoric is considered to be a way of thinking about the surrounding world. It is connected with the perception of cognitive structures, having a fundamental interest in information presentation. It concentrates on highlighted structures that are accomplished regarding the following rhetorical devices:

- description of a scene
- employment of a logical argument
- the narration of an event
- illustration of a concept via examples
- application of analogical reasoning in discussions at conclusions
- the complexity of a process underlying an event
- the use of deductive reasoning and induction if facts need to be re-evaluated
- definition of key nomenclature of deductive conclusions
- analysis of a cause and consequences
- classification of information
- emotional persuasion in the formulation of the problem that is the main reason
- Comparison of epistemological structures

The art of feigned speech is considered to be the rhetoric. It is the study of persuasion with the help of verbal discourse. The rhetoric is an element that can explain how the customer interprets advertising images. It can be compared with the numbers that strongly facilitate the analysis. The rhetoric includes variations of interactions with the text, different styles, contexts, and viewpoints. An image illustrates a facet of the reality, demonstrating one particular meaning of this picture via certain lighting (figure 1.1). Creating many visual symbols, it requires a complex of cognitive skills (Bratu, 2010). Moreover, the image is the amalgam that is semantically and syntactically composed. Therefore, it cannot be decomposed in any order. Scott (1994) says that a symbol represents a denotation by certain agreement. Both an information processing manner and a set of connotations are established by the advertising image.

Later, root metaphors offer some understanding of the system's structure, structuring needed lexical expressions and concentrating on the unique perspective.

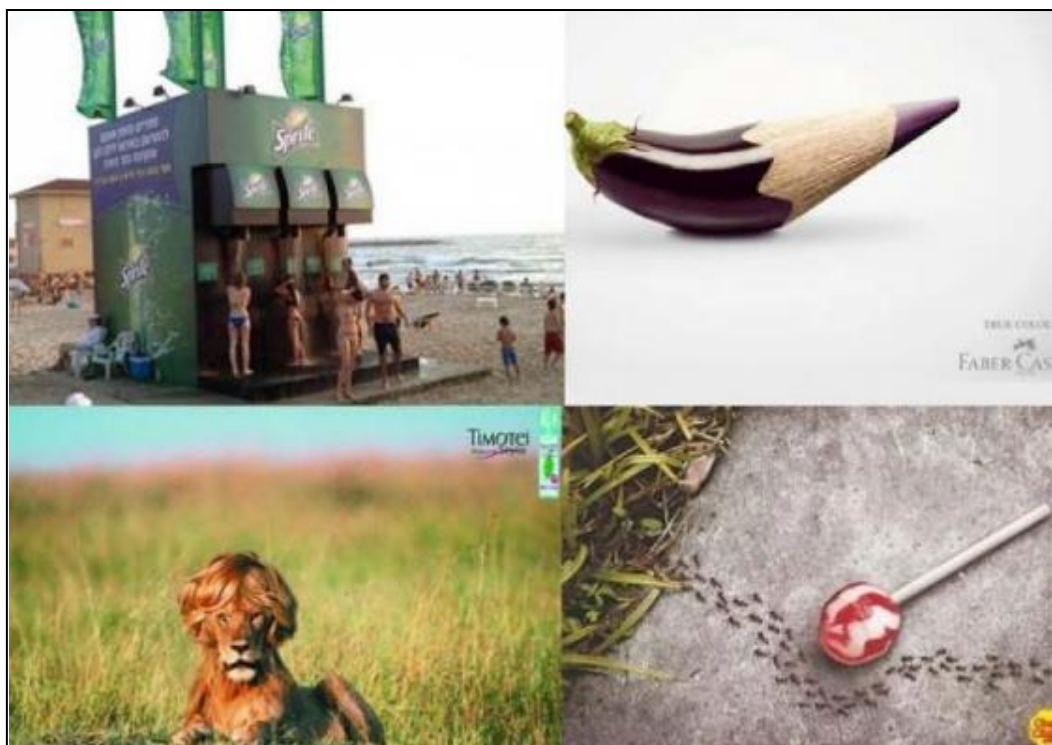


Figure 1.1: Indian Creative and Clever Print Ads

Such root metaphors are of an epistemological nature. Therefore, they play a key role in the effective structuring of knowledge being a foundation of perspective knowledge. According to Nisbet (1969), some theoretical models provide evidence of its accomplishing. For instance there could be models that use the Aristotelian metaphor of growth. These models present a filter for their association of specialists that has certain framework that helps to create, organize and coordinate all structures (Clair, 2000).

### 1.1.3 Formation of Rhetoric and Metaphors in Communication

Widdowson (2000) states that a human language is an important tool of cognition and communication, enabling people to think for themselves. It allows them to cooperate with the human community. Consequently, it can be stated that advertising is a communication process between the advertiser and the consumer. Such sensory channels as visual perception taste, sound, touch or smell are the primary ways we communicate enabling us to send and receive messages. Non-verbal communication can be realized through different gestures, eye gaze, different facial expressions, body language or postures. Hairstyles, symbols, clothing, architecture

or infographics are very important communication objects. Intonation, speaking style, voice quality and emotions are critical in information perception (Figure 1.2).

To induce consumers to buy or use their product, advertisers strive to make positive and unusual claims for products and brands. These claims are always limited in space and time. More importantly, the message should be intriguing or humorous to attract consumer attention, sticking in their memories. It is very important because competition for audience attention is fierce. A good visual metaphor is a key way to catch the buyer. “As a humanities’ scholar interested in multimodal rhetoric, more specifically in its metaphorical dimensions, the omnipresence of metaphors in advertisements was in fact the reason to start concentrating on the genre of advertising in the first place: advertising provides a rich source of examples within short, complete texts, within a genre flaunting the clear-cut message ‘Buy me!’” (Forceville 1994;1996).

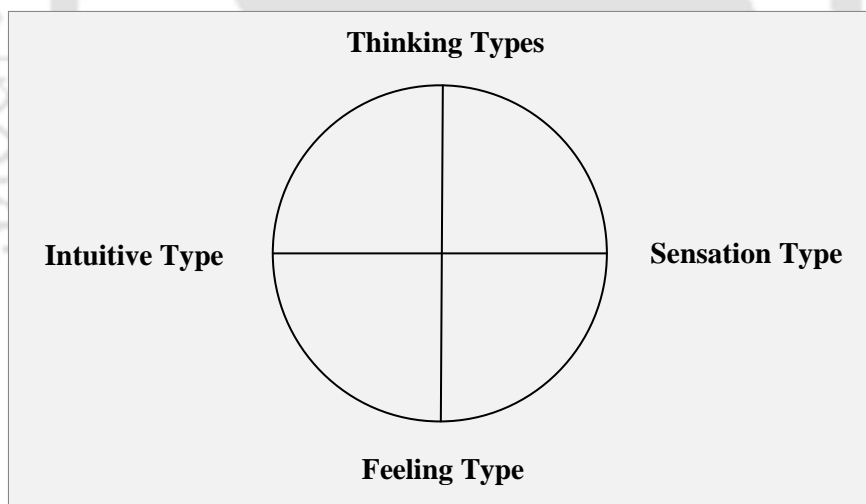


Figure 1.2: The Quaternity of Personality Types

The culture of India presupposes high context and indirect communication. Indians are people of the sensation type. In other words, they perceive the whole picture, focusing on emotion, relationships and body language in communication. Moreover, they try to avoid saying ‘no.’ People, who communicate in low context

and direct ways, will not be perceived and understood. Therefore, understanding and analysis of the cultural differences is the only first obligatory step. For doing business in India, international companies should also understand the hidden causes and consequences to develop effective strategies to successfully meet these cultural challenges. Cultural awareness maximizes the effectiveness of creation of culturally appropriate visual metaphors and rhetoric. Moreover, it allows companies to develop intercultural competencies.

Ad makers strive to create really interesting involving advertisements that attract huge attention, winning many awards. For example, social ads (figure 1.3) send messages that are aimed to tell not to do something. Such ads are never appealing. But, advertisers like to fight these limitations and turn them into challenges; by creating socially relevant (figure 1.4) and catching eyes ads (Jalan, 2014). Here visual metaphor is applied to effectively explain the product's characteristics.

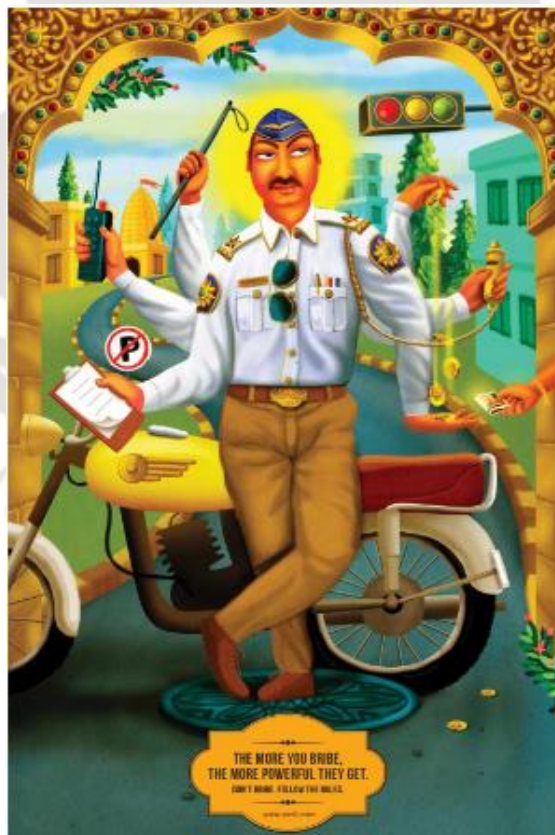


Figure 1.3: Ad effectively condemns corruption



Figure 1.4: Advertisement emphasizes the importance of eyes donations

Advertisers often use animals to make the emotional connections with consumers and to convey the characteristics of the product through the animal features. Dogs represent intelligence and loyalty; they are man's best friends. Therefore, dogs are often employed in advertising.

Hutch uses a dog to reflect its loyalty to the man. Whatever you are or whatever you need, Hutch's product will follow you. Later, Hutch merged with Vodafone. The elephant is a famous symbol of power. Therefore, to show long life term and strength, manufacturers of cement products like to employ elephant in their advertisements. The horse is a common symbol of speed, velocity, beauty, viability and stamina. Many automobiles agencies use it to reflect the features of car vehicles. For instance, Ferrari car has logo that depicts it effectively horse. Conveys the message that the company aims to communicate. Parle-G is an India's leading biscuit brand. Parle-G biscuits are of high quality, delicious and nutritious.

Parle product is available both in the major cities and in faraway villages. There is a small child with the innocent nice face on the original package of the biscuits. It is a broadly used metaphorical language to manipulate people. The tagline has no discussion about this biscuit's taste, but this picture perfectly reflects

its qualities. Offering large quantity at low cost, advertisers want to attract the children. This biscuit makes a small child more creative and energetic. But, in (Figure 1.5) is presented an Indian advertising strategy that is aimed at product promotion to all age, sex and class groups. Using different well-known representatives of Indian society and culture, advertisers aim to grab a much wider target audience.



Figure1.5: Metaphoric Visual language in ad

Metaphors can be understood only with the help of context. If a face is compared with an angel and you do not know what exactly angels connotation in the certain culture, you will not be able to understand this comparing relation.

Such things can be learned only from the education and culture experience. It is known that a metaphor presents in language. When advertisers deliberately use a metaphor, they want their customers to perceive the world through their eyes (Zeeshan, 2015).

### 1.1.4 Problem Statement

Visual images are considered to be one of the most important elements in advertising. Vlasis, Loannis and Eleni (2008) say that for viewers, visual influences are more understandable and effective than verbal ones. Visual metaphors serve as a tool to transfer marketing messages. They present the meaning due to cultural experience. Therefore, visual metaphors change depending on the culture (figure 1.6) because they are not randomly chosen and reproduce the meaning due to social and cultural experience in the physical world that we live. (Lakoff and Johnson, 2010).

Today, India is strongly developing as a nation of advertising and creativity. Visual metaphor in the global advertising industry is discovered, but Indian advertisement context needs to be studied more precisely. The effectiveness of visual metaphors and rhetoric in Indian print advertisement should be deeply examined. The topic of advertisements effect is intensively discussed between Indian graphic designers and associated entities.

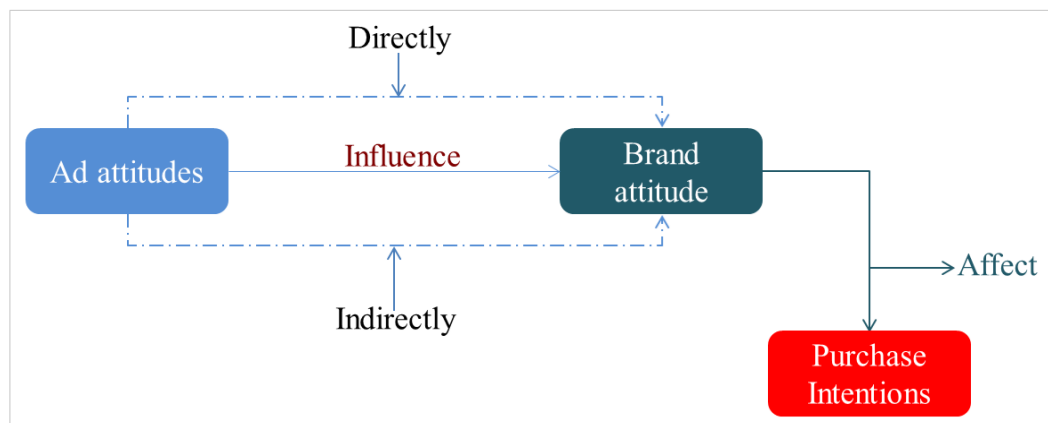
To provide the next generation with innovative, creative and highly developed skills, different issues of the effectiveness of Indian advertisement delivery are elaborated. It is stated that visual metaphorical rhetoric allows improving marketing efforts. However, communication methods and tools that are used in current Indian print advertising are still not enough analyzed and developed. Advertisement designing is a very delicate and creative activity. Consequently, visuals do not indicate evident direct links in Indian advertisement design. They help to recognize the brand, persuade customers and create attention through metaphorical rhetoric perception.



Figure 1.6: Visual metaphors how it changes in different culture

## 1.2 Research Focus and Purpose

The focus of this research is directed on the investigation of the role of visual advertising metaphor and rhetoric in the process of customer persuasion. The strategic purpose is to analyze the most appropriate visual communication tools, checking the impact of rhetorical figures and symbols on mental imagery. “The overall effective reaction is represented by the attitude toward the advertisement and the attitude toward the brand” (Gouteron, 1998). The affective reaction of visuals on the consumer is studied, checking the considered relationship's existence. An interpretative approach can explain visual rhetoric, considering that through the image and the text the advertiser can carry the important meaning. Conducting the semiotic analysis, an advertisement has denoted and connoted levels. The background of the symbolic message is the literal message that is denoted, while the symbolic image is visually connoted. After analyzing this observation, Durand (1970) claims that for the creation of the creative advertising rhetorical figures should be displaced to image advertising.



(Brown and Stayman, 1992; Lutz et al., 1983; MacKenzie et al., 1986)

Figure 1.7: The role of attitude toward the ad in persuasion

Rhetorical figures were classified into two dimensions. The first dimension represents the transformation of the literal sense in the figurative meaning. The second involves the relationship that defines the direct link between the figuration's components. Advertisers should know the ways of effective achievement of their

advertising and marketing goals (Figure 1.7). Advertising agencies should be able to effectively plan, implement and develop their ad campaigns. Consumers need to successfully interpret these advertisements to make a highly informed decision about the purchase.

### 1.2.1 Research Aim

The aim of this study is to explore the role of visual metaphor and rhetoric and to analyze the most appropriate visual advertising communication tools in Indian print advertising.

### 1.2.2 Corresponding Questions and Research Objectives

**Objective 1:** Analyzing indicators of consumer attention and brand recognition, to investigate the effectiveness of visual metaphors and rhetoric in Indian print advertisement.

**Research questions:**

1. How visual metaphors and rhetoric impact on brand recognition and attraction of customer attention?
2. What role do design elements and contents play in advertisement effectiveness?

**Objective 2:** Exploring the visual metaphor and rhetoric, to study the visual element behind the design of print ads.

**Research question:**

3. Which visual metaphoric and rhetoric combination affects more?

### 1.2.3 Research Hypothesis

**H.1:** If the rhetorical and metaphorical appeal is visually combined, it will significantly improve the advertisement appeals, enhancing brand recognition.

**H.2:** If the relationship between the signifier and the signified has the semantic connection, the level of brand recognition will be higher.

### 1.3 Outline of Research

- Review of literature
- Framework and structure of research
- Strategy of data collection

#### 1.3.1 Review of literature

The overall objective of this literature review was supported by the study related questions to be made, and from the secondary research date, few of these issues, answers might be found. Concerning study context of consumer attention and brand recognition for advertisement design within the elements of visual communication design and made upon an evolving hypothetical framework for the study.

To sum up, the present research rests on a reconsideration and re-evaluation of past academic publications such as online resources, books, conference papers, periodicals journals and many other sources, focusing on the qualitative data collected by previous authors define literature review as a critical overhaul of past publications made with the purpose of establishing both the key points of interest in previous research and critical gaps in academic literature (Table 1.1) that needs to be filled by means of the current study.

Table 1.1: Factors that contribute to the print advertisement effectiveness

	<b>Factors</b>	<b>Direction of effect</b>
	<i>Location of showing</i>	
1	Size of Ad	+
2	Product quality ratings	+
3	Position (Page)	+
	<i>Advertisement Design</i>	
1	Purpose (directional, price point, or image)	+
2	Number of concepts/words/ characteristics	+
3	<b>Key concept to be communicated (Visual)</b>	?*
4	Color	+
5	<b>Illustration</b>	?*
6	<b>Characteristics of the illustration</b>	?*
7	<b>Product characteristics (high involvement vs. low involvement)</b>	?*

Note: \*Being tested in this study

### 1.3.2 Frame work and structure of research

The overall study program starts with a macro triangulation structure (Figure 1.8) for the empirical study. A total number of four case studies and two experiment process was being scheduled (Figure 1.9).

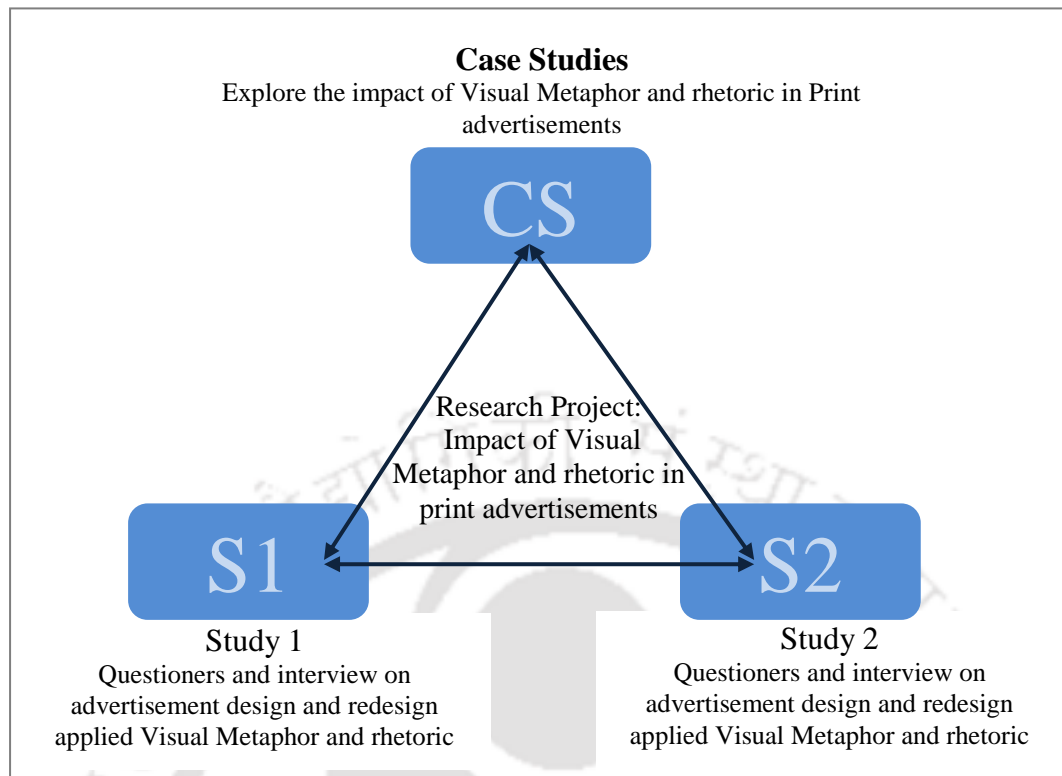


Figure 1.8: Macro triangulation

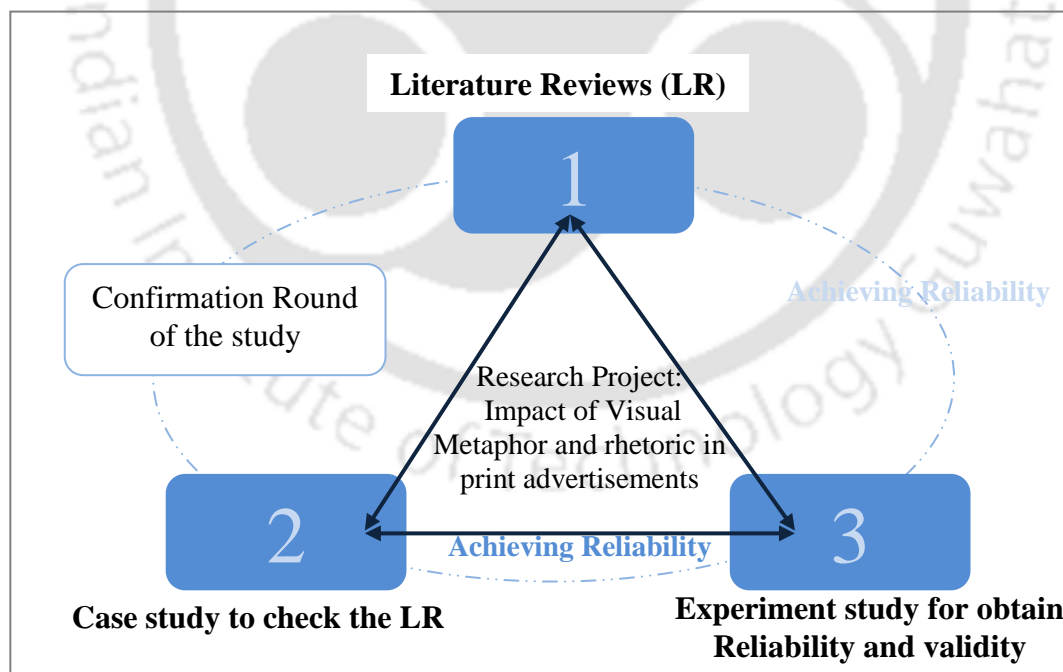


Figure-1.9: Study validation

### 1.3.3 Strategy of data collection

Outlines the complete study plans for collecting the empirical data in about the study questions and objectives. Data gatherings are mostly completed by three methods – Literature review, Case study, and experiment design (Table 1.2). This is to confirm both quantitative measurements and qualitative descriptions are achieved. In certain inquiries, the data collecting was done by the literature review since the evidence is previously acknowledgeable as authentic bases on several professionals; hence, more confirmation of validation is avoidable.



\*\* Main Source  
\* Secondary source

Table 1.2: Research strategy for identifying data collection methodologies

Objectives	Research Questions	Research Strategies			
		Literature Review	Case Study Creativity- evaluation, Comparative study & experts Feedback	Experiment Design  Questionnaire, Comparative study & Interview	Presentations
Analyzing indicators of consumer attention and brand recognition, to investigate the effectiveness of visual metaphors and rhetoric in Indian print advertisement.	1. How visual metaphors and rhetoric impact on brand recognition and attraction of customer attention?	**	**	**	
	2. What role do design elements and contents play in advertisement effectiveness?	**	**	**	*
Exploring the visual metaphor and rhetoric, to study the visual element behind the design of print ads.	3. Which visual metaphoric and rhetoric combination affects more?	**		**	*

## **1.4 Thesis Overview**

There are six chapter in this thesis explained in figure1.10

### **1.4.1 Chapter One-Introduction**

This chapter tries to justify the current study in different perspective. In terms of background research, there is a justification of the research topic by trying to explore how relevant visual metaphors and rhetoric as the marketing strategy are used to persuade the public, trying to share with its common societal viewpoints. Metaphor and rhetoric in print advertising have been looked into as well under the background of the research where, it is noted that to effectively promote a brand, product or service, advertisers extensively deploy metaphor.

As such, rhetoric is considered to be a way of thinking about the surrounding world. It was also pertinent to explore how rhetoric and metaphors are formed in communication and different aspects were considered. The last section of this chapter majorly focused on problem statement of the study; research focus and purpose which was directed on investigation of the role of visual advertising metaphor and rhetoric in the process of customer persuasion; research aim which was to explore the role of visual metaphor and rhetoric and to analyze the most appropriate visual advertising communication tools in Indian print advertising and lastly research hypothesis which was based on how rhetorical and metaphorical appeal can affect the advertisement appeals and brand recognition.

### **1.4.2 Chapter Two-Literature Review**

The overall objective of this literature review chapter is to conduct a critical overhaul of past publications and textual secondary sources related to the phenomena of visual rhetoric and metaphors summaries by placing a special emphasis upon Indian print advertisements. In this connection, it needs to be asserted that the current study is purposed to reveal both strengths and weaknesses in past academic experiences in order to both explain and justify the research objectives and methodology of this study. In addition to this, the present literature

Review is aimed to prepare, orient, facilitate and verify the execution of subsequent primary data collection and analysis methods, namely case study's and experiments.

### **1.4.3 Chapter Three-Case Study**

This chapter first section explored different aspects of research design in relation to literature, and the primary focus was to attempt to justify the research design used in the current study. Quantitative and qualitative research design are explored here and this aimed at providing literature and evidence-based discussion of conceptual metaphors and visual rhetoric in Indian print advertising, especially in terms of brand recognition. In this respect, multiple case studies were suggested as the most appropriate technique to be used in the current study since it is the most suitable method for directing the empirical investigation of the interplay between visual metaphors and brand recognition.

This technique was justified in the framework of this study in different perspective. The last section of this chapter majorly focused on data synthesis of the literature review about the current study. It was noted to be critical since synthesizing the findings of the case study is important following the analysis of various cases of advertising with the help of conceptual metaphors and visual rhetoric.

### **1.4.4 Chapter Four-Methodology**

The main objective of this part of research is to discuss empirical results that reveal the analyses of existing resources. Also, the data discussed and inferences made in the framework of this Chapter are designed to illustrate and reinforce the design and redesign processes rested upon the case study. In addition to this, the current part of research presents the overall plan of the research and depicts academic approaches, methodologies, and design frame undertaken throughout the research and for the purpose of data collection and data analysis. Besides, it is extremely important to note that the current part of research is purposed to explicate the role of corroborative evidence, and a mixed research methods strategy by unveiling how the aforesaid evidence and methodologies helped explore the

research questions. In the final analysis, this Chapter provides the discussion of the research sampling and selection strategies, as well as the issues related to reliability and validity of the research findings.

#### **1.4.5 Chapter Five-Result**

This chapter provides the results obtain from experiment study, tested the hypothesis and answer the research question of this study through statistical analysis of collected data. This study was aimed at differentiating the impact of treatment (those with visual rhetoric and metaphors) and control stimuli (without visual rhetoric and metaphors) in conveying information. It has been found that visual rhetoric and metaphors have a positive influence on item identification as well as drawing customers' attention to the products and the participants found more sense using a combination of the two.

#### **1.4.6 Chapter Six-Conclusion and Discussions**

Chapter six describe the result from the case study and two experiment study in relative to objective of the thesis, also discuss key results of this research followed by future scope and limitation. India in its quest to become a country with creativity in advertising emphasizes visual rhetoric since it is recognized globally. In India however, visual rhetoric alone has the connection to the design of advertisement and must be accompanied with metaphors to increase chances of effective communication in Indian newspaper advertisements.

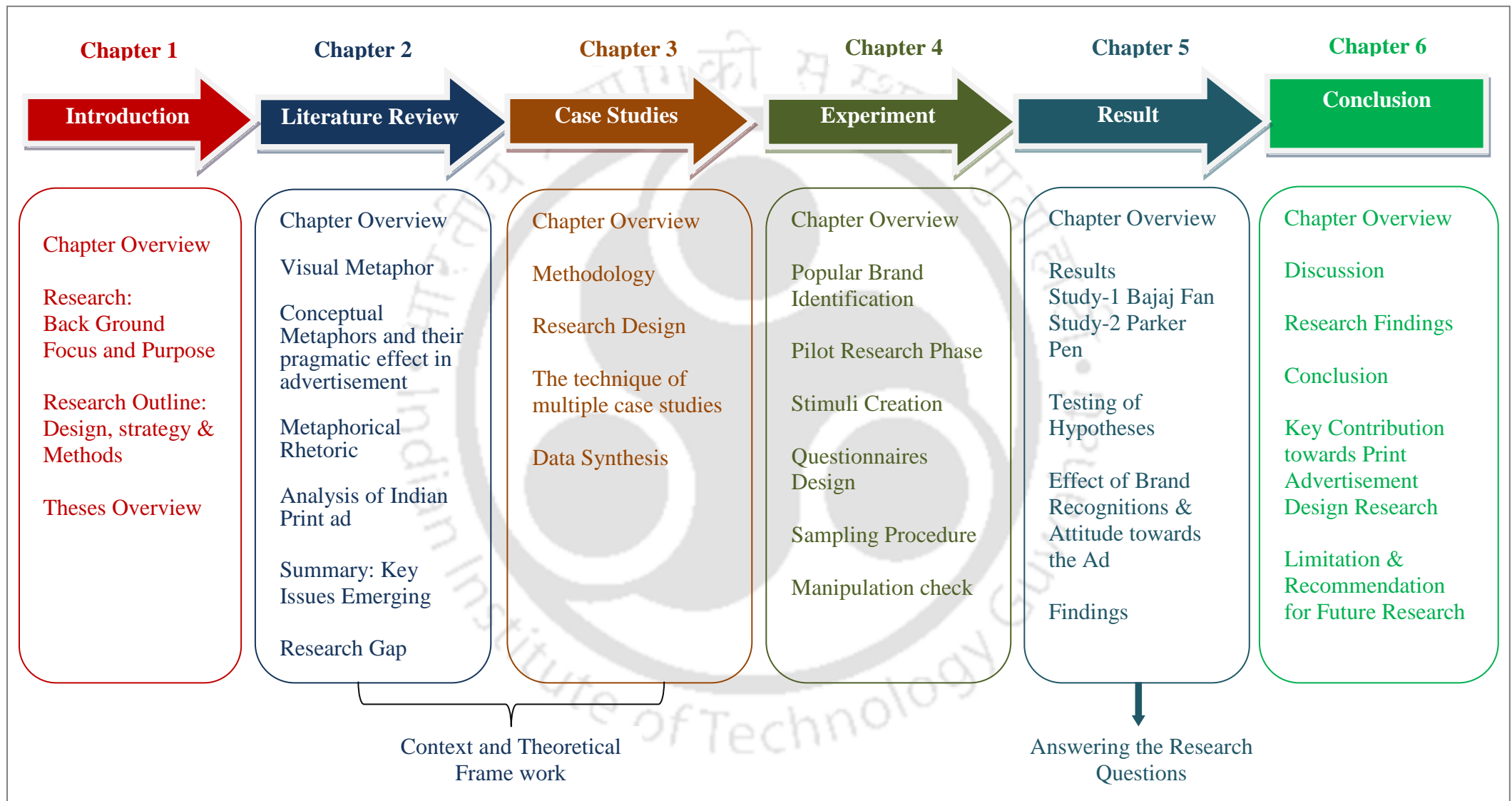


Figure 1.10: Thesis Overview



# CHAPTER 2: LITERATURE REVIEW

## Chapter Overview

The overall objective of this chapter is to conduct a critical overhaul of past publications and textual secondary sources related to the phenomena of visual rhetoric and metaphors summaries by placing a special emphasis upon Indian print advertisements. In this connection, it needs to be asserted that the current study is purposed to reveal both strengths and weaknesses in past academic experiences in order to both explain and justify the research objectives and methodology of this study. In addition to this, the present literature review is aimed to prepare, orient, facilitate and verify the execution of subsequent primary data collection and analysis methods, namely case study's and experiments. Figure 2.1 shows how Chapter two fits into the structure of this thesis.

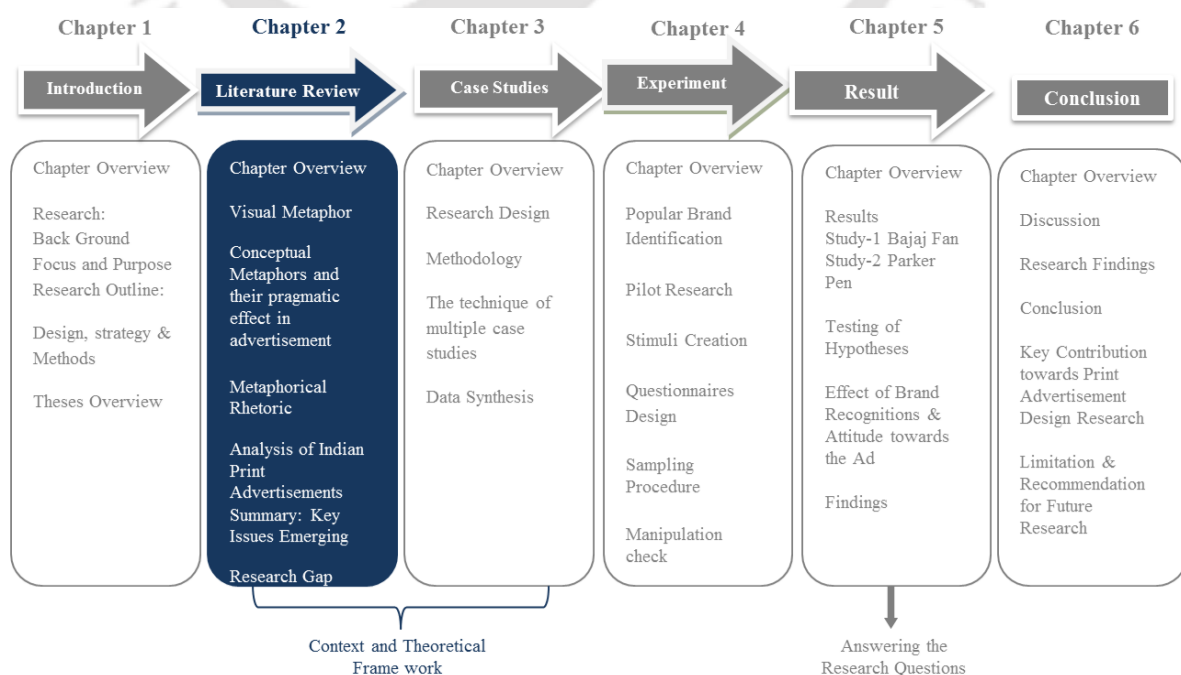


Figure 2.1: Highlight chapter 2 in thesis structure

The present research rests on a reconsideration and re-evaluation of past academic publications, focusing on the qualitative data collected by previous authors (Marczyk et al. 2010). Marczyk et al (2010) define literature review as a critical overhaul of past publications made with the purpose of establishing both the key points of interest in previous research and critical gaps in the academic literature that needs to be filled by means of the current study ( figure 2.2). Therefore, in the context of this research, it was expected that a qualitative literature review would highlight the gaps and shortcomings in past studies.

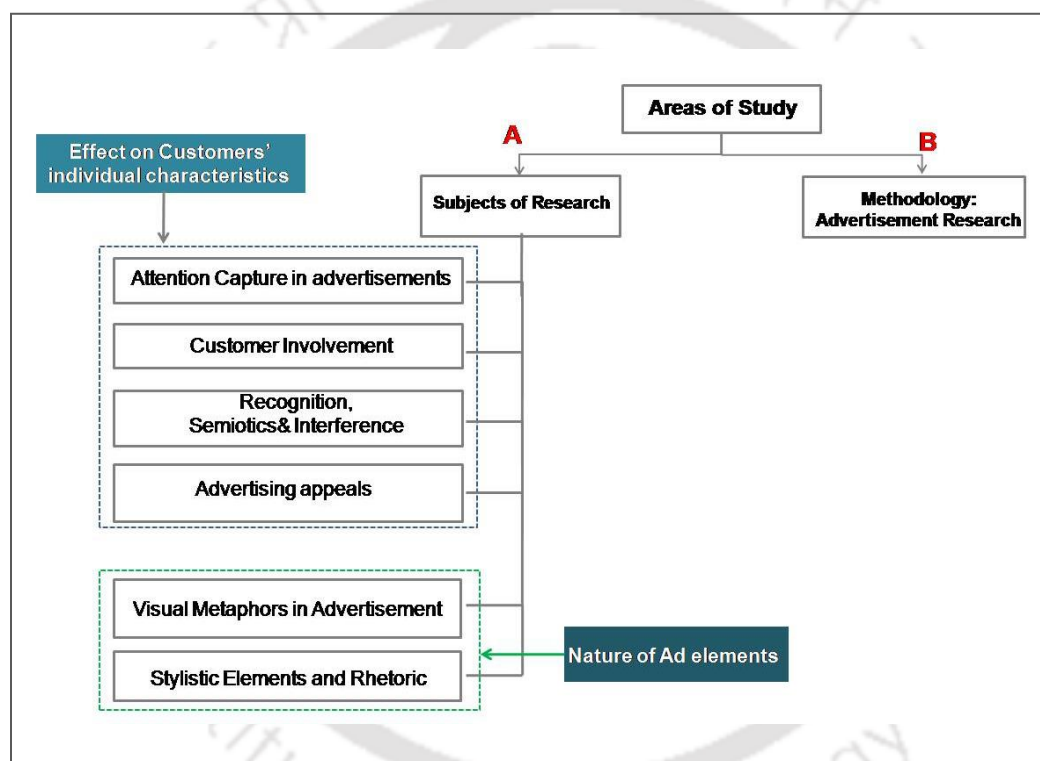


Figure 2.2: An overview of the paradigm

## 2.1. The Visual Metaphor

Before commencing the search of viable answers to the questions of research as delineated in Chapter One, it is essential to establish the meaning and role of the key operational terms, namely, the concepts of a visual metaphor and metaphorical rhetoric. To start with the notion of a visual metaphor, it is essential to

note that scholars define the term “visual” as something that relates to a piece of movie, picture, or display and is used to demonstrate or accommodate something (Zeeshan, 2015). The popularization and development of film, photography, television, and internet have resulted in the elaboration of a platform where visuals have started playing a significant part in society and everyday living. This fact explains why the majority of the advertising is visual in essence and not verbal anymore. In a nutshell, visual thoughts have complex nature, but, nevertheless, they make it easier to absorb and produce a significant amount of information in the case when visual metaphors are correctly applied to enhance the effects of visual thoughts.

Although most people are familiar with the meaning of the term “metaphor,” only experts can precisely depict the role and significance metaphors play in the framework of advertising. Berger (2012) defines the concept of metaphor as a form of analogy. According to the scholar, metaphor should be understood as a way of communicating thoughts whereby meaning is produced by means of comparisons (Berger, 2012). In other words, the concept of a metaphor should be understood as a figure of speech that actualizes comparison of one issue,



Figure 2.3: Visual metaphor used in ad

quality or thing to another without actually articulating the words “as” or “like”. For instance, an individual is expressed, shown, or depicted as an eagle. Or, carrots are shown as a scorpion (figure 2.3). As a matter of fact, it is apparent that the reference to an eagle is not made literally. However, the reference at issue highlights certain qualities in the individual that are intrinsic to an eagle. These qualities can originally be found in an eagle.

On the other hand, if it is articulated that love is a flower, such as a rose, then it is possible to infer that metaphor is used in this context, because a rose is the most beautiful flower and, thus, it symbolizes love. Additionally, love is frequently perceived as beautiful as a flower. To that end, it is possible to deduce that a rose is a perfect visual metaphor for love. In elaborating further, visual metaphors may be construed as highly structured images that stimulate and encourage the viewers to comprehend one category in terms of another notion. The aforesaid images are widely accepted and utilized in a multiplicity of domains, such as advertising, communication, political cartoons, social campaign, etc.

### **2.1.1 Types of Visual Metaphors**

After the concept of a visual metaphor has been construed, it is vital to shift the research focus to the typology of visual metaphors as effective devices of conveying messages from one individual to another. Here, Janos (2014) suggests that each type of visual metaphors plays its specific role in the framework of advertising. A variety of other authors reinforces this point. As a matter of fact, Hamburg (2005) and Sullivan (2008) purport that the image, which is conveyed by means of advertising, cannot be random. That is, the nexus between the image and the message to be communicated to the consumer must convey some sense in a particular way in order not to confuse the viewer.

In other words, there must be a possible relationship between the image and suggested a comparison. Since the above, the scholars have brought to light two specific representation devices for the visual metaphor, such as juxtaposition and synthesis (Gkiouzepas and Hogg, 2011). Here, Lagerwerf and Meijers (2008) provide a viable explication of a synthesized metaphor: a synthesized metaphor is a

type of metaphors when only one of the components is visible, whereas the interpretation of the image has reference to the other component. Example clearly exemplify a synthesized metaphor



Figure 2.4: synthesized metaphor

Here, the element of a guitar is a visible element of the metaphor, whereas a clear and real sound of ringtones can be deduced, because the latter element is not explicitly shown (figure 2.4).

.To put it briefly, a synthesized visual metaphor only has one of the two components that are put under comparison. In this sense, a reference to the missing component is being made through the context in which the existent component is being displayed. This is the way how the two items are compared.

At the time a synthesized visual metaphor is utilized, it is incumbent upon the viewer to process a greater time to create in his mind the association to the lacking component and to grasp the metaphor. This notwithstanding, scholars tend to argue that the aforesaid higher level of engagement with a metaphor, which is imposed upon the viewer, may intensify the effectiveness of the advertisement by permitting them to subsequently control the interpreted meaning (Gkiouzepas and Hogg, 2011). In light of this, the proponents of the likelihood model (hereinafter referred to as “ELM”) suggest that people tend to perceive stimuli, such as visual

metaphors, in one of two possible ways: peripheral and central. In a case when the stimuli are central, the theory provides that the viewers' involvement reaches high. In this connection, people are more willing to think about and consider what that stimulus is going to convey there is effortful activity of cognition whereby the individual draws upon prior knowledge and experience in order to attentively scrutinize all of the information pertinent to establishing the meaning of a given message (Bryant and Oliver, 2009, p. 132). Thus, Bryan and Oliver (2009) point out that, in case the message processed has the central essence to the viewer, the persuasion and the likelihood of an attitude transition is much higher. However, on the other hand, a peripheral approach may make certain persuasive effects. Regardless, a peripheral approach does not give rise to a long-term attitude change that is associated with the high involvement of a central approach.

As far as the second type of visual metaphors is concerned, it needs to be asserted that a juxtaposed visual metaphor is the kind of visual devices whereby both objects, which are being compared, are provided in the image. In other words, a juxtaposed metaphor is being shown in full complexity, frequently with the two objects side-by-side (Lagerwerf and Meijers, 2008; Gkiozepas and Hogg, 2011).

The statement highlights the significance of the aforesaid kind of visual metaphors that its representative dimensions help answer the question of what is being related (Gkiozepas and Hogg, 2011, p. 105). That is, this type of visual metaphors can help determine what outside object is being referred to in a synthesized image, or, alternatively, can facilitate the perception of what the advertiser suggests object as equivalent.

However, the division of visual metaphors into a synthesized metaphor and a juxtaposition metaphor is not the exclusive type of classification. In addition to this, Gkiozepas and Hogg (2011) have subsequently split categorized visual metaphors into three separate visual groups, such as replacement, realistic symbiosis, and artificial symbiosis. The category of realistic symbiosis involves those visual metaphors that enable metaphorical comparisons between items or objects by way of taking them individually or together in scenarios which may

possibly exist in real life. Notwithstanding the fact that the image may symbolize the object or objects in an uncommon scene or from an unusual angle, the image still has the likelihood of taking place in real life scenarios without any digital metamorphosing (Gkiouzepas and Hogg, 2011). The aforementioned visual scenario has the possibility of being depicted in both a synthesized and juxtaposition modes of metaphoric representation.

As far as the replacement visual metaphor is concerned, it needs to be stressed upon the fact that this is one of the metaphoric devices whereby an object from a virtually everyday scene has been substituted by another item that is not apparently congruent or does not belong to the general schema (Lagerwerf and Meijers, 2008). This type of metaphoric representation may take place in relation to both a synthesized and juxtaposition metaphoric devices. For instance, a juxtaposed image of this class may depict a bunch of many objects from the same class with only one object being replaced by another which does not obviously belong. By contrast, a synthesized replacement metaphoric device is utilized when the incongruent item manifests itself alone as a fill in for what should be added in there in real life (Gkiouzepas and Hogg, 2011).

The last but not least, the artificial symbiosis type of visual metaphors is intrinsically artificial. This implies that the two objects are combined in an unrealistic manner (e.g. a simple black backdrop) without paying heed to anything meaningful credentials, such as size, context, or positioning. This type of visual metaphors is called an artificial symbiosis scenario particularly because of its unrealistic artificial essence. For instance, the image in question may represent a hybrid of the two items that have been substantially altered or edited through the utilization of graphic technologies, such as Photoshop (Gkiouzepas and Hogg, 2011).

Apart from the above, Forceville (2006 in conceptual metaphors) attempts to discern between various groups of visual metaphors based upon Black's correlation theory. In this connection, Forceville (2006) define the following types of visual metaphors: a) visual metaphor with one component; b) visual metaphor with two

component; and c) visual-pictorial metaphors. A more detailed discussion of the types mentioned above of metaphors is offered in Chapter Three: Case Studies. However, it needs to be mentioned that in the structural complexity lies in the core of Forceville's classification of conceptual metaphors. In other words, Forceville (2006) discerns between various types of conceptual metaphors based upon the elements imbued each metaphor.

## 2.2 Conceptual Metaphors and their pragmatic effect in advertisement

According to Suvillian and Rees (2008), it is possible to attain more effectiveness with images than using words. As it has been ascertained in previous studies, the process of advertising is different from the phenomenon of advertisement as such. Advertising is an actual process whereas advertisement is the complete message or the product that is being delivered to the customers. Here, there is no exaggeration to say that visual metaphors are closely connected to the process of advertising, because, the overarching objective of advertising is to transfer a particular message to another individual.

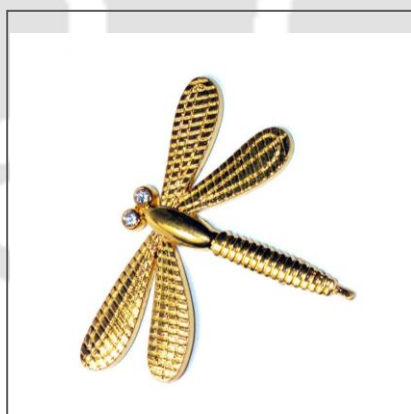


Figure 2.5: Visual Metaphor in ad to convey meaning of beauty

Hence, it follows that metaphor is often considered more efficient as compared to words in terms of conveying a specific message to a customer. The (figure 2.5) metaphor conveys message to the customer through the impression of

beauty: In like manner, Yasemin Yalcinkaya (2012) writes that a single visual metaphor may be considered more worthy than a hundred words of advertising text, because a visual metaphor tends to attract the interest and curiosity of the reader with regard to the product in question (Yalcinkaya, 2012). Specifically speaking, Yalcinkaya (2012) writes that metaphors constitute the best way of describing and expressing the idea in terms of advertising because they create superiority over people (Yalcinkaya, 2012). Not opposed to Yalcinkaya (2012), a broad range of other scholars favors the utilization of metaphors in the framework of advertising. Specifically speaking, DeRosia (2008) argue that subtle nonverbal changes to an advertisement guided by the theoretical perspectives of rhetoric and semiotics have a propensity of inflicting alterations in brand beliefs. In addition to thus, Lutz and Lutz (1977) point out that the nonverbal components in advertisements, such as drawings and pictures have a potential to affect advertising recall.

The next step in the analysis of metaphors as effective means of advertising is offered in the publications by McQuarrie, Mick, Phillips, and other academics. Thus, for instance, McQuarrie and Mick (1999) write that visual metaphors constitute a sort of figure that is incomplete and thus capable of forcing the reader to fill the existent through implications. In other words, metaphors make the consumers take cognitive efforts to fill the gaps created by the metaphors in the course of advertising. Also, Phillips and McQuarrie (2007) maintain that visual metaphors are capable of imposing persuasive effects on consumers by way of touching their diversity and difference feelings. There is no doubt that visual metaphor affects advertising recall (Lutz & Lutz, 1977).

Similar to the aforementioned groups of writers, such as Lutz & Lutz (1977) or Phillips and McQuarrie (2007), Messaris (1997) and Scott (1994) provide that visual metaphors play the significant role in persuasion. In other words, the scholars consider metaphors a persuasive device, because it has a potential to produce more persuasive effects than verbal argumentation. There is no doubt that persuasion should be deemed one of the key positive effects from the use of metaphors in advertising. In this sense, Lakoff and Johnson (2012) explicate that, as soon as visual metaphors are utilized in advertisements, consumers are enabled to attain

positive effects and apprehend profound meanings to unfold the complex elements of an advertisement.

As the previous and ongoing discussions must suggest, there is a large spectrum of conceptual metaphors that play an important role in advertising. The key function played by conceptual metaphors in advertising is persuasion. Persuasion as the pragmatic effect of conceptual metaphors in advertising has been widely discussed and elaborated upon by a variety of academics. Thus, Zhang and Gao (2009) address the problem of conceptual metaphors in Western commercial advertisements. They underline two beer bottles snuggling up together, a piece of soap represented as a packet of cigarettes, or cars illustrated as lovers.

There is no exaggeration to say that, advertisers frequently use conceptual metaphors with the sole pragmatic purpose of attracting viewers' attention through the extraordinary conveyance of information. Not opposed to Zhang and Gao (2009), Kovecses (2002) claims that a great deal of the selling power of an advertisement is dependent upon how well-selected the conceptual metaphor is, or, in other words, how effectively chosen images and words in the advertisement can evoke feelings and predispositions in consumers. It goes without saying that a relevantly chosen metaphor may create miracles in facilitating the promotion of the sale of an object.

In reviewing different academic sources, it is attainable to arrive at the conclusion that conceptual metaphors should be considered one of the most influential stylistic devices expressed both in pictorial and verbal ways. Moreover, it is also possible to define metaphors that operate at various levels at the same time, namely, metaphorical blends. To better grasp the diversity and multi-faceted nature of conceptual metaphors, it is suggested to move forward to Chapter Three of this study, where case studies of different examples of conceptual metaphors are introduced.

### 2.3 Metaphorical Rhetoric

However, before delving deep into case studies of conceptual metaphors and their use in advertising, it is also essential to verify how the problem of metaphorical rhetoric is addressed in academic literature and other secondary sources. Thus, Clair (2000) writes that rhetoric, as the art of using language, has undergone tremendous changes with the proliferation of the printing press. This notwithstanding, the art of rhetoric is still enrooted in the classical words of Roman and Greek thinkers, such as Cicero and Aristotle. In analyzing the advent and evolution of rhetoric, Clair (2000) comes to the conclusion that non-Western paradigms of rhetoric, including the Indian one, gravitate towards the utilization of visual metaphors in place of verbal metaphors. The scholar's conclusion is based predominantly on a series of up-to-date approaches to addressing rhetorical issues and problems (Kennedy, 1997).

### 2.4 Approaches to Advertising Research

A well-elaborated approach to the explanation of rhetoric and its role regarding visual advertising is taken by McQuarrie and Mick (1999 client's work). According to the study, there are four major historical approaches (figure 2.6) that have a potential to reveal diverse effects of rhetoric on the domain of advertising.

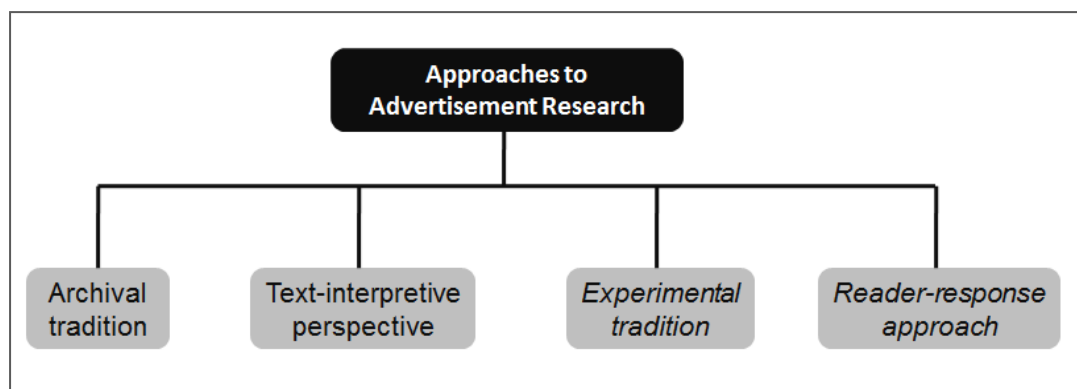


Figure 2.6: Approach to advertisement Research

The archival tradition is considered by the scholars the oldest one. In the framework of this tradition, a particular emphasis is placed on content analysis whereby the rhetoric manifests itself through the frequency with which diverse kinds of visual elements appear. Archival studies also have potential illuminate correlations between the existence of specific elements and particular audience responses (Rossiter, 1981; Holbrook and Lehman, 1980; Finn, 1988). However, the major limitation of archival studies stems from the fact that this tradition is predominantly descriptive and gives an only weak sense of causality.

The experimental tradition constitutes the next historical approach to the function of visual rhetoric in the framework of advertising. Despite its clear function of conveying the meaning through experiment, the experimental tradition systematically alters either the absence or presence of images per se (Eddel and Stailin, 1983). To put it in other words, the experimental rhetoric operates through rigorous causal analysis in conjunction with the theoretical specification. This notwithstanding, the responses of consumers are frequently impoverished and abbreviated, though the theoretical specification is mainly applied (figure2.7) to customer processing instead of the visual component.



Figure 2.7: Visual Metaphor used in social ads

The reader-response approach is the next rhetorical paradigm of visual advertising. This approach is rigorously advocated by Mick and Buhl (1992), as

well as by Mick and Politi (1989). The best manifestation of the reader-response tradition may be illustrated through the in-depth interviews that are carried out with the purpose of showing the complex and rich interplay between components of the advertisement and consumer responses. However, the approach described above is not deprived of weaknesses. The key shortcoming of the reader-response rhetorical tradition stems from the fact that the tradition confines the ability to carry out causal analysis and produce a relatively obscure specification of how certain types of advertisement components can be attached to specific sorts of consumer meanings.

The last but not least, the text-interpretive tradition is not a purely rhetorical paradigm. The aforesaid tradition rests upon rhetorical, semiotic, and literary theories to ensure that a nuanced and systematic analysis of the individual components is provided in the specific context. The tradition at issue treats both verbal and visual elements as naturally capable of transmitting substantial meanings and as similarly worthy of analysis and differentiation. This notwithstanding, the tradition infrequently collects and analyzes advertising responses from customers. This fact brings into light the problem of whether the complex categorization of text components truly maps onto the reactions of customers in an illuminating way. In the framework of this rhetorical tradition, causality is more frequently presumed rather than illustrated.

## **2.5 Analysis of Indian Print Advertisements**

The intensive development of the global media infrastructure and the strong focus on the developing countries make multinationals to understand and develop effective marketing strategies. Among the big Emerging Markets such as India; are capable enough to provide the tremendous opportunities as well as lucrative prospects in the world economic order. Having economic, social and political instability, poor infrastructure and low per capita income, these developing countries often contain huge capacity and vast resources that what can guarantee the realization of untapped market potential. Indian market requires many steps to build an efficient communication process. Firstly, the target audience should be

conducted, and with analysis of same the appropriate message should be determined. Secondly, an in depth uses study with advertisers should encode the message so that it will be easily perceived and clearly understood by target audience of a particular culture. They should pay precise attention to the cultural context because the existence of Indian society can be defined on the basic of diversity in culture. This ethnic multiplicity is presented in the differences between the west, east, north and south of the country. Finally, advertisers should send the message to the target audience, choosing the most available and suitable media channels. Receivers then decode this message and react to it (Verma, 2012). Cultural barriers threaten each stage that may complicate effective transmission. This may result in miscommunication of the intended messages to a particular target audience.

Indian advertising industry is expected to increase spending almost 13% every year. Though a new Government tries to decrease the negative sentiment, advertisers are still a little cautious. However, it can be said that today local businesses are much more confident to experiment and invest in brand building, that is good for the industry. Smartphones` penetration, the emergence of online video and e-Commerce, and high competition in Telecom makes FMCG spend more funds on digital and such traditional media channels such as the Print and TV.

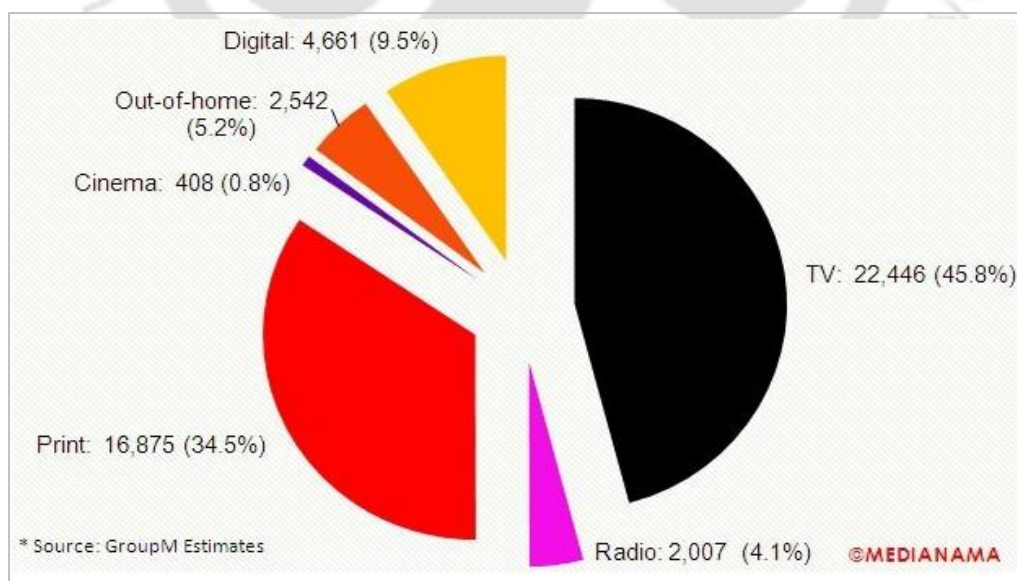


Figure 2.8: Advertising is a different medium in India, Year 2015

Generally Print advertising takes second place after TV advertising (Figure 2.8). Taking into consideration both the pressure on advertising revenues and the decline in print magazines, the print medium increases by 5.2% in the year 2015. This tendency fosters to look more precisely at digital delivery mechanisms (Medianama.com, 2015).

With encoding a message, precise attention should be paid to the translation of colloquial phrases. Differences in color perception can create essential pitfalls. For instance, Indians, on the one hand, associate red with Hindu weddings; but on the other side this color has a negative connotation that is associated with danger. Catholic/Christian Indians wear the white color at weddings, but widows also wear this color in India. Advertisers should also carefully apply a color that is sensitive enough to a particular sex-appeal. This is important because the sex appeals thus expressions vary with culture and region in country a particular.

In comparison to the American ads, the Indian ads have high scores in the following five elements: headlines, subheads, body-copy, imagery and tagline/logo. The imagery and logo scores are the prominent among all, since India has a high illiteracy and rich culture. It means that images and taglines play a greater role because they help customers to identify the brand. From another side, they have replaced body-copy, headlines and subheads for brand awareness and effective communication. In general, Indian ads are more informative than American ads. The study can be explained by the high context of Indian culture in comparison to the low context of the American ones.

In addition to the high information content, Indian advertisers extensively use visual imagery. Indian ads are sparsely sponsored in information and research. Comparing advertising in two countries, price and value are more emphasized in US ads than in Indian ones. Availability is one of the most important issues in Indian advertising. India is high context culture presupposes ads where the message is sent without relating the problem directly. In India, ads strive to apply vague, indirect paying special attention to the people's ability to understand the meaning

from the advertised context. Moreover, advertisers in India use more sensitive and poetic sentences.

It has been noted over the years that Indian advertisements are rich in body-copy, headlines and subhead (figure 1.9). Having various layers, Indian ads offer extensive information content, strongly relying on quality, safety, performance, features ingredients and availability. Portraying Indian women, the ads are highly stereotypical in this thing. Advertisers do not show women in India as sex objects. This country scored very low on illustrating liberal advertising portrayal of women. Instead, Indian advertisements show the single men. It reflects the social norms of Indian society, where male dominates female, being a decision maker in all spheres.

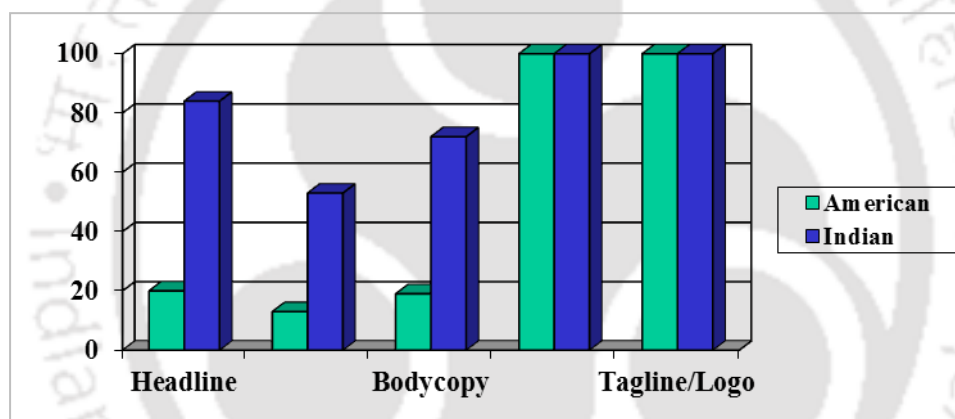


Figure 2.9: Relevance of Elements.2010

A good number of children and cartoons are shown in Indian ads whereas relatively, the elderly are shown in prominence in the American ads. The reason is the demographic state of both nations. India shifts to the prevalence of a younger population. Furthermore, recent studies show that the children in India strongly influence on buying decisions in their families. Moreover, their opinion plays a key role in purchasing of both durable and non-durable goods. “The demographics of India show that 0-14 years comprise 31.2% of India’s population, 15- 25 years old comprise 30.8% of the population.

It is projected that the population of India will remain ‘Young’ till 2060” (Bansal, 2010). This fact directly justifies the commercial application of children

cartoons in advertising industry of India. Advertisers in India more readily use celebrities as compared to advertisers in the US. Such more vibrant colors as green, red and yellow are strongly used in Indian ads. For instance, in American ads darker colors are used more readily such as black, gray and blue. The tendency of Indians to use vibrant colors can be explained by the fact that these colors are very auspicious what reflects Indian traditions and culture. For instance, American ads are more supported by rational arguments, while Indian ads appeal to emotional exhortation and the consumers` insecurity.

After proper encoding of the message, advertisers should select effective media channels that will be able to reach the needed target audience. Therefore, TV advertising can reach a relatively select Indian audience. Equally, a large proportion of the rural population and low level of literacy make print media not too effective. However, well-chosen print media may be more effective in Indian culture. Advertising in India is developing using the legacy of creativity. In 1996, the main ideas of the most successful Indian campaigns were indicated as follows:

- provoke reactions
- image of associations with the unexpected
- surprise and humor
- creativity continues beyond the storyboard
- astonishment works
- advertise the idea, not the product
- make the customer to strive for the impossible

A good number of successful global brands implement perfect global advertising campaigns. But, in order to become a successful market player in India, companies should test their campaigns before they are run. “India is a complex country with regional divisions that are the equal of its better known caste divisions. It is a country where marketing mix and advertising do not translate directly from textbooks” (Bansal, 2010). The advertising experience of India shows that following issues play the most essential role in advertising:

- the tendency to make the ordinary extraordinary

- the tendency to make the unfamiliar familiar.

Thus, advertising has the following crucial tasks in the marketing mix:

- to induce people to take a fresh more versatile look at familiar products and brands in established categories, for example Cadbury's Dairy Milk
- to make new services, ideas and products relevant, for instance Titan product (the watch as an item of style expression).

In India, attitude toward advertising does not always mean sales effectiveness. "Likeability" is not always equated with the concept of humor. Moreover, clarity alone is not sometimes enough to sell a service or product. To create involvement, a mature product category needs more than just the single proposition into the headline. The 1990's were the time when advertisers considered that everything they needed to do was seen. The newness of the medium so captured the audience that people even began to tolerate long commercial breaks.

Today's multi-channel environment provides viewers an opportunity to not attend to not interesting advertisements. To get customer attention, the following ways are often employed:

1. Involving consumers with what advertisers want to say. This means to promote a new superior product idea that meets a strong customer need.
2. Involving consumers with how advertisers say it. This means. Effective communication through the strength of this new idea.
3. Heavy media presence makes an advertising campaign impossible to miss (Douglas and Craig, 2001).

The last way requires an appropriate budget to allow it. Consequently, not every company has funds to follow this way. Even after owning such a budget, companies can double their value via the creation of the involving and memorable advertising. Advertising in the Indian marketing mix plays a critical role. Therefore, advertisers should not neglect it. It means that the advertisement should be relevant to the target audience (Dixit, 2005).

In India, the series of three prints was published (figure 2.10); it was called 'Good Soak, War and Peace.' On these prints, ads were featured three bad guys: Hitler, Darth Vader and the Bad Wolf. They were soaked in the advertised fabric conditioner (Desa, 2014).



Figure 2.10: Visual metaphor used in comfort Ad

The fabric conditioner has three super powers. After these bad guys getting soaked, the conditioner makes them become soft, opening their good half. It can be noted that Hitler turns into Gandhi, Darth Vader converts into Luke Skywalker and the Bad Wolf transforms into Red Riding Hood. Perhaps these print ads do not stimulate an increase in sales, but thinking in this way is a good exercise that provides an opportunity to inspire other creative projects within a given business.

Therefore, it can be said that many factors stimulate the development and growth of advertising industry in India. The rapid expansion of various media options allows companies to reach target audiences and provides to media planners with lucrative advertising opportunities. Most companies benefit from the application of the innovations in media. They try to be pioneers in the absolute attraction of the audience attention. As a result, the past few decades are the period of an incredible impact of advertising on the Indian nation. Advertising touches key media such as the printing press, radio, internet and television. In present times, visual images play a key role in delivering messages to target audience in Indian print advertisement. To induce consumers to buy or use their products, advertisers strive to make positive and unusual claims for products and brands. More

significantly, the message should be intriguing or humorous to attract consumer attention. These messages should ideally be in their memories. This is very important, since competition for audience attention is fierce these days. A good visual metaphor becomes the key way to catch the buyer.

### 2.5.1 Trends in Indian Print Advertising

It is known that in addition to capturing a lifestyle's nuances, advertisements also help people to map and determine their desires. By analyzing advertisements, people's social histories can be traced. Williamson (1978) says that advertisements invite a person to create a new meaning with the help of visuals and texts. Moreover, "advertisements utilize a pre-existing referent system of meaning, because of the product, prior to signification in the advertisement, has no meaning" (Saren, 2007). In this perspective, before the 1990s situation in India was much different. At that time print and radio ads played a key role. The extensive proliferation of satellite channels provided advertisers an opportunity to shift to other mediums. Indian life was filled with television advertising. Later, advertisers began using new media channels such as web.

Today new touch screen innovations present interactive and efficient digital models. However, the transitional phase of the 1990s was the background of basic changes and further development in Indian print advertising. In other words, both modes of communication and profile of print advertising were forced to change the appearance of new media. The early 1990s had the following typical advertising slogan: "Let the ups and downs not affect our skins (existence/ life)" (Ganguly, 2013).

Both the physical reality and the philosophy of life were brilliantly amalgamated. The therapeutic qualities of Boroline were literally underlined in the advertisement. Its benefits and ability to heal minor sports injuries were greatly promoted. Metaphorically, the importance of invulnerability to the ups and downs of life was expressed. This advertisement brought Boroline huge popularity. Especially in West Bengal it strongly increased sales. However, in addition to the

popularization of a product, this advertisement presents transcendentalism that consists of an intriguing play of the sign and the text linkage between signifier and signified. The end of the 90s was significant by the appearance of technological advances. The advent of computer captured Indian advertisement. In the advertisement a robot shakes Chanakya`s hand. It impersonates wisdom and source of all knowledge. While computers were not so extensively used, for establishing brand efficiency the advertisers employed a ‘pre-existing referent system of meaning’ (Saren, 2007).



Figure.2.11: Visual metaphor used in Aptak computer Ad

Though the layout (figure 2.11) provides a detailed clear configuration of the computer, the main focus is made on the Chanakya`s wisdom and his absolute knowledge. Moreover, his knowledge is available only through modern advanced technology, via the advertised Aptek Computers. The myth of Indian history serves as a background for this advertisement. Supreme vision of Chanakya with his decision-making ability creates the context of the message.

In 1989, advertisement of the Apple Computer Education was published in The Times of India. It reflects the growing popularity and spread of computer literacy during the Indian pre-liberalization era. The necessity of computer education is stressed in the computer advertisement. The Apple`s iconic symbol of

'half eaten apple' is illustrated on the picture (figure 2.12). The white text "Love at first byte" on a black background immediately attracts the viewer attention. The word 'byte' is used in opposition to 'bite' or 'sight.' The interactive computer education is subtly combined with the following romantic slogan: "Come, fall in love with computers." This fact can be clearly noticed from this advertisement.

The combination of the popular romance and current professional needs helped to promote the product and strengthen the brand amongst the new Indian generation. The image of the apple is unconsciously associated with the paradisiacal love of Adam and Eve. The half-eaten apple also has some sexual connotation. Additionally, this fruit is a fruit of knowledge.



Figure 2.12: Visual metaphor used in Apple computer ad

Today, the layouts of the ads are simpler and more effective. For example, since the following advertisement presents the text and illustration without the direct relationship with the advertised product, this layout is a symptom of a different order. The photograph of Nelson Mandela, who is a black man, may help the advertiser in establishing the issue of whiteness as nominated by the mentioned product in its other ads.

The photograph of Mandela is the embodiment of liberty. He is known for his clean image, what stimulates people to think that Tide destroys all darkness and

dirt making clothes and things as clean as Nelson Mandela (figure 1.9). Liberty-loving people accept and admire an honest image of Mandela all over the world. Furthermore, the text Satyameva Jayate is the Indian national motto. Its presence on the advertisement adds it as specific Indian context. Additionally, the phrase Satyameva Jayate backs the credibility to this brand, followed by the advertising phrase “Still trusted by billions.” The point is that billions trust the Tide product just as Mandela

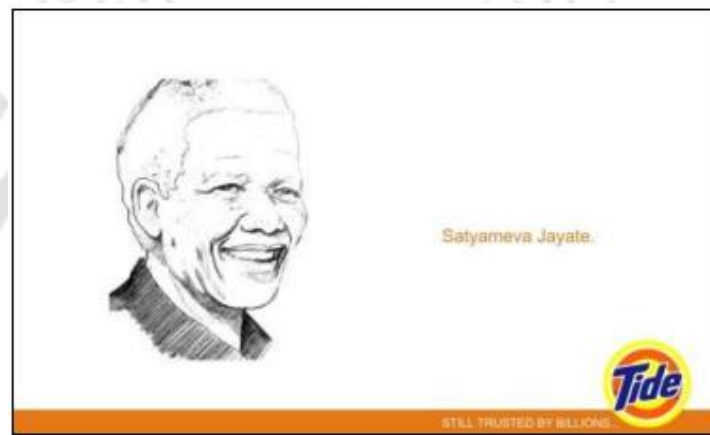


Figure 2.13: Tide ad

for the elimination of the 'darkness.' It should be noted that there is not unnecessary propaganda on the layout. The advertisement is indicative and meaningful. The bright white background is aimed to justify the fact of whiteness is the example of a well-conceptualized election campaign (Figure 2.14).



Figure 2.14: Indian election campaign



Figure 2.15: Celebrity used in ad

Indians tend to pay more attention to ads with a celebrity on it. For example, Kurkure product is advertised by popular Indian actress Juhi Chawla. She has an amazing comic timing and talented acting, so she is an excellent brand ambassador for kurkure. These ads are witty and interesting. When analyzing the ads of kurkure you will noticed that the image of a happy family is in the center of the message. In India, this brand can be associated with parties where people can enjoy a spicy light snack. In this way, Kurkure tried to catch traditional audience via successful management and thoughtful depiction of this family idea in the ad.

Another good example is a popular Indian actress Preity Zinta. She always honestly expresses her outspoken opinions in public. Her straightforwardness is often underlined in the Indian media. Any social injustice will be condemned with her hand. Therefore, people trust her very much. Therefore, Preity Zinta is an excellent brand ambassador (figure 2.15 & 2.16). She is a face of Vatika brand, being the refreshing and cool model in the Vatika advertisement.



Figure 2.16: Brand ambassador used in ad

Since the last few decades, the advertising industry has acquired transnational and multicultural features. The West is increasingly importing its cultural values into Asia. Striving to expand markets, Western multinational

corporations actively entered different Asian countries. Besides such food brands as Kentucky Fried Chicken and McDonald's, India was targeted by Western culture through television, fashion, music, lifestyle and movies. "The 1970s were the roller-coaster years; this decade observed the high of the 1971 war victory over Pakistan followed by the law of Emergency rule and later the euphoria of the formation of the first non-Congress government in India" (Ganguly, 2013).

Moreover, during this period newly graduated MBAs joined the ranks of the advertising industry, changing the mode and style of Indian advertisements. During the same time, the launch of the Liril girl could be observed; Karen Lunel advertised Liril beauty soap. This advertisement can be considered as a critical stage in the Indian advertising history. The 1970s were the decade of the blockbuster *Sholay*. This film redefined the movie industry in Bombay, this subsequently resulted in the 'bollywoodisation' of the Indian advertisement industry.

There were several unforgettable advertisements during that time; they identified the desires of a generation and changed its lifestyle. For example, the 'Only Vimal' saree campaign, 'I love you Rasna' and 'whenever you see color, think of us' of Jenson and Nicholson. That decade also saw a poster of the Indian actor Rekha, who advertised the soft drink Gold Spot. "It was also the decade when a brand named Nirma with the famous jingle "washing powder Nirma," shook Hindustan Lever's product Surf. Other immortal lines that emerged included: Taste the thunder for Thumbs Up and the Coke-Pepsi lines: Thanda Matlab Coca Cola and Yeh Dil Maange More!" (Ganguly, 2013). The period of the 1980s stimulated the development of the age of aspiration.

The spread of television, the sports event of Asiad and World Cup victory of India transformed and promoted significant changes in the advertisement landscape. That age gave birth to several new brands such as Maruti, Videocon, Ind-Suzuki, Titan and Hero Honda. At the end of the 1980s, Pepsi entered the Indian market. 1990s were the period of the liberalization. In India was launched the first credit card of Andhra Bank. The floodgates to international brands were opened; new

malls, products, dreams and ideas strongly influenced the Indian consumer. India began to be filled with global advertising networks. Moreover, Indian advertising began to develop worldwide.

### 2.5.2 The Amul Advertisements

A vivid example of Indian advertisement is ads for the Amul brand. It is butter, including also other milk products. These ads convey a key message which is in sync with current events and promote the goodness and quality of Amul products. Most of the underlying messages are highly relevant and interconnected; they allow consumers to catch the advertising idea easily. This approach makes the Amul brand very popular and highly effective.

Such modern day news-makers as former Prime Minister Dr. Manmohan Singh, the social activist Anna Hazare, US President Barack Obama, actor Shahrukh Khan, footballer Diego Armando Maradona and cricket maestro Sachin Tendulkar were shown in the advertisements. The ads of Amul brand are considered to be one of the best advertising concepts in India. The reason is their humor, puns and the ability to pick up current affairs. The wit to current happenings strongly promotes the Amul product. The following advertisement (figure 2.17) can clearly show it.

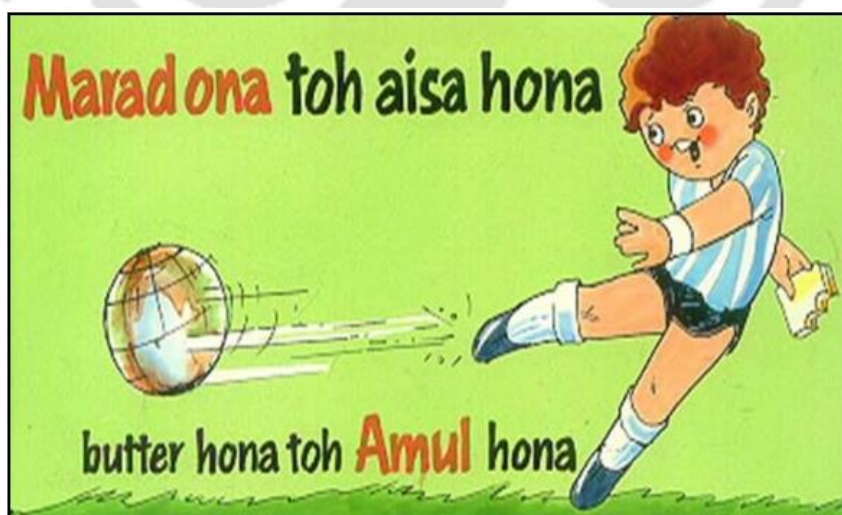


Figure 2.17: Amul ad

The wording of this ad can be read on one level as: “Marad [h]ona toh aisa hona”, what in English means “If you would be a man, be like this”. There is the space between words ‘Marad’ and ‘ona,’ what verbally sounds like the word Maradona. It is very interesting and involving. It is known that Maradona is a football legend, the best player of all time. Consequently, the above ad promotes Amul product as the best one in the world with the slogan: “Butter hona toh Amul hona”, what in English means “If it is butter, it should be like Amul”. Amul butter was advertised while Maradona was in India in 2008. In addition to demonstrating the footballer’s excellence, ‘Marad’ in Hindi implies a broader sense of masculinity. It means that it refers to Amul’s dominance over the market, comparing with the dominance of men in a patriarchal society.



Figure 2.18: Amul Ad

On the (figure 2.18) advertisement a pun of the words 'bread' and 'bred' announces that Amul is a native of India. From this advertisement, it can be noticed that Amul is completely an Indian company, what alludes to the idea of nationalism and 'swadeshi.' Also, the words 'foren' and 'foreign' present bi-lingual pun, because in Hindi 'foren' means quickly. Therefore, this ad strives to promote the butter as a quick and irresistible product. Both the text and the illustration are aimed at establishing Amul butter’s supremacy over foreign competitors.



Figure 2.19: Amul ad in India

The ad (figure 2.19) presents a pun on two following words: “Canned and Khanned.” Three Bollywood Khans aggressively promoted canned cola drinks. Salman Khan, Aamir Khan and Shah Rukh Khan were brand ambassadors, making the product very popular. It can be compared with Amul milk brand. “The popularity of Amul is backed up by the catch-line “Popular Khana” and, thus, the point of the advertisement is that Amul requires no brand ambassador like as Pepsi, Coca- Cola or Thumbs up clearly do” (Ganguly, 2013). Finally, advertisers use a pun on the Indian word ‘Khan’ that turns into ‘Khana,’ what in Hindi means food.

Amul advertisements exploit the humorous advertising mode of products and contemporary public memory. The product catch-lines are frequently changed that is also a noticeable feature. The reason being their reaction to societal changes and their leading role in the contemporaneity of a traditional brand. It was noted that the late 1900s were the time when advertisers were likely to use female presence. It was done to provoke and strengthen unconscious and subliminal desires. Moreover, to sell the product not related to the product women images are used in some advertisements. So, the initial period was a time of informing advertising. For example, the early newspapers provided such information as details of ships` arrivals, births, deaths and the sale of household stuff.

In the nineteenth century, different special services, new products and discounts took their places in the ad. Thereby, advertising started developing. The

intense growth of commerce strongly increased it. The advertising departments of such newspapers as *The Statesman* and *The Times of India* prepared advertising layouts. Indian pre-independence period is characterized by advertisements about shops, clothes, entertainment, four-wheelers, traveling, liquor, hotels and tea for Britishers in India. The post-independence era focused on advertising consumer goods, ignoring luxury goods. Indians strived to buy products that saved their time and labor.

The policy of liberalization gave impetus to the prosperity of the business culture all around, what resulted in enhancement of creative standards of advertising agencies, stimulating advancements in their functioning. Intensive promotion of foreign products and rise in advertising expenditure actively have influenced the Indian culture. For instance, it can want for soft drinks that have no nutritional value. The Certain parts of advertisements were created via strategies that were aimed at the alteration of established cultural values. It results in long-lasting changes in the roles of children, men and women in society. Moreover, in today's India, the identity of role functions within the family and home is also changing. Therefore, advertising is still significantly modifying Indian concepts of personal cleanliness, beauty and worth. Thus, advertising is an autotelic artistic medium that implements short stories and interesting ideas to make sense of different order (Ganguly, 2013).

It can be concluded that in Asia Pacific region India is becoming a center of a global advertising creativity. The spread of satellite TV has resulted in the intensive advertising development. During the last few decades, the total spending on advertising has enormously increased. Last year accounted for US 1.1 billion. Moreover, multinational corporations also have used local agencies, trying to catch their ability to understand and adjust homegrown customs, cultural characteristics and trends. For example, Hindi and English were mixed, forming Hinglish that is broadly used in the advertising lingo. Big amount of international companies prepare their ads in English, what allows them to be understood in such a diverse country like India that has so many languages and different dialects.

## 2.6 Summary: Key Issues Emerging from Literature Review

In present time, visual images play a key role in delivering messages to target audience in Indian print advertisement. Exploration of all ads in this research was aimed at studying the environment and cultural characteristics portrayed in print advertisements. Historical backgrounds, features of social and commercial advertisements were analyzed (figure 1.9). Indian print advertisements tend to promote a global corporate culture and creative business vision. The idea of man, who lives in harmony with new and old traditions in his or her environment, is also actively promoted. These trends are necessary for foreign consumers of Western culture. Through common business standards, assets of Indian companies will be easily recognized as well as international corporations will realize and respect the cultural values of India. Commonly, although the Indians are quite religious, advertisements demonstrate a trend towards independency and man dominating nature.

Today`s India is focused on advertising consumer goods, ignoring luxury goods. Indians strive to buy products that save their time and labor. It is interesting that ad content tends to portray progressive ideas, supporting innovations. However, the commodification of women in social norms continues unabated. To sell any product, the advertisers strongly exploit women`s images. But, the stereotypical women`s portrayal is still the point of the criticism in Indian ads. Nevertheless, in some Indian ads women are portrayed as intelligent, independent and assertive personalities. Consequently, today`s image of an Indian woman is changing beyond male toleration, creating a challenge for the advertising industry. In the perception of Indian, the woman is considered to be the consumer queen and nobody can hurt or dishonor her image.

The environment in print ads has changed too. “Instead of simply using text, product attributes, or logos, current expenditures of the environment in print advertisements allow a great range of visual representation to draw upon all three forms of persuasion and to provide a means for creating different structures and meanings to a product and its image” (Narayana, 2007). Today, Indian newspapers are more innovative. The newspaper is positioned as entertainment; its concept

involves brand positioning, where on the package is a motto of news. Modern Indian advertisers strive to develop the consumers brand consciously hens developed world follows the brand-centric concept that is on the way to Indian advertising.

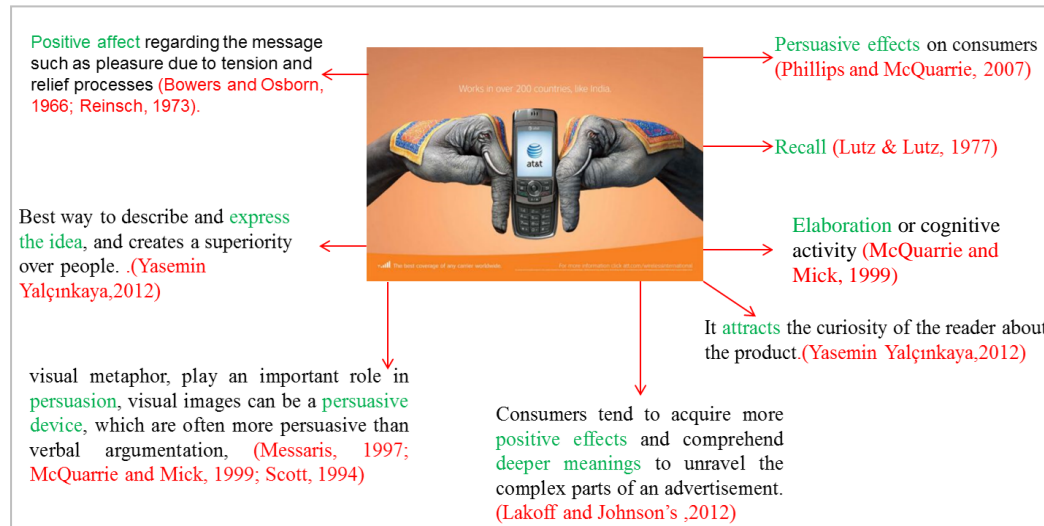


Figure 2.20: visual metaphors & rhetoric in advertisement play important role

In contrast to the West, branding is a key problem in India because an average Indian consumer is still not sufficiently mature and conscious to demand high quality branded products. To survive on the market, branding is determining the inevitable factor for quality products that in turn makes customers quality-conscious.

India has the following characteristics of value system: collectivist identity, conflict avoidance, gender inequalities and patriarchal society. Indians are hospitable and trusting people. They are indirect in their speech and religious. They are easily offended by the refusal. Indians use Hindi and English languages. A good number of international companies prepare their ads in English. This allows them to be successfully understood in a so diverse country like India. In order to be successful in communication do not point fingers, hug or kiss, whistle or wink, do not stand with the hands on your hips. The feet must not touch another person. Long eye contacts are rude gesture. Indians practice non-verbal Communication, so avoid touching. Any message should be friendly and open

without direct disagreements. Additionally, in Indian culture men always wear a shirt that needs to reach the neck. Moreover, wearing shorts of neutral colors is considered as not acceptable. Indian women should always wear long skirts or pant suits. All these cultural features must be taken into account in delivering the message to the Indian buyer.

Therefore, it can be concluded that the imagery and logo scores are the highest because in India have a large scale of illiteracy and the high context culture. This means that images and taglines play greater role because they help customers to identify the brand. Indian ads are more informative than American ads. In addition to high information content, Indian advertisers extensively use imagery. Price and value are less emphasized in Indian ads. Availability is one of the most important issues in Indian advertising. Indian high context culture presupposes ads where the message is sent without relating the problem directly. In India, ads strive to apply vague, indirect and non-confrontational language, paying special attention to the people's ability to understand the meaning from the advertised context. Moreover, advertisers in India use more sensitive and poetic sentences. Indian ads offer extensive information content, strongly relying on quality, safety, performance, features ingredients and availability.

A great number of children and cartoons are shown in Indian ads. Indians tend to pay more attention to ad with a celebrity on it. Moreover, they are more likely to trust a popular person or created brand image like Amul. More vibrant colors such as green, red and yellow are strongly used in Indian ads. The tendency of Indians to use vibrant colors can be explained by the fact that these colors are very auspicious what reflects Indian traditions and culture. Appealing to emotional exhortation and the consumers' insecurity, Indian ads are full of humor, puns and the ability to pick up current affairs. Moreover, in today's India the identity of role-functions within family and home is also changing. Therefore, advertising is still significantly modifying Indian concepts of personal cleanliness, beauty and worth.

### 2.3 Research Gap

Today, visual metaphors serve as a tool to transfer marketing messages. They present the meaning due to cultural experience. Therefore, visual metaphors change depending on the culture. Visual metaphor in the global advertising industry has been discovered, but Indian advertisement context needs to be studied more precisely. Visual metaphors change depending on the culture because they are not randomly chosen and reproduce the meaning due to social and cultural experience in the physical world that we live. (Lakoff and Johnson, 2010). The effectiveness of visual metaphors and rhetoric in Indian newspaper advertisement should be deeply examined.

The topic of advertisements effect is intensively discussed between Indian graphic designers and associated entities. It has been stated that visual metaphorical rhetoric allows improving marketing efforts. However, communication methods and tools that are used in current Indian print advertising are still not enough analyzed and developed. The research gap of this study is an absence of clear definition of the role of visual metaphor and rhetoric and understanding of the most appropriate visual advertising communication tools in Indian print advertising. Filling this gap is very important because advertisers should know the ways of effective achievement of their advertising and marketing goals, successfully developing their ad campaigns. And, consumers need to successfully interpret these advertisements to make a highly informed decision about the purchase.

# CHAPTER 3: CASE STUDY

## Chapter Overview

Chapter Three provides reviews of literature in the areas of visual metaphor and rhetoric in advertisement design; for effective brand recognition and attraction grabbing; the association of creativity, innovation, visual metaphors and rhetoric; of graphical practice. Figure 3.1 shows how Chapter Two fits into the structure of this thesis. Quantitative and qualitative research design are explored here and this basically aimed at providing literature and evidence-based discussion of conceptual metaphors and visual rhetoric in Indian newspaper advertising, especially in terms of brand recognition. In this respect, multiple case studies was suggested as the most appropriate technique to be used in the current study since it is the most suitable method for directing empirical investigation of the interplay between visual metaphors and brand recognition. This technique was justified in the framework of this study in different perspective. The last section of this chapter majorly focused on data synthesis literature in respect to the current study. It was noted to be critical since synthesizing the findings of case study is important following the analysis of various cases of advertising by means of conceptual metaphors and visual rhetoric.

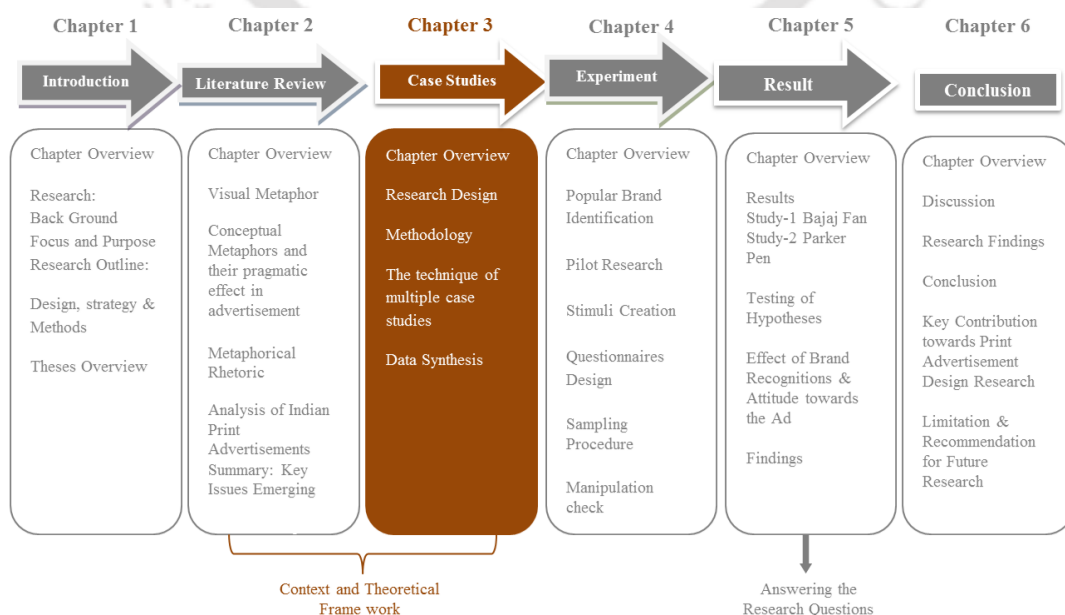


Figure 3.1: Highlight chapter 3 in thesis structure

### 3.1 Research Design

The research design serves as a canvas that allows to plan the whole research and gather the most relevant and up to date data for further effective analysis and synthesis of the collected raw data to perform the final analysis, make scientific assumptions, generalizations, and conclusions. This research will apply a qualitative method in research design and the data will be collected using an experiment. A research design must always comply with the goals of the investigation as the research design is a procedural concept that allows conducting a particular study to provide accurate and comprehensive results, solutions, and answers to a series of the research questions. All these findings are used to develop an algorithm that would resolve a research problem and define the path for further studies.

The study design typically uses qualitative and quantitative methods or both. Quantitative research design serves to do a statistical representation of a particular group of people, objects, or concepts. It is usually pre-planned, everything is prepared in details, and such method doesn't presuppose any changes in research instruments or research procedures. In contrast, qualitative research method applies flexible skills and knowledge, which can be later changes during the study by developing a plan of specific methodological procedures. In classical research design, qualitative and quantitative research methods are often used in combination to provide the full picture about a studied subject or object.

Quantitative analysis is precise and scrupulous, while qualitative research is more general and abstract in the context of initial planning. The difference between the two methods is that qualitative approach is focused on the scope of the investigation and complies with the research steps. This occurs mainly because the characteristics or qualitative research are dependent on the initial outcomes of the primary research. Therefore, the preliminary results influence the specificity of following data collection methods in qualitative research. Thus, the main objective of this study is to provide an evidence-based scientific discussion and literature review of conceptual metaphors and visual rhetoric in Indian newspaper advertising, especially regarding brand recognition and attitude towards brand.

This particular study applies mostly experimental approach and qualitative research design because it optimizes the strengths of each strategy and minimizes their potential weaknesses. The function of this research design is to provide evidence-based facts that would allow answering the research question in the most unbiased and objective way as possible.

This research design method was selected to allow the researcher find reliable answers to the research question. This study applied the experimental, methodological approach because the data analyzed and generated during this research mainly described the Indian newspaper advertisements. This methodology enables to fulfill the major goals of the research by describing and discussing the studied issue in details. The researcher uses both qualitative and quantitative research methods to generate a cohesive description of the research. The qualitative data collection method utilized such methods as case studies as the primary tool for the achievement of deep comprehension of the issue, which serves the bases for the scientific discussion.

Qualitative research is also useful for this study as it provides a broad understanding of the phenomenon under research by examining the reasons and underlying conditions behind it as opposed to quantitative research with its numerical data. This research aimed at obtaining an in-depth understanding of the use of conceptual metaphors in Indian print advertisements. The greatest advantage of the qualitative research method in this respect is that it provides a comprehensive understanding of the studied phenomenon and enables the researcher to explain why and how this phenomenon functions within the particular context.

Nevertheless, doing research about any subject or object is at risk of facing a bias and having a validity concern. This issue can be fixed with the help of qualitative research, which addresses the questions under concern by developing a holistic understanding of the concept under research. A quantitative method does not provide such deep understanding of the nature of conceptual metaphors in Indian print advertisements. Conversely, quantitative research method is based on the numerical data expressed using statistics, ratios, variables, equations, percentages, etc. It presupposes a systematic empirical research that is intended to

present a social phenomenon using statistical, mathematical, computational and other numerical methods with the ultimate goal to understand how a particular combination of variables influence one another.

Quantitative research present raw data in a generalized, unbiased, and accurate fashion, while qualitative research aims to answer the questions “why” and “how.” The major strong point of qualitative research is that it involves the detailed description of social structures and processes and provides a comprehensive comparison between the variables. The weak points of qualitative research method are that it is not detailed, very simplistic, and not substantial, so it cannot ensure the provision of the full picture about the phenomenon, which is compensated by the quantitative study.

Application of qualitative research presupposes an implementation strategy that consists of four phases. The first step serves a literature review and qualitative case study that used various advertisements and used conceptual metaphors and were present in the Indian market. Such case studies ensure an accurate and in-depth insight into the phenomenon and are applied to find out what is likely to happen provided a particular circumstance are valid and occur to this phenomenon. The case studies were examined with the help of qualitative instruments and determined the relationship between visual metaphors, rhetoric, brand recognition and attitude toward brand.

### **3.2 Methodology**

It is important to understand the system of data collection to be applied as well as the empirical formula noted for this study. The research design will be identified so that the researcher can outline the techniques to be addressed during the entire period. This allows one to understand the conceptual framework of the study

### 3.3 The technique of multiple case studies

A case study is the first primary research method utilized in the framework of this study. To that end, it was decided to utilize multiple case studies. Multiple case studies were justified in the framework of this study because it was found the most suitable method for directing the empirical investigation of the interplay between visual metaphors and brand recognition. Here, it needs to be asserted that the method of multiple case studies was performed via a series of sequential logical steps and procedures. The first and foremost step taken in the framework of the survey was the actual definition and description of the cases at issue. The second procedural step was manifested as the actual search and retrieval of data from the pertinent sources, such as advertisements and publications dedicated to advertisements.

The third procedural step of the multiple case studies was implemented as the effective investigation of the collected information to verify the salient features and characteristics of the cases at issue. The fourth procedural step was to fix the observed data and derived feelings using field notes (notebook). The fifth procedural step was to record the data, inferences, and research findings by way of using electronic devices. The sixth procedural step of the case study was to compare and contrast the cases at issue. The last but not least, the seventh procedural step of multiple case studies was to produce relevant inferences and conclusions, particularly by utilizing synthesis and generalization.

As far as the first procedural step of the multiple case studies is concerned, it was decided that the case at issue will be diverse, English, but noticeable in the Indian market of newspaper advertising. Speaking about the second step of the multiple case studies, the search for sources, it was decided that the retrieval of data pertinent to the case at issue should be made through online search engines, such as Yahoo! Google Search, as well as using academic websites and libraries, such as Google Books and Google Scholar.

The process of sampling was purposive as opposed to random. In other words, it was decided to focus on the data and evidence that directly concerned the interplay between visual metaphors and brand recognition in the market of Indian

newspaper advertising. After the data had been collected, it was structured and analyzed. The analysis of the data started with a broad focus on everything related to the use of visual metaphors and other rhetorical devices in Indian print advertisements. After that, the multiple case studies were carried out as progressive focusing only on those elements of the visual metaphors that helped establish brand recognition. That is, the focus gradually narrowed to the salient features of the two cases at issue.

### **3.3.1 Conceptual metaphor Money is a product**

This case study revolves around a conceptual metaphor that “money is a product.” The key idea underlying the metaphor may be expressed in the statement that money involves all of the people, as well as all activities in which people are usually engaged, such as the spending of money, the earning of money, insufficient funds, etc. As far as the conceptual metaphor at issue is concerned, it needs to be highlighted that, in our days, banks and financial institutions, tend to perceive their customers as consumers purchasing real merchandise.

This vision has been developed to the degree that it can be uncovered in a variety of real-life situations, such as the written correspondence from the bank or in the face-to-face interaction between banks and customers. For instance, the Platinum Account Pack from the Lloyds/TSB exemplifies the notion “money is a product.” In this example, the Lloyds/TSB has recourse to metaphorical expressions that are reinforced by images and symbols (figure 3.2). In advertising their financial services and products, the bank aims at ascribing physical traits and qualities to the offer by inserting the images of keys, cars, houses, and other physical things that can be acquired as a result of utilizing the banking services and products.



Figure 3.2: Lloyds Bank ad

Another popular metaphor used to convey the idea “money is a product is an image of “fire.” The metaphor of “fire,” or, alternatively, “heat,” is used to illustrate intensity. That is, by using the metaphor of “fire,” bank aims at evoking specific emotions, such as “love” or “anger.” In the world of finances and monetary operations, it is incumbent on governments to make decisions, whereas big business entities are entitled to create circumstances that influence on every individual. In that vein, the metaphorical use of fire/heat in financial advertisements serves as a signification of some intense situation or condition that affects financial markets and people who are consumers of financial services.

On the other hand, the conceptual metaphor of fire is frequently used by banks and financial institutions in their advertisements to attract the attention of consumers and avert their attention from competitors. The efficiency of fire as a conceptual metaphor is dictated by the fact that a human mind first focuses on that visual image that signifies danger or risk. It goes without saying that the image of fire symbolizes danger and risk. That is why a consumer is more likely to observe an advertisement that contains an image of the fire on it before shifting his attention to something else.

### 3.3.2 The advertisement of Bata

This case study pertains to the advertisement of “Bata,” in which a dark female appears to hold a pair of footwear of different colors (figure 3.2). In

analyzing the advertisement in detail, it is necessary to highlight that the observer of the ad, the potential consumer, perceives the product as it is, whereas the features attributed to the subject seem to be lacking. The qualities of the product can be apprehended only through the observation of the environment which surrounds the object of the advertisement.



Figure 3.2: Bata Ad

Specifically speaking, the image of a dark woman is not selected by accident. The key idea underlying the use of the picture is derived from the social activities of the advertiser. As a matter of fact, the face in the image constitutes the most important beauty component of a woman. The hint also reinforces the idea of the ad to the earrings. The earrings are represented by the shoes in the ad. Through the visual metaphor at issue, the advertiser desires to express the idea that “shoes should be viewed as your accessories.” However, it is also possible to ascribe another interpretation of the image, that “shoes equal your ears.” In the ultimate analysis, the advertisement of “Bata” shoes is directed at persuading a safe and self-confident woman as a consumer of the brand.

### 3.3.3 Land Rover Freelander advertisement

In this case, Land Rover Freelander is represented as a dragon-fly. By comparing a car to a dragon-fly, the advertiser utilizes a visual metaphor. The metaphor in question has two components. The first and second elements of the advertisements are specific objects regarding the visual comparison (figure 3.4). The first subject is the car as the product itself. It is represented through the original expression of its salient features through the second subject. The aforesaid way of representation helps the observer to take a look at the ordinary thing reality of the product from a different perspective. In a nutshell, the advertisement rests upon the actualization of the conceptual metaphor that “the car is a dragonfly”.



Figure 3.4: Land Rover Freelander ad

Also, it is unwise to underestimate the model of the car – Freelander. The name of the model implies that it should create associations with freedom and traveling across different lands. In this connection, the term “dragon-fly” successfully reflects the meaning of the word “freelander” by stressing upon such qualities as freedom, maneuverability, speed, power, and flexibility.

### 3.3.4 Advertisement of IRIS

The advertisement of “IRIS” may be categorized as an example of visual-pictorial metaphors. The advertisement at issue is provided by the seller of the bathroom equipment. The visual metaphor is shown through the circles on the white background of the poster, resembling human eyes. The fact is that it is fairly difficult to grasp the meaning of the metaphor without having recourse to the text that reinforces the representation. The visual elements of the advertisement are not sufficient for the apprehension of contextual information.

The circles on the white background of the poster are very similar to human eyes, while the text in the advertisement plays a twofold function: on the one hand, it serves as a visual element by implicating the smile, and, on the other hand, it assists the process of decoding the conceptual metaphor of “Bellavista” equipment is the face of your bathroom”. The face is very human and, therefore, bathroom symbolizes its host. In this connection, it needs to be asserted that the depiction of the face in “Bellavista” advertisement is a pure manifestation of visual rhetoric (McQuarrie and Mick, 1999, pp. 37-54) study of rhetoric

To be more precise, the case in question clearly shows how rhetorical devices help the advertiser fulfill the objective of persuasion. As a matter of fact, the study of persuasion is one of the key issues that are studied in the domain of rhetoric. According to Scott (1959), rhetoric should be apprehended as the study of practical reasoning instead of theoretical meditations.

The case at issue is a clear example of how the conceptual metaphor of “Bellavista” equipment may be applicable practically instead of being theorized as a rhetorical concept. Analyzing the case in question from the perspective taken by Toulmin (1958), as well as Perelman and Olbrechts-Tyteca (1969), it is possible to come to the conclusion that the new rhetorical paradigm is utilized by many practitioners, including advertisers, for the purpose of discovering, comprehending, igniting, or conveying knowledge. The case of “Bellavista” suggests that, in our days, metaphors are no longer considered statements that rest upon some analogy where two items or issues are compared to one another. Presently, the use of rhetoric makes it possible to apply knowledge and experience from a brand-new

perspective. In the framework of rhetorical knowledge, the visual metaphor is actualized as a manifestation of an organized visual space that, on the other hand, operate as a knowledge sharing and accumulating device.

From the perspective of this case, the use of metaphors can help both contrast and harmonize various elements in the visual structure of an advertisement. The function of contrast can be achieved, for instance, when instability in visual space is highlighted. Also, visual metaphors facilitate the function of contrast through asymmetry of forms, irregularity, fragmentation, variation, opacity, complexity, episodicity, etc. On the other hand, visual metaphors help promote the rhetorical function of harmony through the utilization of symmetrical forms, unity, balance in visual space, consistency, regularity, simplicity, transparency, repetition, etc. In a nutshell, visual metaphors appear to be very functional and appealing tools of persuasion if applied from the rhetorical perspectives of harmony or contrast.

### **3.4 Data Synthesis**

After various cases of advertising using conceptual metaphors and visual rhetoric have been analysis, it is the right time to synthesize the findings of the case study. As the foregoing discussion must suggest, there are a large number of rhetorical devices utilized in English advertisements in India. However, conceptual or visual metaphor constitutes the device of the biggest interest. A twofold objective drives the use of metaphors in advertising. First, the advertiser aims at persuading the potential customer. Second, the advertiser wishes to evoke some emotion out of an audience and make the image memorable.

The analyzed studies have revealed that metaphor in advertising not only ensures that the abstract or unknown concrete issues are explained, but also provides the observer with the scope of imagination. In a nutshell, the utilization of metaphors in advertising constitutes a common way for advertisers to communicate a message about their products to the customers. As a matter of fact, advertisers are inclined to use metaphors frequently visually with pictures to make the conveyance of their messages more efficient. The conducted case studies unveil that advertisers are inclined to be predisposed to be very precise with any statements they provide

to make sure that their message is not misinterpreted. Based upon the performed case studies, it is possible to deduce that the presence of metaphors in advertising reveals advertisers' propensity to move creatively around the truth. It is obvious that most of the advertisers who have recourse to conceptual metaphors focus on evoking emotion out of an audience to make the message memorable, which, in the ultimate analysis results in an efficient advertising campaign. After all salient features of the cases at issue have been analyzed, it was attainable to finalize the conducted study by drafting the present report of interpreted results (Cohen, et al., 2007, p. 262).

In discussing the next stages of the multiple case studies, it is essential to highlight the stage of data fixation using field notes. In this connection, it needs to be pointed out that the primary data, such as observations, images, primary discussions of the images and advertisements, were fixed in the form of field notes.

This means that everything was fixed either by hand or by way of typing the text on the laptop. However, the fixation of data should not be confined to field notes. In addition to field notes, the findings of the research were recorded and stored on multiple electronic devices, such as a smartphone or tablet. The comparison, contrast, and synthesis finalized the performance of the multiple case studies. The key objective of this step was to ascertain the major differences and similarities of various cases, as well as to generalize and deduce the patterns and linkages between visual metaphors and brand recognition in Indian newspaper advertisements.

# CHAPTER 4: EXPERIMENT

## Chapter Overview

The primary objective of this part of research is to discuss empirical results that reveal the analyses of existing resources. Also, the data discussed and inferences made in the framework of this Chapter are designed to illustrate and reinforce the design and redesign processes rested upon the case study. In addition to this, the current part of research presents the overall plan of the research and depicts academic approaches, methodologies, and design frame undertaken throughout the research and for the purpose of data collection and data analysis. Besides, it is extremely important to note that the current part of research is purposed to explicate the role of corroborative evidence, and a mixed research methods strategy by unveiling how the aforesaid evidence and methodologies helped explore the research questions. In the final analysis, this Chapter provides the discussion of the research sampling and selection strategies, reliability and validity of the instrument used in this study.

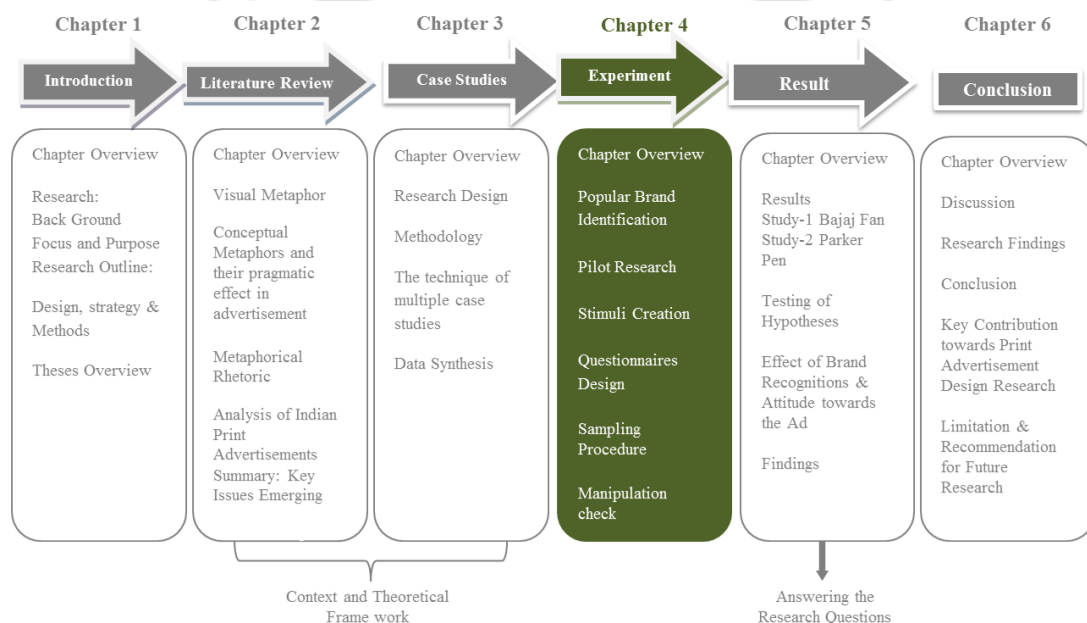


Figure 4. 1: Highlight chapter 4 in thesis structure

#### 4.1 Popular Brand Identification among the Indian people

The key metaphorical facets of the two brands have been identified, and it is essential to highlight why the brand was chosen for the purpose of this study. To start with, it needs to be reiterated that the primary research was conducted with the involvement of the Indian youth from three educational institutions. Hence, it follows that one of the reasons why the two brands – Parker Pen and Bajaj Fan – were used in the framework of this study was that these products are very popular and recognizable among the Indian youth.

The next reason why the two brands were utilized in the framework of the conducted research lies in the fact that a preliminary investigation and identification of the target audience was performed before embarking on a full-scaled research. Before choosing the pen and fan brand, the study was carried out among the twenty students of two Indian private universities. Questionnaire and result for identification of popular brand for Pen and fan brands among the Indian young people is presented as below:

##### **Pen brand.**

Table 4.1: Data of participants' responses on different Pen brands popularity

Participants	Cello	Reynolds	Camlin	Parker	Pilot
Responses	63	68	59	80	55

Based upon (table 4.1), it is evident that Parker is the most popular brand amongst all the other Pen brands and hence, it was considered in the main study. The results in the (table 4.1) are well presented in the form of the pie chart as seen in (figure 4.2)

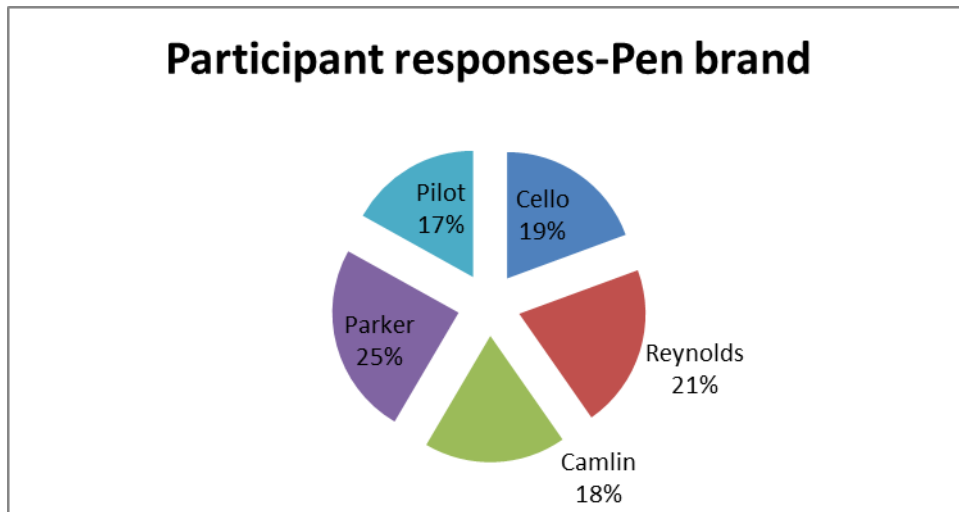


Figure 4.2: Participant responses for Pen brand

Based upon (figure 4.2), it is evident that parker with 25% is the most popular Pen brand among the Indian young people.

#### Fan brand.

Table 4.2: Data on participants' responses on different Fan brands popularity

Participants	Havells	Khaitan	Bajaj	Usha	Orient
Responses	65	54	72	59	66

Based upon (table 4.2), it is evident that Bajaj brand is the most popular brand amongst all the other fan brands among the Indian young people and hence; it

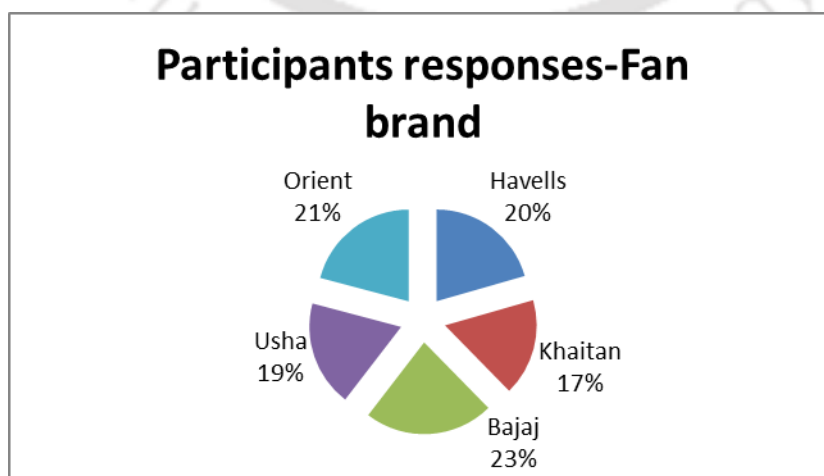


Figure 4.3: Participant responses for fan brand

was considered in the main study. The results in (table 4. 2) are well presented in the form of the pie chart (figure 4.3) below:

Based upon (figure 4.3), it is evident that Bajaj brand with 23% is the most popular Fan brand among the Indian young people. The overall purpose of that study was to comprehend the most popular brands the audience of interest liked among the five famous brands. It can, therefore, be concluded that most people like Parker pen & Bajaj fan as the most popular brands among the pen and fan category and hence, both brands were considered in the main study as seen in the next section.

## **4.2 Pilot Research Phase**

### **4.2.1 Participants and Procedure of data collection**

There was a selection of 15 respondents at the Institute of design from the student body and hence, the selection was for convenience purposes. The sample size is too small because it was a pilot study. The sample group consisted of nine female and six male participants. The respondents knew the kind of study they were being involved in and they were well versed in graphic design since they were from the Institute of Design and thus, formal criticism was anticipated.

### **4.2.2 Measures**

There was a selection of five visual rhetoric and metaphors from literature and advertising for the pilot study. The illustration of this five visual rhetoric and metaphors was achieved using five visual rhetoric and metaphors categories for the 10 images. In simple terms, both control and treatment stimuli of these images were considered where the control was the original image with no visual rhetoric and metaphors while the treatment had visual rhetoric and metaphors. Thus, the original images never expressed opinions in favor of the item targeted. The inclusion of both the treatment and control stimuli aimed at testing the emotional response rather than just appreciations. Besides, the inclusion of every visual rhetoric and metaphors in each category aimed at controlling the image content. The considered images enabled the testing of how the respondents understood the visual rhetoric and

metaphors and such, questions related to; if the images were understood as visual rhetorical and metaphorical concerning their emotional responses. These ten images were later put into five groups that are mutually exclusive. In this respect, each image had a single visual rhetoric and metaphor.

A group was assigned to each respondent and later shown both the control and treatment group images randomly. The participants were then asked questions after this process. The questions asked include: Q1: What did you observe in the given picture? Q2: What did the image tell you? Q3: How did you feel after viewing the image? Q4: What is your thought on the intention of the message? It is pertinent to note that these questions asked were not prompted to the participants. The responses from the participants were recorded as written format and then transcribed for purposes of analysis.

#### **4.2.3 Brand recognition**

Reorganization of the responses into clusters was undertaken after transcription process, and thus, it was based on the ten images. There was a creation of aggregate responses for the two questions termed as intermediate. IQ1: What strong implication the visual rhetoric and metaphor had? IQ2: What kind of emotional response? There was the use of any given keyword to generate answers and these keywords need to have been reported by at least two respondents. There was an identification of a common theme from answers for IQ1 to Q1 & Q2.

Many respondents reported a variety of answers beyond impression. This therefore means that Q2 or 3 answers were employed in aggregating the common response. There was an aggregation of IQ2 common answers from Q3. Q1 responses were considered to be brief as well as literal and hence utilized in the conversation process initiation. They were used in the analysis to confirm if the participants understood the secondary and primary image.

#### 4.2.4 Consumer Attitude toward the brand

There was tallying of IQ1 and IQ2 aggregated answers in columns and rows and hence, differences between the categories and visual rhetoric and metaphors were analyzed. The answer was termed as a success regardless of the respondent identifying the visual rhetorical and characteristic metaphorical transfer. The indication as failure was associated with cases where a common answer of respondent was considered to be trivial. There was tallying of emotional responses into two groups and these include “Weak Emotion and Strong Emotion,” and hence, they were employed in answering main questions, “Is there a difference between the control and treatment stimuli based on visual rhetoric and metaphors?”

#### 4.2.5 Variables

There are three variables consider in this study (Figure 4.4).

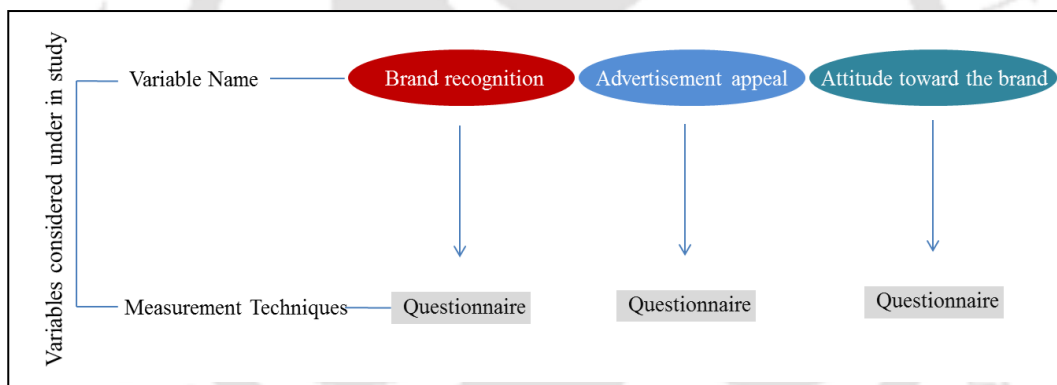


Figure 4.4: Variable Considered under in study

#### 4.2.6 Tests of Hypotheses

There is variation in the participants’ emotional responses

#### 4.2.7 Analysis Plan

Based on the participant responses, it is evident that all visual rhetoric and metaphors were well understood by at least 50% of the total. Parker pen and Bajaj fan metaphors were well understood based on all the categories. The metaphors for other images were not fully understood.

Table 4.3: Participants' responses on visual rhetoric and metaphor

	Juxtaposition	Hybridization	Insertion
Camlin	<i>Unique</i> confusion	<i>Easy to write</i> Like	<i>Easy to write</i> confusion
Parker	<i>Separate contrast</i> Got it	<i>Flow of pen is smooth</i> like	<b>Flow of pen</b> Get it
Khaitan	<i>Shape</i> confusion	<i>Bad during winter</i> Distrust	<b>Bad</b> Distrust
Bajaj	<i>High speed</i> known	<i>High speed</i> Thoughtful	<b>Strong</b> like
Usha	<b>Strong</b> Known	<b>Multifunctional</b> confusion	Speed Get it

The level of understanding for the visual rhetoric and metaphors categories is seen to be at least half across the visual rhetoric and metaphors (table4.3). Hybridization was well understood, and there was confusion observed only for Usha. The juxtaposition is seen to be the least understood where there was confusion for Camlin and Khaitan. Insertion was as well understood accordingly as there was confusion for Camlin and thus, only four out of the five categories were well understood. Both negative and positive, mixed emotional response were evident despite the fact that certain common themes were observed.

Parker and Bajaj metaphors are seen to have stronger emotions where they both had positive emotions with no confusion response. Khaitan and Usha both had three emotional responses split as positive and negative (table 4.4). On the other hand, Camlin had emotional response that is the least as well as negative. Based upon the visual rhetoric and metaphor categories, juxtaposition is seen to have the least emotional response and hence a least emotional response was elicited (table 4.5).

Table 4.4: Participants' responses on emotional response for the images

Camlin	<i>Understood</i> Weak emotions
Parker	<i>Well understood</i> Weak emotions
Khaitan	<i>Understood</i> Strong emotions
Bajaj	<i>Understood</i> Strong emotions
Usha	<i>Understood</i> Weak emotions

Table 4.5: Participants' responses between categories

Juxtaposition	Insertion	Hybridization
<i>Understood</i> No emotions	<i>Understood</i> Weak emotions	<i>Well understood</i> Strong emotions

### 4.3 Findings

Based on this pilot study, it is evident that there is a certain level of evidence to show the difference between the treatment and control stimuli. There was a high variance of emotional responses between the groups or categories. The understanding of these categories by the participants is seen to be above half the time, but there was a high variation in emotional response. In addition, there was confirmation of the claim that there is variation in the participants' emotional responses.

#### 4.4 Stimuli Creation

Two products of advertising – the Parker Pen and Bajaj Brand fan – were chosen for the purpose of this study. One of the major reasons why the two products were selected for the purpose of this research lies in the fact that they are popular brand indication among the young Indian customers. Therefore, it was essential to ascertain how your consumers in India view the two products and, more importantly, how visual metaphors help make up their minds what product to choose.

Hence, it was decided that the most efficient way to verify how the two advertisements affect young consumers is to ascertain the ways the advertisements lead to the creation of stimuli in the consumers' minds. Moreover, to test the hypotheses of this study, it is essential to focus on those stimuli that are based upon metaphors, rhetorical and semiotical evidence. The stimulus should give rise to a meaning that recipients are about to counter argue. Specific steps were taken to ascertain and construe those stimuli.

##### 4.4.1 Bajaj fan

The fan was selected for the purpose of this study as a product appropriate to both undergraduate and post-graduate students. Respondents were required to answer six potential ad claims. That is, it was essential to consumers to answer to which extent each claim matched fans as a product category. Two functional claims were represented as “high-quality” and “speed.” These claims were tested together with four nonfunctional claims (figure 4.5). An existing advertisement was selected for the use as the control stimulus.

A treatment stimulus was then established by way of altering the image from real fan to semiotic image. The second typeface was used for certain advertising text that was altered from one based on straight lines to one based on the curved line. These are the only two discrepancies between the control advertisement and the treatment advertisement. The theoretical basis for these alterations in the control stimulus to create the treatment stimulus was an application of rhetoric and semiotics. The curved nature of the typeface was intended to be a metaphor rather

than applying the rigid and formal typeface. The creation of stimuli for Bajaj Fan should be exemplified in the below. In analyzing the elements of the (figure 4.6) advertisement related the Bajaj Fan, it is essential to focus on lines and visuals that constitute the core of the advertisement.

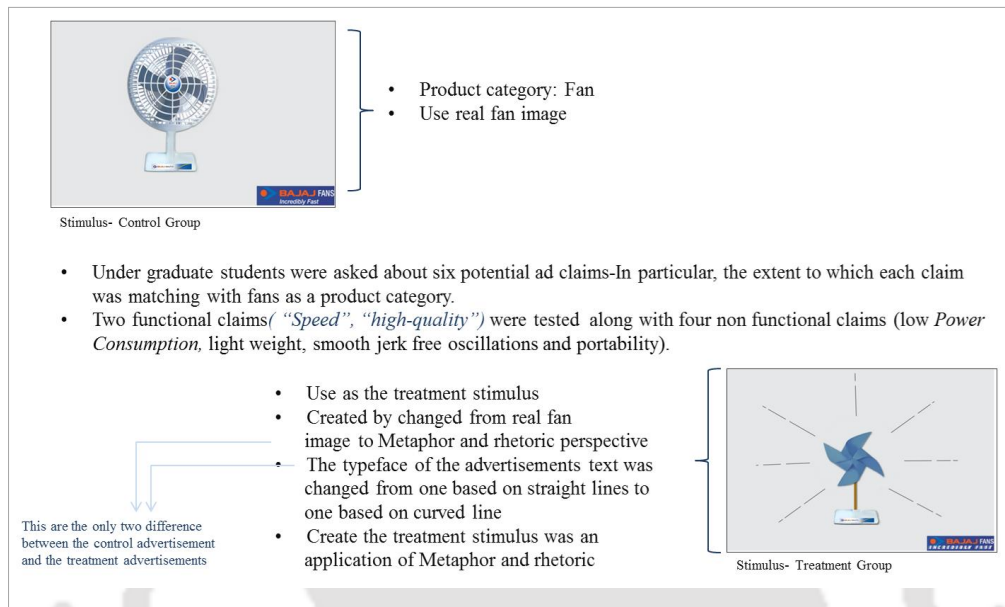


Figure 4.5: stimulus creation of Bajaj Fan

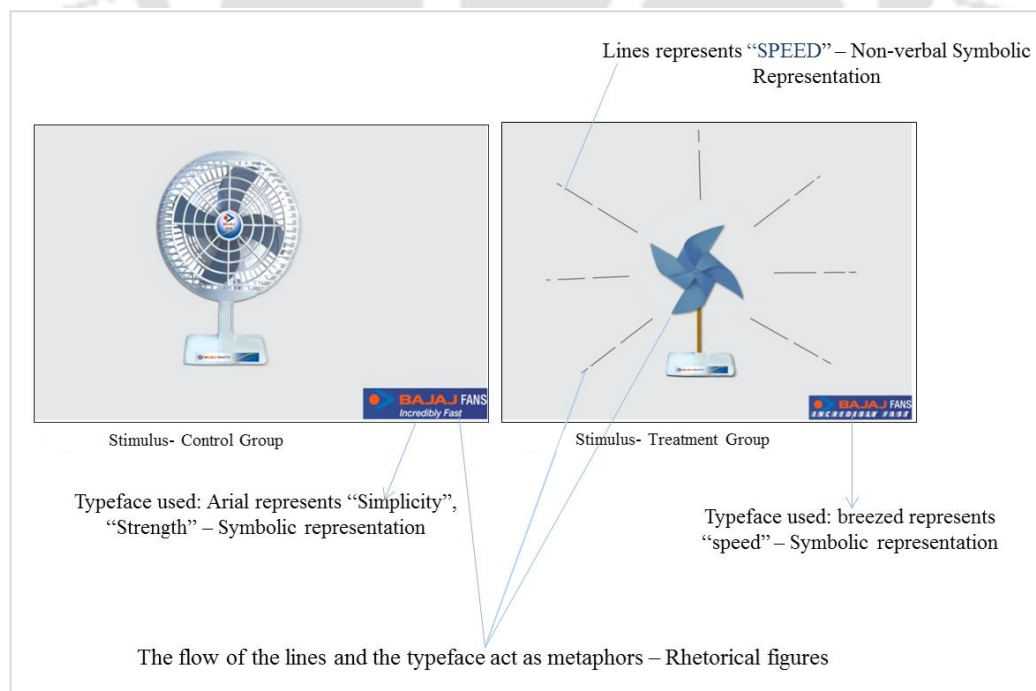


Figure 4.6: Analysis of control and treatment stimulus

As a matter of fact, the underlying purpose of the lines and visual in the advertisement is to convey the perception and emotion of speed. There is no doubt that the elements of lines and visual (windmill) do not directly mean speed, but serve as a metaphorical threshold. In other words, the lines and visuals should not be considered static elements but should be viewed as a dynamic phenomenon – the flow of the lines and the typeface act as a metaphor of speed. A metaphor of speed acts as a rhetorical device that helps convey the symbol of speed both through perception and ignited feelings (Yalcinkaya, 2013).

#### 4.4.2 Parker pen

As far as the Parker Pen advertisement is concerned, the verification of research hypotheses in the context of this advertisement necessitated the creation of an ad stimulus that applied semiotic, rhetorical, and metaphoric evidence.

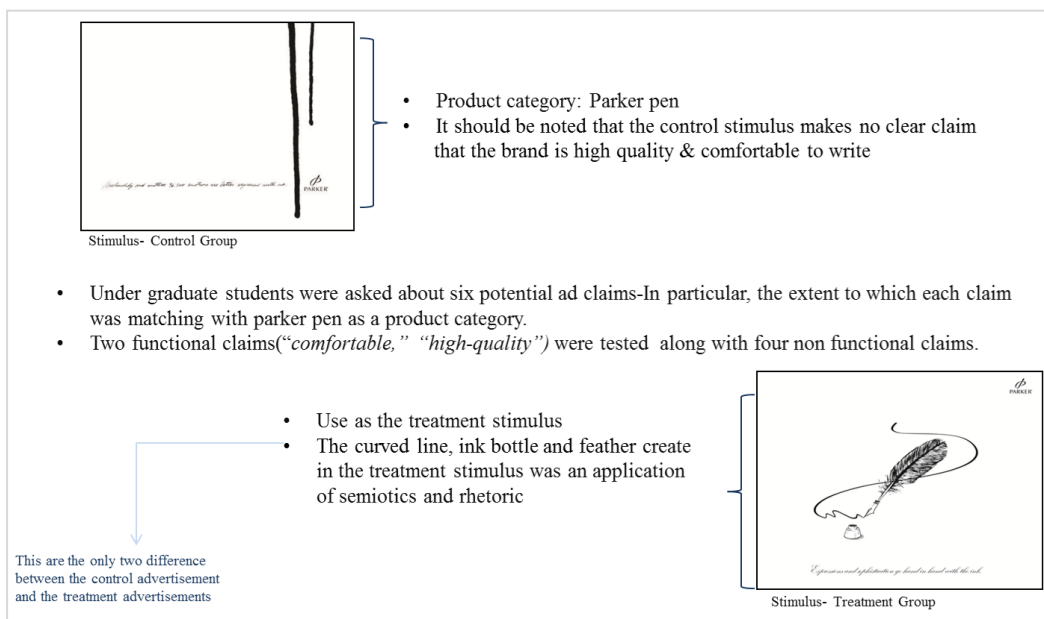


Figure 4.7: Stimulus creation of Parker pen

The stimulus should suggest a meaning that recipients were likely to counter argued. The Parker pen was selected as a product category appropriate to both post-graduate and undergraduate student consumers. In the framework of this part of surveying, students were required to provide answers to five potential ad claims.

Specifically speaking, it was incumbent on the students to answer to what extent each claim matched with the pen as a product category. There were two functional claims (“high-quality” and “comfortable to write”). These two claims were tested along with three non-functional claims. An advertisement was created for use as the control stimulus. A treatment stimulus, the curved line and feather created in the treatment stimulus were an application of semiotics, metaphoric and rhetoric perspectives (figure 4.7).

The stimuli creation for the Parker Pen advertisement should be summarized in (figure 4.8)

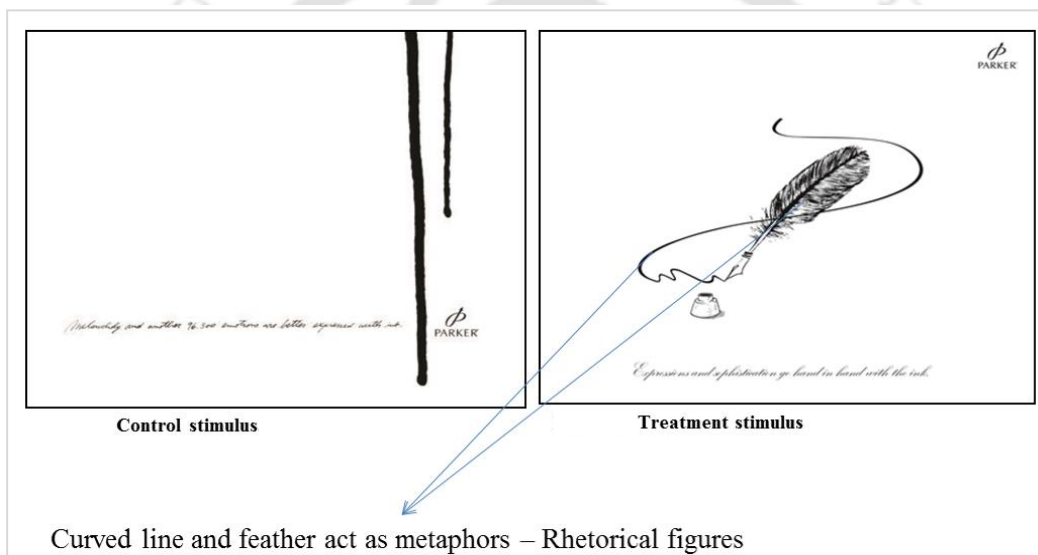


Figure 4.8: Application of visual Metaphor & Rhetoric in parker pen treatment ad

In the advertisement, it is possible to discern a couple of particular elements that make the advertisement memorable and discernable. These elements are the curved line and feather. In analyzing the disposition and context in which curved line and feather have been used, it is possible to arrive at the conclusion that these two elements serve as metaphors of lightness, preciseness, effectiveness and beauty. The aforesaid high qualities of the Parker marker cannot be effectively conveyed through words. This is the reason why the rhetorical devices of a curved line and feather were utilized in the treatment advertisement (figure 4.8). As a matter of fact, by perceiving the curved line and feather in an advertisement, a potential customer is likely to feel that the product is of high quality and comfort.

There is no doubt that feather symbolizes lightness and accurate use of the device, whereas a curved line indicates that the product is very flexible and functional in use (Yalcinkaya, 2013). In the ultimate analysis, it should be summarized that familiar objects, such as feather and windmill, were used in the framework of this study because they helped create new concepts and meanings; by using familiar objects, it was possible to transform into abstract situations.

#### **4.5 Questionnaires of Main Experiment Study**

After the salient features of advertisements, participants have been discussed. The framework of this study was based on the questionnaire. The questionnaire was specifically developed to fit requirements of quantitative research and fulfill objectives of this study. The questionnaire at issue combines textual material (questions and options of the answer) with visual material (illustrations). The two components of the questionnaire (textual and visual) were expected to meet the objectives of this study better.

As far as the textual component of the questionnaire is concerned, it needs to be pointed out that the questionnaire consists of twenty (20) brief questions with several choices of the answer. In other words, the questions are closed-ended and do not make it possible for respondents to create their own answers. This notwithstanding, several questions of the questionnaire still have “Other” as an option and, thus, provide respondents with the opportunity of writing down their own answers. Despite a variety of choices, both the questions and options of answers are concise and written in plain English language. This makes the procedure of surveying easy for both understanding and actualization.

In considering the visual component of the questionnaire, it needs to be asserted that this component plays the complementary role because it serves as a source of information for respondents who encounter the challenge of meeting the textual component by way of answering the questions. That is, questions from the

questionnaire frequently refer to the visual component (images of the advertisements) as both a source of answers and an object of research. In a nutshell, the textual and visual components of the questionnaire are intertwined and cannot be utilized separately or independently. For example, question 1 of the questionnaire asks the participants about the messages conveyed by the advertisements illustrated in the questionnaire. This question ignites the thought and makes respondents carefully recollect whether they are knowledgeable of the advertisements as a brand at issue. In this connection, Figure 1 and Figure 2 not only supplement the textual material provided in question 1 but also constitute independent sources of information that act as central themes of the experiments.

As the foregoing discussion must suggest, the questionnaire constituted the key instrument of the conducted surveying. There are several reasons why the method of survey and the instrument of the questionnaire were employed in the framework of this study. To start with, it needs to be asserted that the strategy of surveying, or survey is frequently applied in conjunction with the deductive approach (Saunders et al., 2007, p. 138). This implies that the strategy is justifiable in the framework of management and business research, as it has potential to provide answers to the questions of what, who, where, how many, and how much. As a matter of fact, the key strength of survey as a research strategy was its ability to allow collecting a large amount of data from a sizeable population in a highly economical way. Therefore, one of the major reasons why the survey was chosen as a primary method for quantitative research lies in the method's cost-efficiency and economic justifiability.

In elaborating further, it needs to be added that survey as a research method or research strategy is often employed by way of a questionnaire administered to a sample. The use of a questionnaire in the framework of this study was justifiable by the fact that the questionnaire made it possible to collect standardized data. On the other hand, the questionnaire at issue was specially developed to allow easy comparison and contrast of research findings. Besides, by utilizing the questionnaire in the framework of this study, it was possible to make the method of surveying authoritative by people. Also, the use of the questionnaire promoted both

the comparison and explanation of research findings by making them easy to understand and verify.

Apart from the above, the employment of survey as a research strategy in general, and of a questionnaire as a research technique in particular, allowed the researcher to collect quantitative data that could be analyzed and displayed quantitatively using descriptive and inferential statistics. In that vein, it needs to be asserted that the data collected by means of a survey strategy and questionnaire was expected to shed light on possible reasons for specific relationships between variables inside research hypotheses. The clarification of the relationships at issue inevitable provided more control over the research process and, in the final analysis, made it possible to generate research findings that were representative of the whole target population. Such results of research were attained at a lower cost due to the employment of a random sampling technique towards the target population instead of collecting the data for the whole target population.

Although a questionnaire is not the only possible data collection technique in the framework of surveying, it is still the most reliable and suitable if viewed through the prism of the research aim and research objectives. Also, the preference was given to a questionnaire as opposed to other data collection techniques, such as structured observation, structured interviews, organization and methods research, particularly because the topic of research was directly related to customers as respondents and, thus, it was incumbent on the researcher to prepare standardized questions and ask them to the interviewees (respondents) in order to fulfil the research aim and meet objectives of this study.

#### **4.6 Sampling Procedure**

Apart from qualitative research design of multiple case studies, the present study utilizes quantitative analysis technique of surveying. The whole procedure of surveying involved a total of 190 undergraduate and postgraduate students who consented to take an active part in this experiment. Every participant of the study was asked questions from two specially developed questionnaires. Each questionnaire pertained to a particular brand. The participants of the study were

randomly assigned to view both the control stimulus and the treatment stimulus. The research design was a two-level between-subjects experiment with a measured independent variable.

The participants of the study were required to observe the advertisement and familiarize themselves with the brand of pen. There were no strict deadlines for the observation, and the respondents were allowed to complete all the aforementioned steps at their pace. The participants of surveying consisted of both males and females. Specifically speaking, 78 males and 112 females took part in the study (190 participants in total), and only 182 participants could complete the questionnaire. The general statistical information about the participants of research is summarized in the below (table 4.6).

Table 4.6: Summary of Participants participated in this study

Respondents	Subjects who could complete the test	Subjects who could not complete the test
Male : 78	75	03
Female : 112	107	05
Total: 190	182	08

In elaborating further upon the key characteristics of the participants of research, it needs to be pointed out that the procedure of sampling was random and, therefore, it was possible to designate thirty (30) samples per group (criteria for adopting homogenous subjects across groups using random sampling procedure).

The samples were randomly chosen from a vast research population of student consumers, both undergraduate and postgraduate students. Every sample unit was age based and included participants at the age between 18 and 30. Indian universities constituted the location and sources of sampling. The following three educational institutions were chosen for the purpose of research – Amity University-Noida, IIT Guwahati, and MIT Institute of Design-Pune. Those above three educational establishments are located in urban, rural, and semi-rural areas.

The key idea underlying the choice of university was to understand the different mentalities, student mindset ups, and cultures. In selecting participants of the study, the researcher placed a special emphasis upon the individual characteristics of students, such as personality traits, students' familiarity with the products at issue, students' actual use of the products at issue, students' observation skills, and personal predispositions (personality traits) of the sample.

In a nutshell, this study employed a random method of sampling to recruit respondents from the target population as delineated above. The choice of the method of sampling was justified by the overall purpose and objectives of this study. This research was expected to reveal, explain and correct various perspectives from different brand users concerning the role and significance of visual metaphors in print advertising in India. The study had to be judgmental on who can best provide reliable data on the challenges facing prospective consumers when they perceive visual metaphors in print advertisements. The aforesaid overarching necessity justified the idea of being selective of the chosen respondents (Snedecor, 1939, pp. 848-855 in Chapter 4 Ebenezer).

In this connection, Tongco (2007) points out that the selection of a sampling method for informant choice must be based on the question the researcher is interested in answering the question of utmost importance, taking into consideration that the question will help fulfill the objectives underlying the chosen methodology. Previous studies reveal that, in the majority of cases, random samples are vital for the provision of reliable data, because they are more deprived of bias, either the researcher's bias or respondents' bias (Top et al., 2004, pp. 22-40).

Another reason why a random sampling method was found to be essential in the framework of this study stems from the fact that this method of sampling is more intrinsic to quantitative rather than qualitative studies. In view of the fact that both the method of surveying and the instrument of a questionnaire are essential components of quantitative research, it was found consistent to utilize random sampling in the framework of this research.

By contrast, qualitative research studies are frequently based upon purposive methods of sampling. For example, purposive samples can be used in a variety of sociological studies when random samples cannot supply the researcher with reliable data. As opposed to a random sampling method of this study, a non-probability purposive sampling method of qualitative studies can be characterized as the subjective, judgmental or selective that gives preferences to specific respondents or groups of respondents that are considered to be the most suitable sample members based on the traits and features, whereas a random sampling method randomly assign sample members without paying heed to their unique features or insignificant differences (Oliver, 2006, p. 121).

Unlike a purposive non-probability sampling technique, a random sampling method allows involving all respondents from the target population without being confined to the decisions concerning what specific individual to be included in the sample in the light of a multiplicity of criteria, such as capacity and willingness to participate in the study, or the respondent's special knowledge of the issues of research. Another important reason why the preference was given to random sampling consists in the fact that many researchers traditionally ascribe a high margin of error and low levels of reliability to purposive samples (Topp et al., 2004, pp. 33-40). To that end, it was expected that the adoption of a random sampling method could enhance the level of validity and reliability of research findings.

#### 4.6 Reliability of the scales for variables

After creating the scales, it was pertinent to test and find out if they are reliable or if they are consistent internally. In this case "Cronbach's alpha coefficient" test was used as seen below. Reliability is assumed if the coefficient is  $>0.7$  (Rankin and Stokes, 1998).

Table 4.7: Case Processing Summary

		N	%
Cases	Valid	90	45.0
	Excluded <sup>a</sup>	110	55.0
	Total	200	100.0

List wise deletion based on all variables in the procedure

Table 4.8: Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.968	.974	24

Based upon the above results, it is evident that the coefficient of Cronbach's alpha is  $>0.7$  (0.968) and hence, this means that the internal reliability of the scale is relatively good (Kimmo Vehkalahti, 2000).

#### 4.8 Reliability of questionnaire used in experiment

The questionnaire constructed aimed measuring participants responses against visual rhetoric and metaphor effect on brand recognition and customer's attitude towards a given brand. The constructed questionnaire was submitted to a subject group of 40 in the University. The participants were then asked to indicate their agreement about the questions in the questionnaire on a 5 point scale (1 indicating disagree and five indicating agree). The Pearson correlation was later undertaken to test the reliability of the questionnaire as seen below

#### CORRELATIONS FOR ITEMS IN THE QUESTIONNAIRE

```
/VARIABLES=Q5a Q5b Q5c Q6a Q6b Q6c Q9fig1 Q9fig2 Q14a Q14b Q14c
Q14d Q15a Q15b Q15c Q15d Q16a Q16b Q16c Q16d Q17a Q17b Q17c Q17d
```

```
/PRINT=TWOTAIL NOSIG
```

```
/MISSING=PAIRWISE.
```

The results indicated that all the correlation coefficient were statistically significant and hence this proved that the questionnaire was reliable and valid. **5.5**

### Manipulation check

Manipulation check is done on experimental studies to find out if the manipulated independent variable had an effect on what the researcher expected (Keating and Matyas 1998). In this case, the groups considered in this study were control stimuli and treatment stimuli. The independent t test was undertaken to achieve this check.

Table 4.9: Independent sample t Test

	Paired Differences				t	df	Sig. (2-tailed)	
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower				Upper
Control stimuli Treatment group	1.75556	.76893	.08105	1.91661	1.59451	21.659	89	.078

Based on the above results (table 4.9), it is evident that the p-value is  $>0.05$  and this means that there is statistically significant difference between the control and treatment stimuli and hence, the study expectation was achieved.

# CHAPTER 5: RESULT

## Chapter Overview

This chapter provides the results obtain from experiment study, tested the hypothesis and answer the research question of this study through statistical analysis of collected data. This study was aimed at differentiating the impact of treatment (those with visual rhetoric and metaphors) and control stimuli (without visual rhetoric and metaphors) in conveying information. It has been found that visual rhetoric and metaphors have a positive influence on brand identification as well as drawing customers' attention to the products and the participants recognize more while combination of both. Figure 5.1 shows how Chapter five fits into the structure of this thesis.

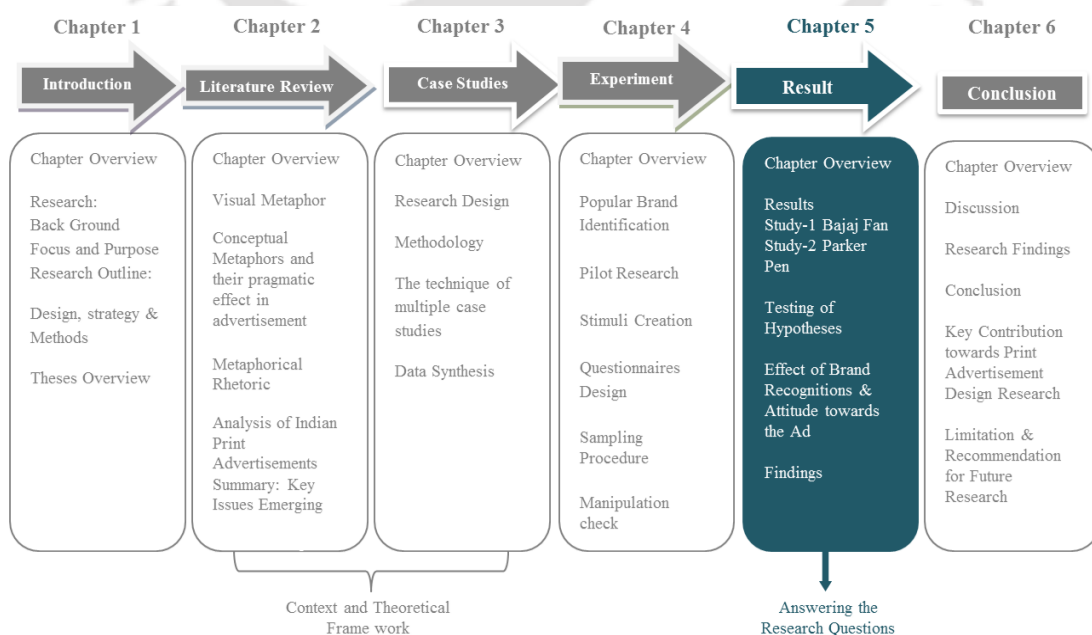


Figure 5.1: Highlight chapter 5 in thesis structure

## 5.1 Result

### 5.1.1 Analysis

Type of data: the data will be collected using a Questionnaire and both qualitative and quantitative data will be collected

Type of tests: Quantitative statistical analysis (ANOVA) will be utilized to analysis the data and test the relevant hypothesis.

### 5.1.2 Variables

There are three variables consider in this study (figure 5.2) for Bajaj fan and (figure 5.3) for parker pen. Relationships of study illustrated in (figure 5.4)

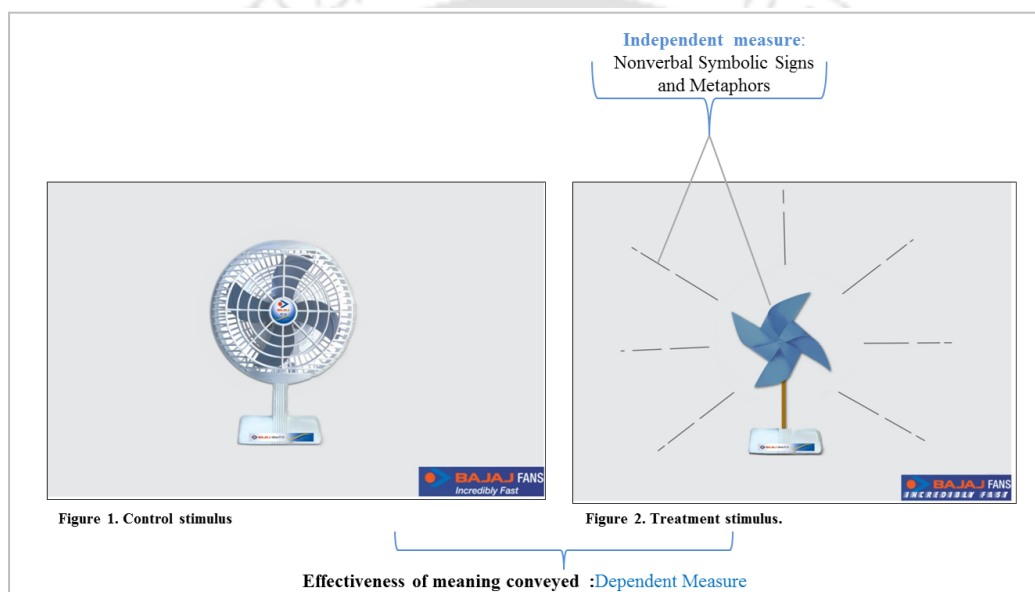


Figure 5.2: variables of Bajaj Fan study

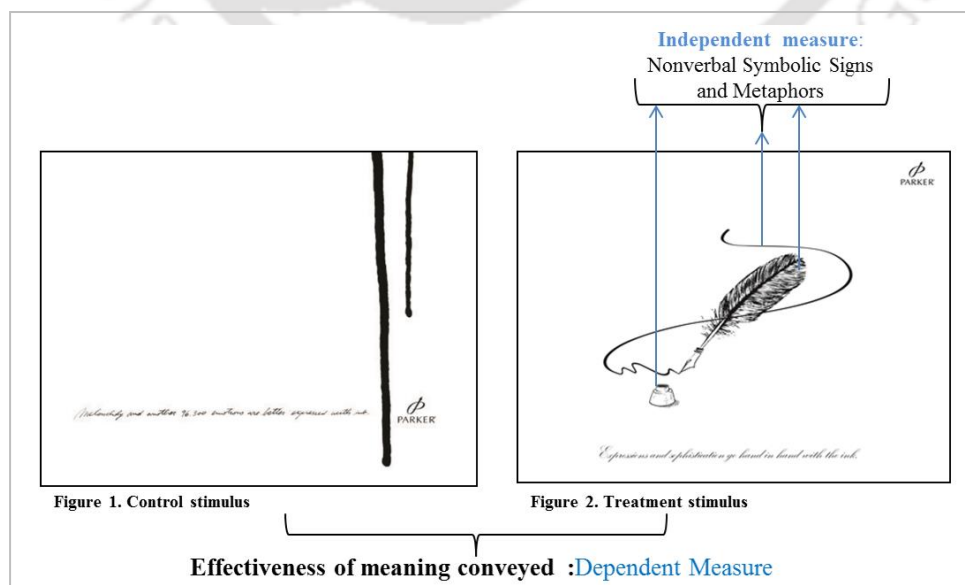


Figure 5.3: Variable of Parker Pen study

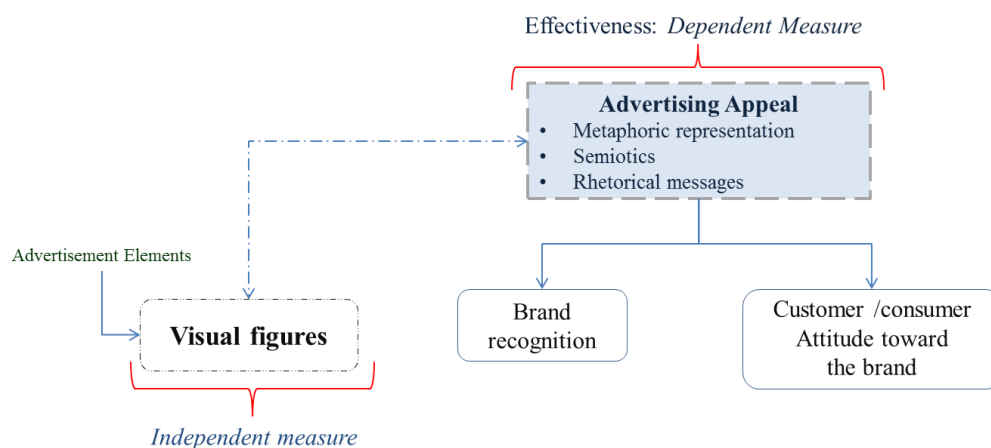


Figure 5.4: Relationships among study constructs

## 5.2 Main experiment Result

### 5.2.1 Parker Pen

Based on the questions and responses on advertisement opinions, hypothesis testing was undertaken by finding out if there is a statistically significant difference between the control and treatment groups for Parker Pen based on the level of opinion (on five scales). In this respect, the t-test was used to achieve this as seen below (table 5.1 & 5.2).

Table 5.1: Paired Samples Test on advertisement opinion

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	The advertisement claims are believable - The advertisement claims are believable	1.54444	1.01849	.10736	1.75776	1.33113	14.386	89	.051
Pair 2	The advertised product is clear to me - The advertised product is clear to me	2.08889	1.03473	.10907	2.30561	1.87217	19.152	89	.054
Pair 3	The advertisement is unique - The advertisement is unique	2.18889	1.23520	.13020	2.44760	1.93018	16.812	89	.058

Table 5.2: Paired Samples Test on advertisement opinion

	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference		t	df	Sig. (2-tailed)
				Paired Differences				
				Lower	Upper			
Pair 1 The advertisement claims are believable - The advertisement claims are believable	1.54444	1.01849	.10736	1.75776	1.33113	14.386	89	.056
Pair 2 The advertised product is clear to me - The advertised product is clear to me	2.08889	1.03473	.10907	2.30561	1.87217	19.152	89	.064
Pair 3 The advertisement is unique - The advertisement is unique	2.18889	1.23520	.13020	2.44760	1.93018	16.812	89	.054

Based on the above analysis (table 5.1 & 5.2), it is evident that the P values for all the pairs matching are  $< 0.05$ , and this means that the null hypothesis is rejected at 5% level of significant. It can, therefore, be concluded that there is statistically significant difference between treatment and control stimuli of Parker Pen.

Based on the questions and responses on “Which Parker pen advertisement would you like to share or post to your friend or colleague through social networking sites?”, Hypothesis testing was undertaken by finding out if there is a statistically significant difference between the control and treatment groups for Parker Pen based on the level of opinion (on a five scale). Also, a t-test was used to achieve this as summarized (table 5.3 & 5.4).

Table 5.3: Paired Samples Statistics parker pen preference

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 Figure 1-likelihood of being posted on social media	2.2111	90	1.08612	.11449
Figure 2-likelihood of being posted on social media	3.9667	90	1.03261	.10885

Table 5.4: Paired Samples Test parker pen preference

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 Figure 1-likelihood of being posted on social media - Figure 2-likelihood of being posted on social media	-1.75556	.76893	.08105	-1.91661	-1.59451	-21.659	89	.057

Based upon the paired sample test above (table 5.3 & 5.4), it is seen that the P value for the pair matching is  $< 0.05$  and this implies that the null hypothesis is rejected at 5% level of significant. It is then concluded that there is statistically significant difference between treatment and control stimuli of Parker Pen.

Based upon the questions and responses on the opinions regarding *informative, memorable, creative and believable* for the treatment and control group, hypothesis testing was undertaken by finding out if there is a statistically significant difference between the control and treatment groups for Parker Pen based on the level of opinion (On a 3 scale). Also, t test was used to achieve (table 5.5 & 5.6).

Table 5.5: Paired Samples Statistics on perception of parker pen brand

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Is creative/interesting	1.1778	90	.48755	.05139
	Is creative/interesting	2.5778	90	.70277	.07408
Pair 2	Is informative	1.2889	90	.62251	.06562
	Is informative	2.7000	90	.58923	.06211
Pair 3	Is memorable	1.2111	90	.52988	.05585
	Is memorable	2.6111	90	.66526	.07012
Pair 4	Is believable	1.3333	90	.63600	.06704
	Is believable	2.6889	90	.59293	.06250

Table 5.6: Paired Samples Test on perception of parker pen brand

	Paired Differences					t	df	Sig. (2-tailed)	
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference					
				Lower	Upper				
Pair 1	Is creative/interesting - Is creative/interesting	.54444	.50081	.05279	.43955	.64934	10.313	89	.0543
Pair 2	Is informative - Is informative	.57778	.49668	.05235	.47375	.68181	11.036	89	.654
Pair 3	Is memorable - Is memorable	.58889	.49479	.05216	.48526	.69252	11.291	89	.1454
Pair 4	Is believable - Is believable	.58889	.49479	.05216	.48526	.69252	11.291	89	.0787

The above analysis (table 5.6) clearly shows that the P values for the pairs matched are  $< 0.05$  and this means that the null hypothesis is rejected at 5% level of significant. It can be concluded that there is statistically significant difference between treatment and control stimuli of Parker Pen.

Based upon the questions and responses on the opinions regarding: The advertisement is visually appealing and engaging? Does the advertisement elicit fun in its viewing? Is the advertisement worth talking about? Is the advertisement's style worth repeating in the future?, hypothesis testing was undertaken by finding out if there is a statistically significant difference between the control and treatment groups for Parker Pen based on the level of opinion (On a 3 scale). In this case, the participants had two options of response which was Yes or No. In this case, the t test was used to achieve (table 5.7 & 5.8).

Table 5.7: Paired Samples Statistics on advertisement effect for parker pen

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	The advertisement is visually appealing and engaging?	1.2333	90	.56190	.05923
	The advertisement is visually appealing and engaging?	2.7556	90	.54692	.05765
Pair 2	Does the advertisement elicit fun in its viewing?	1.3000	90	.58923	.06211
	Does the advertisement elicit fun in its viewing?	2.6111	90	.61250	.06456
Pair 3	Is the advertisement worth talking about?	1.3000	90	.64390	.06787
	Is the advertisement worth talking about?	2.5111	90	.67449	.07110
Pair 4	Is the advertisement's style worth repeating in the future?	1.4444	90	.73609	.07759
	Is the advertisement's style worth repeating in the future?	2.6333	90	.60800	.06409



Table 5.8: Paired Samples Test on advertisement effect to the client

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 The advertisement is visually appealing and engaging? - The advertisement is visually appealing and engaging?	1.52222	.70675	.07450	-1.67025	-1.37420	20.433	89	.143
Pair 2 Does the advertisement elicit fun in its viewing? - Does the advertisement elicit fun in its viewing?	1.31111	.69742	.07351	-1.45718	-1.16504	17.835	89	.067
Pair 3 Is the advertisement worth talking about? - Is the advertisement worth talking about?	1.21111	.75691	.07979	-1.36964	-1.05258	15.180	89	.121
Pair 4 Is the advertisement's style worth repeating in the future? - Is the advertisement's style worth repeating in the future?	1.18889	.76282	.08041	-1.34866	-1.02912	14.786	89	.078

The above analysis (table 5.8) shows that the P values for the pairs matched are  $< 0.05$  and hence, it means that the null hypothesis is rejected at 5% level of significant. It can be concluded that there is statistically significant difference between treatment and control stimuli of Parker Pen.

### 5.2.2 Bajaj fan

This section tests the hypothesis to determine if there is any statistically significant difference between the control and treatment group and hence ascertaining if visual metaphors and rhetoric have an effect on brand recognition and customer attraction. This was achieved as seen in the next section and it was based on different questions and responses from the questionnaire.

Based on these questions and responses on advertisement opinions (“The advertisement claims are believable, The advertised product is clear to me, and The advertisement is unique”), hypothesis testing was undertaken by finding out if there is a statistically significant difference between the control and treatment groups for Parker Pen based on the level of opinion (on five scales). In this respect, t-test was used to achieve (table 5.9 & 5.10).

Table 5.9: Paired Samples Statistics on advertisement opinions for Bajaj fan

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	The advertisement claims are believable	1.8556	90	1.30307	.13736
	The advertisement claims are believable	4.3000	90	1.14607	.12081
Pair 2	The advertised product is clear to me	1.7667	90	1.23661	.13035
	The advertised product is clear to me	3.9333	90	1.07891	.11373
Pair 3	The advertisement is unique	1.7444	90	1.18569	.12498
	The advertisement is unique	4.2222	90	1.13946	.12011

Table 5.10: Paired Samples Test on advertisement opinions for Bajaj fan

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 The advertisement claims are believable - The advertisement claims are believable	2.44444	1.34173	.14143	2.72547	2.16342	17.284	89	.052
Pair 2 The advertised product is clear to me - The advertised product is clear to me	2.16667	1.06264	.11201	2.38923	1.94410	19.343	89	.051
Pair 3 The advertisement is unique - The advertisement is unique	2.47778	1.23823	.13052	2.73712	2.21844	18.984	89	.053

According to the paired sample t test above, it is evident that P value for the pair matching is  $< 0.05$ . This means that we reject the null hypothesis at 5% level of significant and conclude that there is statistically significant difference between treatment and control stimuli of Bajaj fan. This further means that there is evidence to show that visual metaphors and rhetoric have an effect on brand recognition and customer attraction.

Based upon the questions and responses or opinions on “Which Bajaj fan advertisement would you like to share or post to your friend or colleague through social networking sites?”, Hypothesis testing was carried out to determine if there is a statistically significant difference between the control and treatment groups for Bajaj fan based on the level of opinion (on a five scale). This was achieved as seen below (table 5.11 & 5.12).

Table 5.11: Paired Samples Statistics on preferences for bajaj fan

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Figure 1-likelihood of being posted on social media	2.1000	90	1.08151	.11400
	Figure 2-likelihood of being posted on social media	4.1000	90	1.06053	.11179

Table 5.12: Paired Samples Test on preferences for bajaj fan

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 Figure 1-likelihood of being posted on social media - Figure 2-likelihood of being posted on social media	2.00000	.88686	.09348	2.18575	1.81425	21.394	89	.053

According to the paired sample test above (table 5.12), it is observed that the P value for the pair matching is  $< 0.05$  and this means that the null hypothesis is rejected at 5% level of significant. It can, therefore, be concluded that there is statistically significant difference between treatment and control stimuli of Bajaj fan.

According to the questions and responses on the opinions regarding informative, memorable, creative and believable for the treatment stimuli and control stimuli group, hypothesis testing was undertaken to determine if there is a statistically significant difference between the control and treatment stimuli for Bajaj fan based on the level of opinion (On a 3 scale) (table 5.13 & 5.14).

Table 5.13: Paired Samples Statistics on perception for Bajaj pen

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Is creative/interesting	1.2111	90	.50823	.05357
	Is creative/interesting	2.4667	90	.75252	.07932
Pair 2	Is informative	1.2333	90	.56190	.05923
	Is informative	2.6667	90	.58058	.06120
Pair 3	Is memorable	1.2000	90	.56489	.05954
	Is memorable	2.5889	90	.66863	.07048
Pair 4	Is believable	1.2556	90	.55204	.05819
	Is believable	2.6778	90	.57724	.06085

Table 5.14: Paired Samples Test on perception for Bajaj pen

	Paired Differences					t	df	Sig. (2-tailed)	
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference					
				Lower	Upper				
Pair 1	Is creative/interesting - Is creative/interesting	.54444	.50081	.05279	.43955	.64934	10.313	89	.053
Pair 2	Is informative - Is informative	.57778	.49668	.05235	.47375	.68181	11.036	89	.056
Pair 3	Is memorable - Is memorable	.58889	.49479	.05216	.48526	.69252	11.291	89	.052
Pair 4	Is believable - Is believable	.58889	.49479	.05216	.48526	.69252	11.291	89	.053

The above analysis (table 5.14) clearly shows that the P values for the pairs matched are  $< 0.05$  and this means that we reject the null hypothesis at 5% level of significant and conclude that there is statistically significant difference between treatment and control stimuli of Bajaj fan.

Based upon the questions and responses or opinions on: (“The advertisement is visually appealing and engaging? Does the advertisement elicit fun in its viewing? Is the advertisement worth talking about? Is the advertisement’s style worth repeating in the future?”), hypothesis testing was undertaken by finding out if there is a statistically significant difference between the control and treatment groups for Bajaj fan based on the level of opinion (On a 3 scale). In this case, the participants had two options of response which was Yes or No. Thus, t-test was used to achieve (table 5.15 & 5.16)

Table 5.15: Paired Samples Statistics on the effect of advertisement for bajaj fan

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	The advertisement is visually appealing and engaging?	1.1889	90	.49479	.05216
	The advertisement is visually appealing and engaging?	2.7222	90	.51989	.05480
Pair 2	Does the advertisement elicit fun in its viewing?	1.2667	90	.61443	.06477
	Does the advertisement elicit fun in its viewing?	2.6444	90	.56710	.05978
Pair 3	Is the advertisement worth talking about?	1.2333	90	.56190	.05923
	Is the advertisement worth talking about?	2.5889	90	.63413	.06684
Pair 4	Is the advertisement's style worth repeating in the future?	1.3667	90	.67790	.07146
	Is the advertisement's style worth repeating in the future?	2.7111	90	.54555	.05751



Table 5.16: Paired Samples Test on the effect of advertisement for bajaj fan

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 The advertisement is visually appealing and engaging? - The advertisement is visually appealing and engaging?	1.53333	.65686	.06924	1.67091	1.39576	22.146	89	.060
Pair 2 Does the advertisement elicit fun in its viewing? - Does the advertisement elicit fun in its viewing?	1.37778	.72790	.07673	1.53023	1.22532	17.957	89	.056
Pair 3 Is the advertisement worth talking about? - Is the advertisement worth talking about?	1.35556	.73913	.07791	1.51036	1.20075	17.399	89	.052
Pair 4 Is the advertisement's style worth repeating in the future? - Is the advertisement's style worth repeating in the future?	1.34444	.76674	.08082	1.50504	1.18385	16.635	89	.054

The above analysis (table 5.16) shows that the P values for the pairs matched are  $< 0.05$  and hence, it means that the null hypothesis is rejected at 5% level of significant. It can be concluded that there is statistically significant difference between treatment and control stimuli of Bajaj fan.

### 5.3 Test of Hypothesis

The hypotheses were formulated based on the control and treatment group stimuli with the aim of determining if there is any statistically significant difference between these two groups for both Bajaj and Pen brands. The testing of hypotheses also aimed at determining how rhetorical and metaphorical appeal is related to enhancing brand recognition

#### Null hypotheses

- There is no statistical difference relationship between treatment and control stimuli of Bajaj fan.
- There is no statistical difference relationship between treatment and control stimuli of Parker Pen.

#### Alternative hypothesis

- There is statistically significant difference between treatment and control stimuli of Bajaj fan.
- There is statistically significant difference between treatment and control stimuli of Parker Pen.

The testing of these hypotheses was based on the questions and responses from the questionnaire and it was undertaken as seen in the next section.

**H.1:** *If the rhetorical and metaphorical appeal is visually combined, it will significantly improve the advertisement appeals, enhancing brand recognition.*

**H.1.** *Visually combined rhetoric and metaphor have an effect on advertisement appeals towards brand recognition.*

The test between the subject ANOVA tests clearly indicates that there is statistically significant difference in visual rhetoric, visual metaphor, advertisement appeal and brand recognition. This therefore means that the hypothesis 1 is not rejected. Thus, visually combined rhetoric and metaphor have an effect on advertisement appeals towards brand recognition.

Table 5.17: Tests of Between-Subjects Effects Dependent Variable: brand recognition and ad appeal

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	310.345 <sup>a</sup>	5	62.069	168.213	.000	.829
Rhetoric	828.161	1	828.161	2244.389	.000	.928
Metaphor	27.775	1	27.775	75.273	.000	.302
Ad appeal	.083	1	.083	.226	.635	.001
Brand recognition	14.063	1	14.063	38.112	.000	.180
Rhetoric * Appeal	23.027	1	23.027	62.405	.000	.264
Rhetoric * Recognition	.000	0	.	.	.	.000
Metaphor * Recognition	.459	1	.459	1.243	.266	.007
Metaphor *Rhetoric*	.000	0	.	.	.	.000
Appeal * Recognition	.000	0	.	.	.	.000
Error	64.205	174	.369			
Total	2517.000	180				
Corrected Total	374.550	179				

a. R Squared = .829 (Adjusted R Squared = .824)

H.2: If relationship between the signifier and the signified has semantic connection, the level of brand recognition will be higher.

*H.2: Semantic connection between signifier and signified have an effect on brand recognition level*

The test between the subject ANOVA tests clearly indicates that there is statistically significant difference in signified, signifier, and brand recognition.

Therefore, the hypothesis 2 is not rejected. Thus, the Semantic connection between signifier and signified have an effect on brand recognition.

Table 5.18: Tests of Between-Subjects Effects Dependent Variable: Brand recognition

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	215.40 <sup>a</sup>	5	43.068	123.215	.000	.734
Signifier	27.775	1	27.775	75.273	.000	.201
Signified	.073	1	.083	.226	.005	.002
Brand recognition	44.063	1	14.063	38.112	.000	.140
Signifier * Recognition	53.027	1	23.027	62.405	.000	.168
Signified * Recognition	.000	0	.	.	.	.000
Signifier *Signified*Recognition	.000	0	.	.	.	.000
Error	44.205	143	.209			
Total	507.000	170				
Corrected Total	304.490	145				

a. R Squared = .793 (Adjusted R Squared = .804)

#### 5.4 Effect of Brand Recognitions & Attitude towards the Advertisements

Brand recognition and consumer attitude toward the brand constituted two major factors that helped measure the findings of research. As far as the first measuring factor is concerned, it needs to be asserted that the majority of brand choice decisions made by advertisers may require only a recognition level of learning, taking into consideration that a variety of choices may be reviewed at the moment of decision-making (Singh and Rothschild, 1983). Moreover, recognition has often been applied for many advertising commercials. Moreover, recognition has been more usually utilized in print media. A diversity of companies uses recognition in both published ads and miniatures of posters. If respondents confess that they have perceived the specific advertising measure before, they are considered the part of the advertising audience.

The pertinence of recognition to the scope of this study is dictated by the fact that recognition is a more efficient measure that recalls. The choice of recognition as opposed to recall is justified by the fact that the former allows the advertiser and researcher to review brand choice decisions at any time of decision-making, whereas recall does not allow reviewing brand choice decisions under the conditions when the brand choices are not physically present. As a matter of fact, the major difference between recall and recognition stems from the fact that in a recall test a subject at issue is first provided a set of data and is later supplied with some minimal clue and required to retrieve and reconstruct the original information, whereas in a recognition test the respondent is confronted with the original material

and asked whether it has been perceived or heard before. Hence, it follows that, for the purpose of recall, the individual must depict the stimulus which is not present at the moment of recall, whereas for the purpose of recognition the stimulus must simply be identified as having been previously seen and heard.

As far as the second measuring factor is concerned, it needs to be asserted that consumer attitude is one of the substantial criteria in the framework of this study. Consumer attitude as a measure helped ascertain and verify how participants of this study apprehend and consider the two advertisements at issue from hedonic and utilitarian perspectives. In other words, the practical use of consumer attitude as a measuring factor helped establish hedonic and utilization facets of the respondents' answers to the questions of in the two questionnaires (Voss, Spangenberg, and Grohmann, 2003).

In applying consumer attitude as a measure, it was possible to ascertain that the first dimension of participants' answers – a hedonic dimension – resulted from sensations that originate from the participants' experience of using products. On the other hand, the use of the second dimension of participants' answers – a utilitarian dimension – was connected with functions performed by the advertised products. In other words, the utilitarian dimensions manifested itself through the respondents' answers that helped identify particular functions of the advertised products, such as the Parker pen and Fan. The practical actualization of the two measuring factors is delineated in the next section of this study.

### **5.5 Findings**

In conclusion, the analysis undertaken to determine if there is any statistically significant difference between the control and treatment stimuli group clearly indicates that there is evidence to ascertain that visual metaphors and rhetoric have a positive effect on brand recognition and customer attraction. The results of this study are not conclusive and further studies need to be undertaken to confirm the findings.

## CHAPTER 6: DISCUSSION AND CONCLUSION

### Chapter Overview

Chapter six describe the result from the case study and two experiment study in relative to objective of the thesis, also discuss key results of this research followed by future scope and limitation. India in its quest to become a country with creativity in advertising emphasizes visual rhetoric since it is recognized globally. In India however, visual rhetoric alone has the connection to the design of advertisement and must be accompanied with metaphors to increase chances of effective communication in Indian newspaper advertisements. Figure 6.1 shows how Chapter six fits into the structure of this thesis.

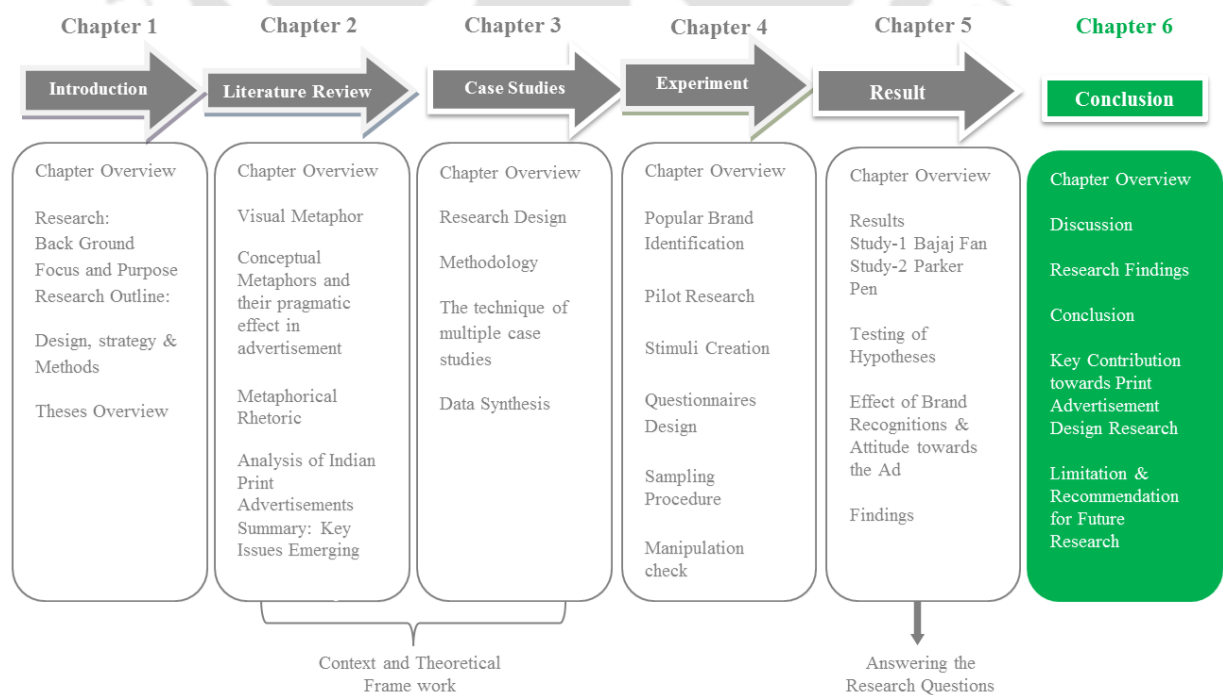


Figure 6.1: Highlight chapter 6 in thesis structure

## 6.1 Discussion

The current study was based on quantitative and qualitative research design where both of these were looked into in depth relative to the research objective which was; to determine if there was any significant association between visual rhetoric and metaphors and brand recognition together with customer's attitude towards a given brand (figure 6.2). The qualitative research design which majorly focused on different case studies demonstrated that there is a significant influence of visual rhetoric and metaphors on brand recognition and customer's attitude towards a given brand. Despite the fact that qualitative research design is considered to be subjective, the considered case studies provided a reliable comparative in-depth understanding of how visual rhetoric and metaphors affect brand recognition and customer's attitude towards a given brand and thus, it was used to determine what is likely to happen when these variables are related (Flyvbjerg 2006).

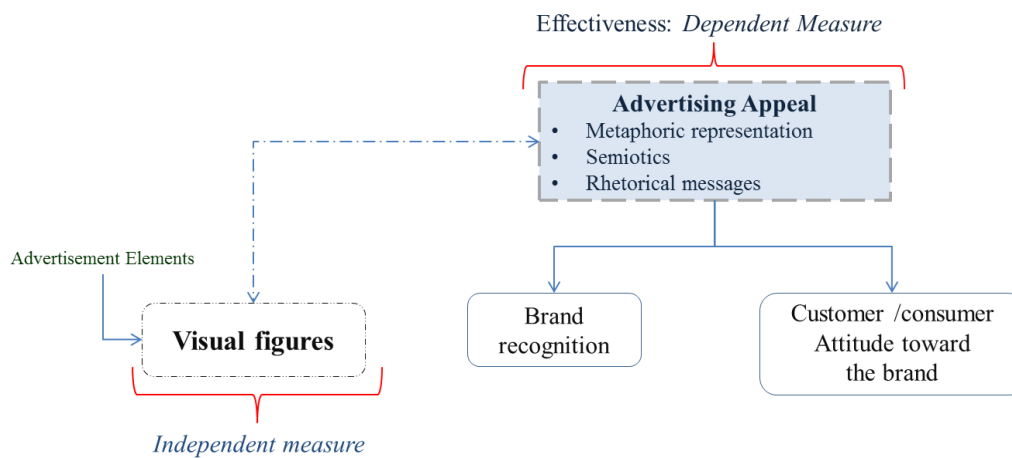


Figure 6.2: Relationships among study constructs

The case studies analyzed clearly demonstrated that visual rhetoric and metaphors play a big role in brand recognition and customer's attitude towards a given brand. However, this finding is subjective and quantitative study was considered to ascertain this claim accurately by hypothesis testing. Different opinions from participants were quantified on a 3 and 5 scale based on control

(brand with no visual rhetoric and metaphor) And treatment stimuli (Brand images with visual rhetoric and metaphor). The most appropriate statistical method for testing the formulated hypotheses was paired sample t-test. The results of the hypothesis testing indicate that there is evidence to prove that visual rhetoric and metaphors have a significant influence on brand recognition and customer's attitude towards a given brand. Based upon the responses from the participants such as their attitude towards the two products (Pilot pen and Bajaj fan) split between control and treatment, it is seen that the product image with visual rhetoric and metaphor had a high level of positive response, and this proves a fact that visual rhetoric and metaphor are appropriate visual communication tools in Indian newspaper advertisements.

The high level of positive attitude was evident by the hypothesis testing which showed that there is statistically significant difference between the control stimuli and treatment stimuli. Thus, the questions asked in the questionnaire aimed at checking the impact of rhetorical figures and symbols on mental imagery. The hypotheses testing results show that there is a high level of positive attitude by the participants toward the visual rhetoric and metaphoric advertisement and the attitude toward the brand relative to visual rhetoric and metaphor (Goutheron, 1998).

Based upon the response regarding the way the two products convey the message, the majority of the participants clearly indicated that the product images with visual rhetoric and metaphor followed Indian culture and hence, this clearly shows that visual rhetoric and metaphor changes with culture. This as well signifies the role played by the design elements and contents in advertisement effectiveness and as such, it is evident that there was a statistically significant difference between the product image with an without visual images where the visual images were indicated to entice people the most to buy the product, indicated a high-quality product etc.

These results based on quantitative research design are seen to be in agreement with the results based on qualitative research design. However, the p values of the undertaken statistics are seen to be lower than 0.05.

## 6.2 Research Findings

Visual metaphor in the global advertising industry is discovered, but Indian advertisement context is suggested to be studied more precisely and this is based on the fact that India is strongly developing as the country of advertising creativity. Therefore, the current study looked into the effectiveness of visual metaphors and rhetoric in Indian newspaper advertisement in depth. Visual rhetoric and metaphor have a great influence on brand recognition and customers attitude towards a given brand and they change based on culture of a given society. Advertisement designing is a very delicate and creative activity and thus visuals do not indicate evident direct links in Indian advertisement design.

To try and ascertain this, quantitative study was undertaken to quantitatively determine how visual rhetoric and metaphor influence brand recognition and customers' attitude towards a given brand. This was achieved by hypothesis testing using t test analysis. The null hypotheses formulation was based on the assumption that there is no statistically significant effect of the visual rhetoric and metaphor on brand recognition and customer's attitudes towards a given brand. The key objective of data synthesis of the case studies was met and the major differences and similarities of various cases were looked into.

It was evident that visual rhetoric and metaphors have a great influence on customer's attitude towards a given brand and brand recognition. This was demonstrated by generalizing the patterns and linkages between visual metaphors and brand recognition in Indian newspaper advertisements. However, the research findings based upon literature review were subjective and it was pertinent to consider quantitative research design as it is considered to be accurate and it involved systematic empirical investigation that sought to understand the relationship between visual rhetoric and metaphors influence on brand recognition and customer's attitude towards a given brand using statistical methods of

measurement (hypothesis testing), with the sole objective of identifying how various variables relate with others to determine if there is any relationship between the dependent and independent variables.

In the current study, treatment stimuli were considered as brands with visual rhetoric and metaphor while the control stimuli never had any visual rhetoric and metaphor. The hypothesis testing results clearly indicated that there was evidence to justify the claim that visual rhetoric and metaphors significantly or positively influence brand recognition and customer's attitude towards a given brand. Furthermore, it is shown that the product image with visual rhetoric had a high level of perceived informativeness of advertisement among the participants than the product which never had visual rhetoric and metaphor.

### **Key Findings**

The study of effectiveness of visual rhetoric and metaphors in portraying information to the customers in India finds that:

- Both are important forms of communication and they reduce difficulty in brand acknowledgement and are capable of pulling customers to the advertised products.
- The images of items for sale are usually printed alongside their characteristics and advantages in articles.
- The targeted customers are able to see the advertisement while reading the articles but their attitude towards such products depends on the way they understand the marketer's work.
- The customers require a combination of visual rhetoric and metaphors to digest the complex information provided.

### **6.3 Conclusion**

It can be concluded that the research objectives were met and were based on the quantitative and qualitative research design; it is evident that the results of the two research designs are in agreement, but the observed p values which are higher than 0.05 could be due to obvious reasons in terms of limitations associated with statistical methods. It is suggested that the method of sampling was not

accurate enough to guarantee expected results and as such, different methods of sampling, data collection and data analysis should be considered where all confounding factors should be incorporated.

The main reason as to why the cause slightly higher p values (compared to 0.05) observed in the results is directed towards sampling methods and data collection methods are that the pilot study gave a go ahead for the main study to be undertaken. Furthermore, the literature clearly indicates a positive effect of the visuals in terms of the study objective and due to the area of interest and predetermined purpose, the study relied heavily on the review of secondary data published by the media, government agencies and peer-reviewed academic journals. However, this does not mean that the results based on hypothesis testing are not reliable, but they act as a benchmark for future studies. This therefore creates a gap for future studies to be undertaken. It is as well pertinent to note that the methodology used in the main study should be revised significantly and in so doing this the results will be ascertained.

The results based on quantitative research design should be looked into critically by considering other methods of sampling, data collection and statistical analysis and thus, this should be based on the obvious reasons that most of advertisers who have recourse to conceptual metaphors focus on evoking emotion out of an audience to make the message memorable, which, in the ultimate analysis results in an effective advertising campaign.

#### **6.4 Key Contribution towards Print Advertisement Design Research**

Different aspects related to how visual rhetoric and metaphor can influence brand recognition and customer's attitude towards a given brand were explored in the current study. In this respect, the knowledge related to these is very essential in understanding how visual rhetoric and metaphors are directly connected with advertising. Specifically, visual rhetoric and metaphors play a significant role in transferring necessary message where advertisers strive to distinguish the special features of their products and to determine the peculiarities of the culture and social values in order to decide what to apply in ads.

Therefore, the contribution of the knowledge resulting from the current study is directed towards getting consumer attention which is the purpose of visual rhetoric and metaphors in language of effective advertising. To be more precise, the cases analyzed and hypotheses tested clearly demonstrates how metaphorical and rhetorical devices help the advertiser fulfill the objective of persuasion. The lesson learned here is that the study of persuasion is one of the key issues in the domain of rhetoric and metaphor.

### 6.5 Limitations

The current study has several limitations and most of them are directed towards qualitative and quantitative research design. In this respect, despite the fact that qualitative study provided the detailed understanding of the subject issue by examining the reasons behind it, it is considered to be more focused on the subjective meaning interpretation and social context description (Fossey et al. 2003, p. 723). However, this challenge was addressed by quantitative research (Denzin, and Lincoln 1998). Selecting the medium of advertisement is a limitation to the current study since it focused majorly on print advertisement and it is well known that result can change in different medium context.

The student sample selected is considered to be a limitation to the current study. Despite the fact that the student sample use in this study is justified in terms of the demographic group as a representation of fan users as well as group Parker pen user's group, the entire population of both the pen and fan users is not represented here. The nature of this study relative to regions is considered to be a limitation since the sample collection is only limited to university students. There are very critical values which were not considered in this study despite the fact that they have a significant impact on the results. This therefore means that future research that is large scale in nature need to be undertaken to ascertain the current study findings.

The study considering only two products is seen to be a limitation since the considered products are seen to have a high and a low level of product involvement. This is associated with the assumption that the products represent corresponding

groups and this implies that any variation exhibited as a result of the unique product can only be viable if it has an impact on the generated results.

Users had only one chance to view the advertisements and thus never had an opportunity to get acquainted with the ads through revisiting them as a result of the experiment's practical limitations Tellis (1997). The single view implied that participants never had an opportunity in developing a response to the given ad. Thus, the effect of maturation could show independent variables effect that wasn't apparent in the current research.

### **Key points**

- Advertisement recall
- Purchase intentions
- Among rational and emotional appeal affects recall more
- cognitive effort

### **6.6 Future Research scope**

The current research has several research gaps which need to be taken up in future studies. The observed discrepancies in the current study where there is a slight difference between the corresponding p values and the level of confidence (0.05) (signifies relatively less accurate results), calls for further studies to focus on using other available methods and strategies in achieving the study objectives to ascertain the current research findings. Specifically, the current study will act as a bench mark for these future studies and they will be based on the fact that the quantitative research method used in the current study was not sufficient enough to give a conclusive answer to the research question. These together with other factors, the future research will as well be based on the fact that currently, India is strongly developing as the country of advertising creativity.

Particularly, visual metaphor in the global advertising industry is discovered, but Indian advertisement context needs to be studied more precisely in

the context of different mediums, different consumer individual characteristics such as buying intention, recall etc. In summary, there is a need for doing further studies related to the current topic to explore more how visual rhetoric and metaphors have an influence on brand recognition and customer's attitude towards a given brand based on the fact that visual rhetoric and metaphors changes relative to different cultures. As such, this should be based on the underlying factors discussed and explored in the entire study.



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**Parker Pen**

Study-1

1) Have you ever heard about the parker Pen brand?

- a. I've never heard about parker pen brand
- b. I've heard about the parker pen brand

8

2) Have you ever used a parker pen

- a. I've ~~never~~ use parker pen
- b. I've never use parker pen

SURASREE MONDAL  
*Surasree Mondal*

Name & Signature with date

**QUESTIONNAIRE**

Name: Survasu Mondal Age: 23  
 Gender: female Address: Subasini Hostel, IISTG.  
 Mobile No: 9274386715 Date: 9.10.2015  
 Email ID: Department: EEE

Please take a few moments to look over the following advertisement; then, give us your feedback in a brief survey.

1) What message do you think is conveyed by the advertisement shown in Fig.1 & Fig.2?

- i. **Fig 1**
  - a. Parker pen easy to write
  - b. It shows any type of writing can do it
  - c.  It shows parker pen is comfortable to write
- ii. **Fig 2**
  - a. It shows that the parker pen is an Ink pen.
  - b.  Flow of parker ink pen is smooth
  - c. It shows a high quality pen

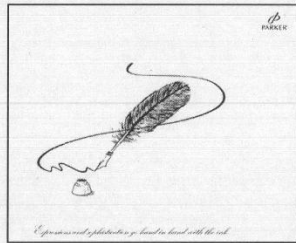


Fig.1

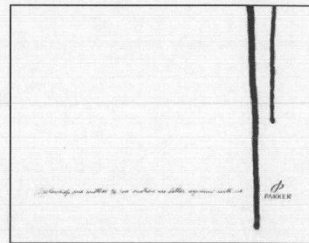


Fig.2

2) Above in this two ad which one do you like the most?

- a.  Fig-1
- b) Fig-2

3) In a range from 1 to 5, with 1 representing strongly disagree and 5 representing strongly agree, judge the following statements for the advertisement shown in fig no 1

- a. The advertisement claims are believable
- b. The advertised product is clear to me
- c. The advertisement is unique

1	2	3	4	5
1	2	3	4	5
1	2	3	4	5

4) In a range from 1 to 5, with 1 representing strongly disagree and 5 representing strongly agree, judge the following statements for the advertisement shown in fig no 2

- a. The advertisement claims are believable
- b. The advertised product is clear to me
- c. The advertisement is unique

1	2	3	4	5
1	2	3	4	5
1	2	3	4	5

- 5) If asked to describe the advertisement shown in fig 1, which of the following would be appropriate?
- a. Funny
  - b. Emotional
  - c. Informative
  - d. Irritating
  - e. Pleasant
  - f. Memorable
  - g. Boring
  - h. Other \_\_\_\_\_

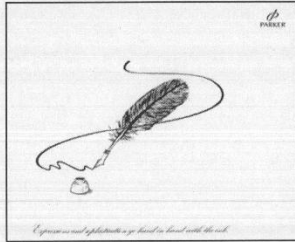


Fig.1

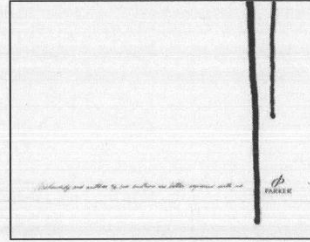


Fig.2

- 6) If asked to describe the advertisement shown in fig 2, which of the following would be appropriate?
- a. Funny
  - b. Emotional
  - c. Informative
  - d. Irritating
  - e. Pleasant
  - f. Memorable
  - g. Boring
  - h. Other \_\_\_\_\_

- 7) Which parker pen advertisement would you like to share or post to your friend or colleague through social networking sites?

1-Not at all likely 5-very likely

1	2	3	4	5
---	---	---	---	---

Fig-1

1-Not at all likely 5-very likely

1	2	3	4	5
---	---	---	---	---

Fig-2

- 8) What would you understand the main message of fig-1 advertisement?(can use more than one option)
- a. Fine writing instruments
  - b. Easy to use
  - c. Product is high quality
  - d. Every type of writing
- 9) The Fig-2 advertisement try to convey the intended message is? Select the most appropriate statement  
Can use more than one option
- a. Just trying to sell the product
  - b. Entice people to try the product
  - c. Product is of high quality
  - d. Product is comfortable to use

10) What does the feather used in Fig-1 advertisement conveys you?

- a. Sophistication
- b. Unsophistication
- c. Inexperienced
- d. Unsuitable
- e. Irritating
- f. Influential

11) What does the lines used in Fig-2 advertisement conveys you?

- a. Simple drop of ink
- b. Discomfort of writing
- c. Its shows a ink pen
- d. Others \_\_\_\_\_

12) Please rate the following questions regarding the Fig-1 ad?

- |                            | Strongly Agree                   | Agree                 | Disagree              |
|----------------------------|----------------------------------|-----------------------|-----------------------|
| a. Is creative/interesting | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| b. Is informative          | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| c. Is memorable            | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| d. Is believable           | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |

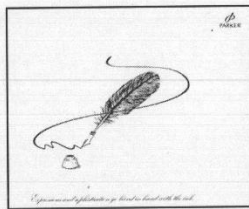


Fig.1

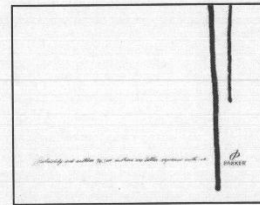


Fig.2

13) Please rate the following questions regarding the Fig-2 ad?

- |                            | Strongly Agree        | Agree                            | Disagree                         |
|----------------------------|-----------------------|----------------------------------|----------------------------------|
| a. Is creative/interesting | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/>            |
| b. Is informative          | <input type="radio"/> | <input type="radio"/>            | <input checked="" type="radio"/> |
| c. Is memorable            | <input type="radio"/> | <input type="radio"/>            | <input checked="" type="radio"/> |
| d. Is believable           | <input type="radio"/> | <input type="radio"/>            | <input checked="" type="radio"/> |

14) Regarding the advertisement fig-1, please answer yes or no to the following:

- a. The advertisement is visually appealing and engaging? Yes  No
- b. Does the advertisement elicit fun in its viewing? Yes  No
- c. Is the advertisement worth talking about? Yes  No
- d. Is the advertisement's style worth repeating in the future? Yes  No

- 15) Regarding the advertisement fig-2, please answer yes or no to the following:
- a. The advertisement is visually appealing and engaging? Yes  No
  - b. Does the advertisement elicit fun in its viewing? Yes  No
  - c. Is the advertisement worth talking about? Yes  No
  - d. Is the advertisement's style worth repeating in the future? Yes  No

16) Select the most appropriate statement for advertisement Fig-1

- a. The curve line used in advertisement convey comfort of writing
- b. The curve line used in advertisement convey discomfort of writing
- c. The curve line used in advertisement shows complicated of writing when use the product

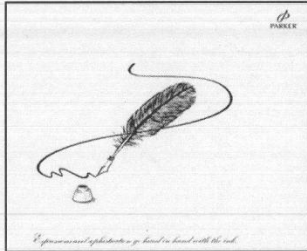


Fig.1

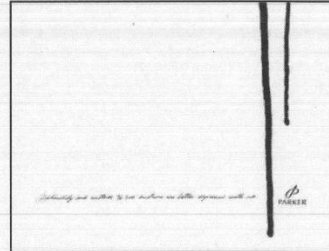


Fig.2

17) Select the most appropriate statement for advertisement Fig-2

- a. The flow of ink used in advertisement convey comfort of writing
- b. The flow of ink used in advertisement convey discomfort of writing
- c. The flow of ink used in advertisement shows complicated of writing when use the product

18) Which is the most attractive character do you like in advertisements fig-1? (Can use more than one option)

- a. Feather
- b. Feather and pen nib
- c. Curve line

19) Which is the most attractive character do you like in advertisements fig-2? (Can use more than one option)

- a. Flow of the Ink
- b. Typography used in ad
- c. None of them

*Anurag Khandel*  
Signature with date  
9.10.2015

## Bajaj Fan

1) Have you ever heard about the Bajaj fan brand?

a. I've heard about Bajaj fan brand

b. I've heard about the Bajaj fan brand } Both are same

2) Have you ever used a Bajaj fan at home

a. I've use Bajaj fan

b. I've never use Bajaj fan

Name & Signature with date

*SURJANANI CAISHRAM*

Institute of Technology

**QUESTIONNAIRE**

Name: *SURJMANJI LAISHRAM*

Age: *28*

Gender: *M*

Address: *DIBANG HOTEL - G-003*

Date: *29.02.16*

Department: *DESIGN*

Email ID: *surjmani@iitg.ernet.in*

Please take a few moments to look over the following advertisement; then, give us your feedback in a brief survey.

1) What message do you think is conveyed by the advertisement shown in Fig.1 & Fig.2?

- i. **Fig 1**
  - a. It shows that the Bajaj fan follow Indian culture
  - b. High speed fan
- ii. **Fig 2**
  - a. It shows that the Bajaj fan follow Indian culture
  - b. High speed fan

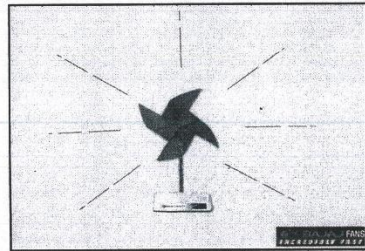


Fig.1

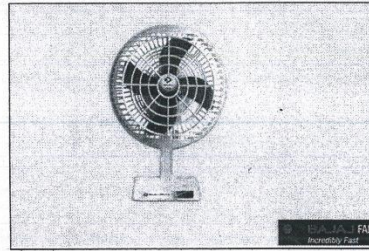


Fig.2

2) Above in this two ad which one do you like the most?

- a) Fig-1
- b) Fig-2

3) In a range from 1 to 5, with 1 representing strongly disagree and 5 representing strongly agree, judge the following statements for the advertisement shown in fig no 1

- a. The advertisement claims are believable
- b. The advertised product is clear to me
- c. The advertisement is unique

1	2	<input checked="" type="checkbox"/>	4	5
1	<input checked="" type="checkbox"/>	3	4	5
1	2	3	<input checked="" type="checkbox"/>	5

4) In a range from 1 to 5, with 1 representing strongly disagree and 5 representing strongly agree, judge the following statements for the advertisement shown in fig no 2

- a. The advertisement claims are believable
- b. The advertised product is clear to me
- c. The advertisement is unique

1	<input checked="" type="checkbox"/>	3	4	5
1	2	3	4	<input checked="" type="checkbox"/>
1	<input checked="" type="checkbox"/>	3	4	5

5) If asked to describe the advertisement shown in fig 1, which of the following would be appropriate?

- a.  Interactive communication idea
- b.  Emotional
- c.  Informative
- d.  Irritating
- e.  Pleasant
- f.  Memorable
- g.  Boring
- h. Other INTERESTING

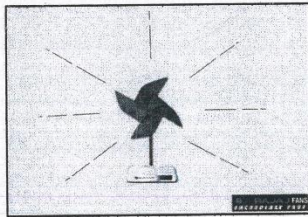


Fig.1

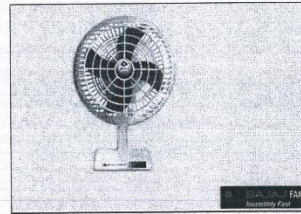


Fig.2

6) If asked to describe the advertisement shown in fig 2, which of the following would be appropriate?

- a.  Interactive communication idea
- b.  Emotional
- c.  Informative
- d.  Irritating
- e.  Pleasant
- f.  Memorable
- g.  Boring
- h. Other \_\_\_\_\_

7) Which Bajaj fan advertisement would you like to share or post to your friend or colleague through social networking sites?

1-Not at all likely 5-very likely

1	2	3	4	5
---	---	---	---	---

Fig-1

1-Not at all likely 5-very likely

1	2	3	4	5
---	---	---	---	---

Fig-2

8) What would you understand the main message of fig-1 advertisement? (can use more than one option)

- a.  Bajaj fan follow Indian culture
- b.  High speed fan
- c.  Product is high quality
- d.  Inspiring trust

9) The Fig-2 ad try to convey the intended message is? Select the most appropriate statement

Can use more than one option

- a)  Just trying to sell the product
- b)  Entice people to try the product
- c)  Product is of high quality
- d)  Product is comfortable to use

10) What does the windmill & line used in Fig-1 advertisement conveys you?

- a. speed
- b. High quality
- c. Inexperienced
- d. Unsuitable
- e. Irritating
- f. Influential

11) What does the fan visual used in Fig-2 advertisement conveys you?

- a. Simple fan
- b. Its shows high quality fan
- c. Others SAFE

12) Please rate the following questions regarding the Fig-1 advertisement?

- |                            | Strongly Agree   | Agree  | Disagree   |
|----------------------------|--|--|--|
| a. Is creative/interesting | <input checked="" type="radio"/><br><input type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input checked="" type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            |
| b. Is informative          | <input checked="" type="radio"/><br><input type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input checked="" type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            |
| c. Is memorable            | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            | <input checked="" type="radio"/><br><input type="radio"/><br><input type="radio"/> |
| d. Is believable           | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            |

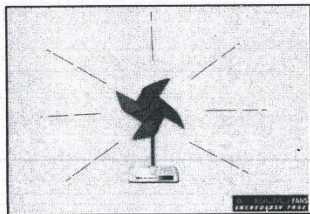


Fig.1

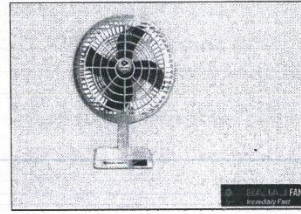


Fig.2

13) Please rate the following questions regarding the Fig-2 advertisement?

- |                            | Strongly Agree  | Agree  | Disagree   |
|----------------------------|---|--|--|
| a. Is creative/interesting | <input type="radio"/><br><input type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input checked="" type="radio"/><br><input type="radio"/> | <input checked="" type="radio"/><br><input type="radio"/><br><input type="radio"/> |
| b. Is informative          | <input type="radio"/><br><input type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input checked="" type="radio"/><br><input type="radio"/> | <input checked="" type="radio"/><br><input type="radio"/><br><input type="radio"/> |
| c. Is memorable            | <input type="radio"/><br><input type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            | <input checked="" type="radio"/><br><input type="radio"/><br><input type="radio"/> |
| d. Is believable           | <input type="radio"/><br><input type="radio"/><br><input type="radio"/> | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            | <input type="radio"/><br><input type="radio"/><br><input type="radio"/>            |

14) Regarding the advertisement fig-1, please answer yes or no to the following:

- |  |                                      |                                     |
|--|--------------------------------------|-------------------------------------|
| a. The advertisement is visually appealing and engaging?     | Yes <input checked="" type="radio"/> | No <input type="radio"/>            |
| b. Does the advertisement elicit fun in its viewing?         | Yes <input checked="" type="radio"/> | No <input type="radio"/>            |
| c. Is the advertisement worth talking about?                 | Yes <input checked="" type="radio"/> | No <input type="radio"/>            |
| d. Is the advertisement style worth repeating in the future? | Yes <input type="radio"/>            | No <input checked="" type="radio"/> |

- 15) Regarding the advertisement fig-2, please answer yes or no to the following:
- a. The advertisement is visually appealing and engaging? Yes  No
  - b. Does the advertisement elicit fun in its viewing? Yes  No
  - c. Is the advertisement worth talking about? Yes  No
  - d. Is the advertisement style worth repeating in the future? Yes  No

- 16) Select the most appropriate statement for advertisement Fig-1
- a. The windmill & line picture used in advertisement conveys speed and natural wind of fan
  - b. The font used in advertisement convey speed of fan
  - c. The picture used in advertisement complicated to understand the product

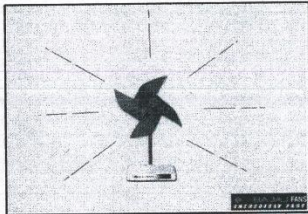


Fig.1

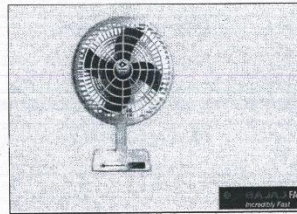


Fig.2

- 17) Select the most appropriate statement for advertisement Fig-2
- a. The photograph used in advertisement convey high speed fan
  - b. The font used in advertisement convey high quality fan
  - c. The Fan photograph used in advertisement shows Indian culture

- 18) Which is the most attractive character do you like in advertisement fig-1? (Can use more than one option)
- a. Windmill
  - b. Breezed font
  - c. Lines



- 19) Which is the most attractive character do you like in advertisements fig-2? (Can use more than one option)
- a. Fan photograph
  - b. Arial font used in advertisement
  - c. None of them



- 20) Select the most appropriate statement for font used in advertisement Fig-1
- a. Breezed font used in advertisement represent speed
  - b. Breezed font used in advertisement not represent speed
- 21) Select the most appropriate statement for font used in advertisement Fig-2
- a. Arial font used in advertisement represent speed
  - b. Arial font used in advertisement not represent speed

  
Signature with date

**Questionnaire for popular brand identification**

**QUESTIONNAIRE**

Name: \_\_\_\_\_ Age: \_\_\_\_\_  
 Gender: \_\_\_\_\_ Department: \_\_\_\_\_  
 Qualification: \_\_\_\_\_

*Please take a few moments in order to evaluate your like and dislike pen and fan brand in India*

1) In a range from 1 to 5, with **1 representing dislike and 5 representing most like**, judge the following pen brands in India.

Cello-	1	2	3	4	5
Reynolds-	1	2	3	4	5
Camlin-	1	2	3	4	5
Parker-	1	2	3	4	5
Pilot-	1	2	3	4	5

2) In a range from 1 to 5, with **1 representing dislike and 5 representing most like**, judge the following fan brands in India.

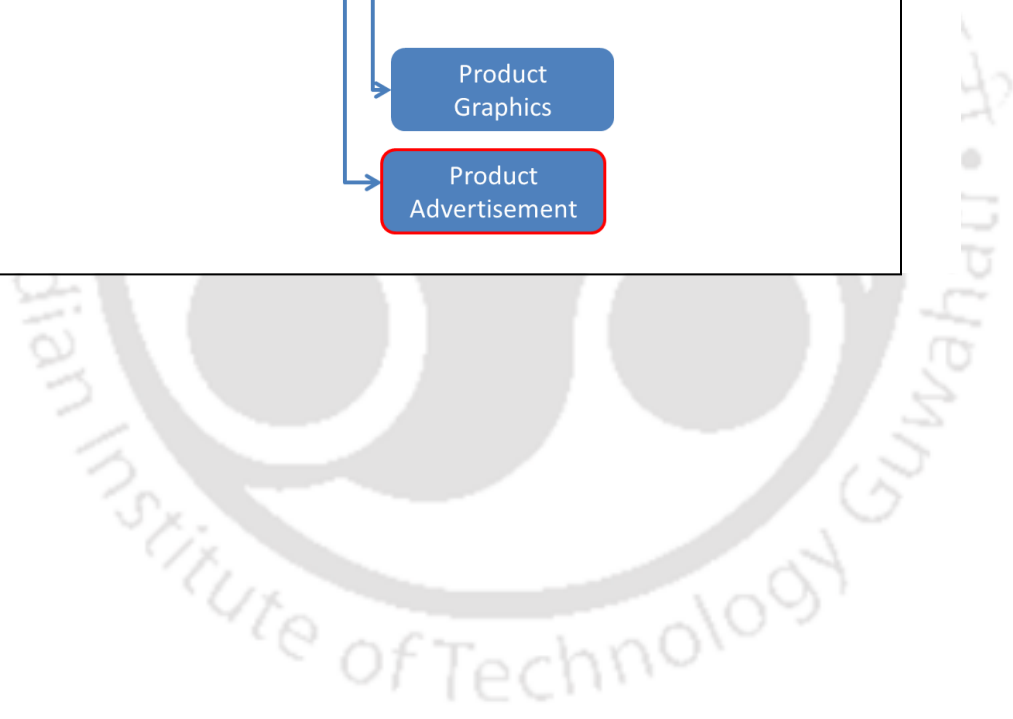
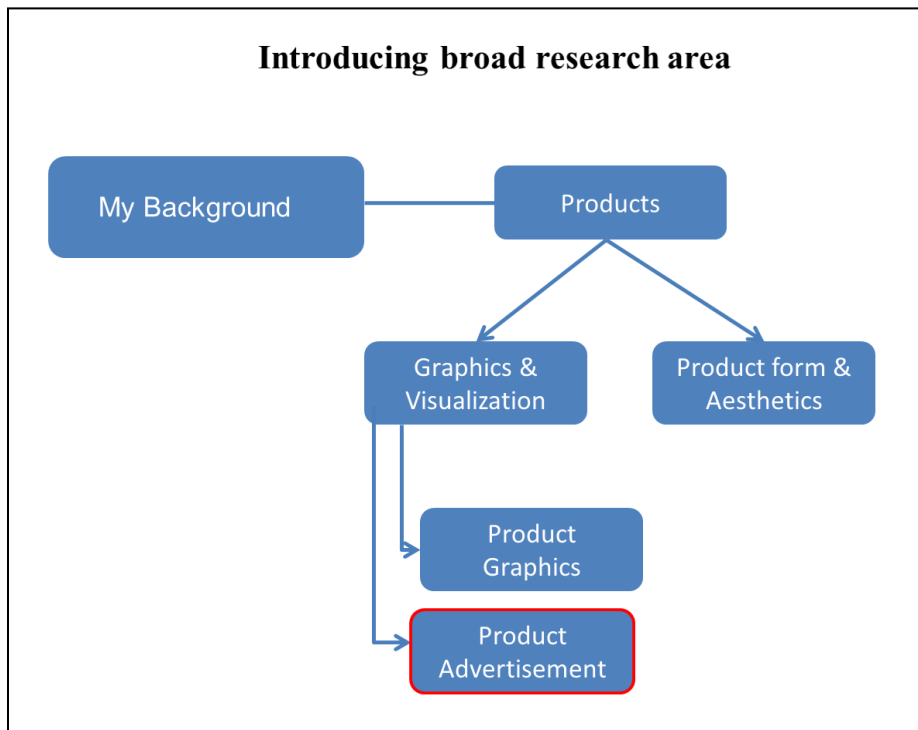
Havells-	1	2	3	4	5
Khaitan-	1	2	3	4	5
Bajaj-	1	2	3	4	5
Usha-	1	2	3	4	5
Orient-	1	2	3	4	5

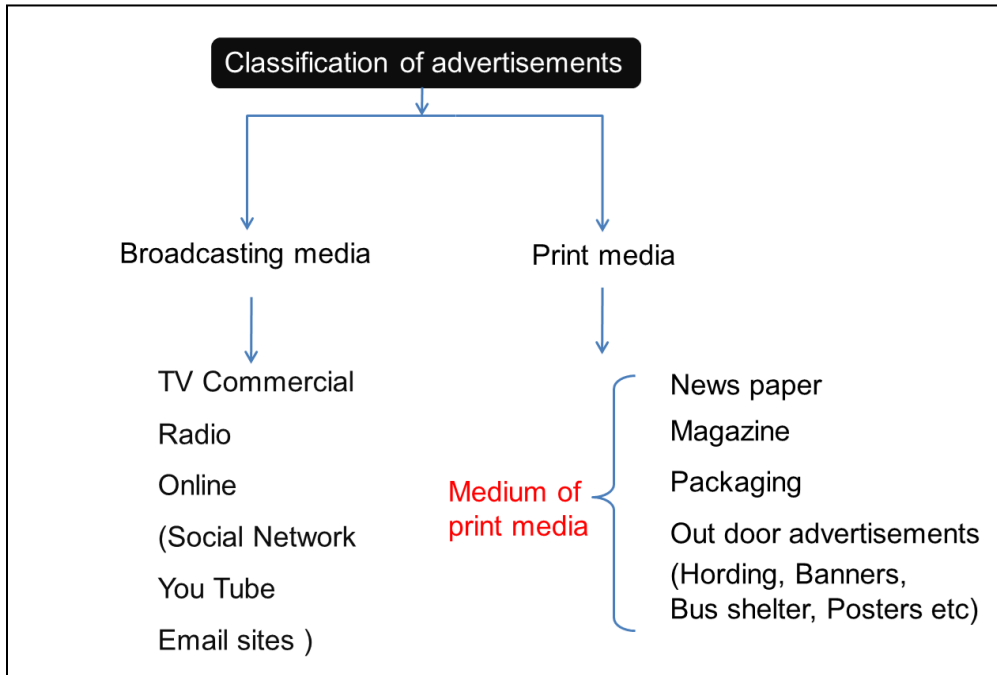
Signature with date \_\_\_\_\_

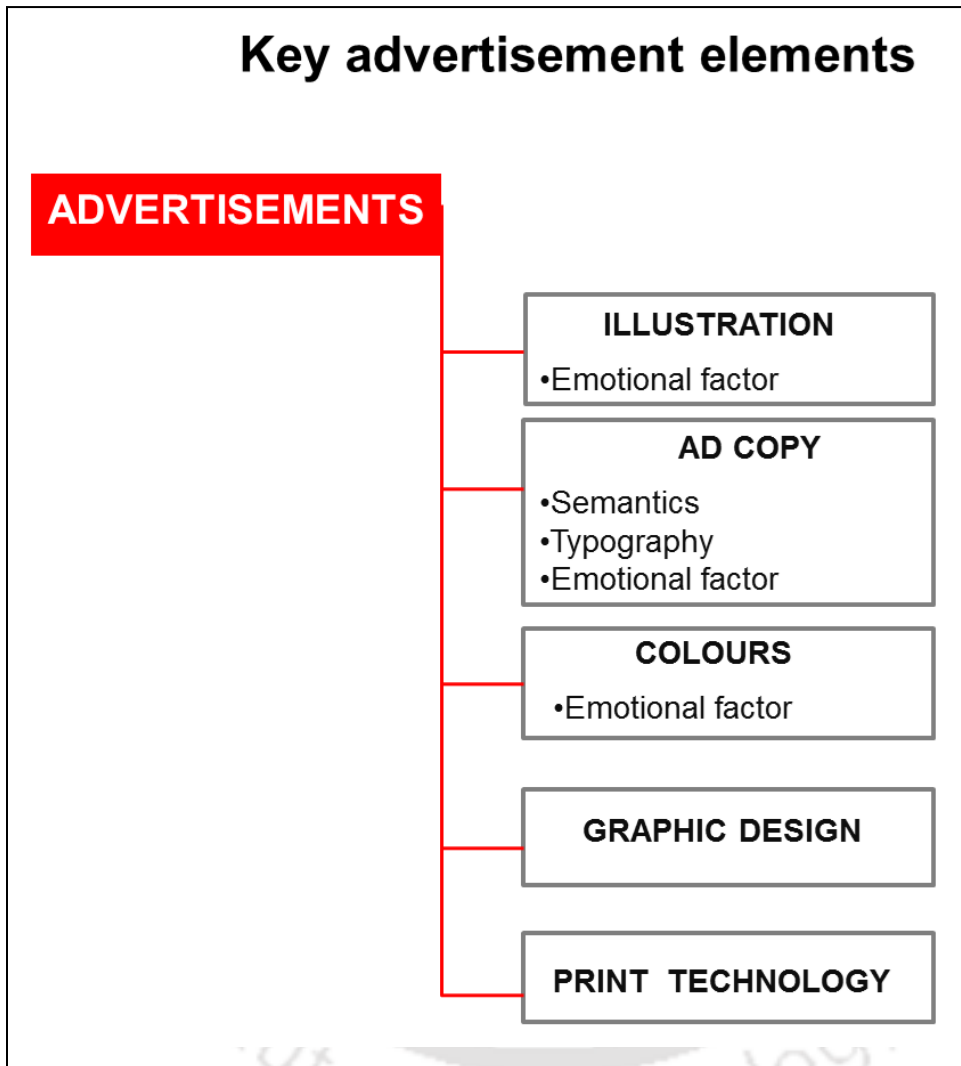
### Pilot study Questionnaire

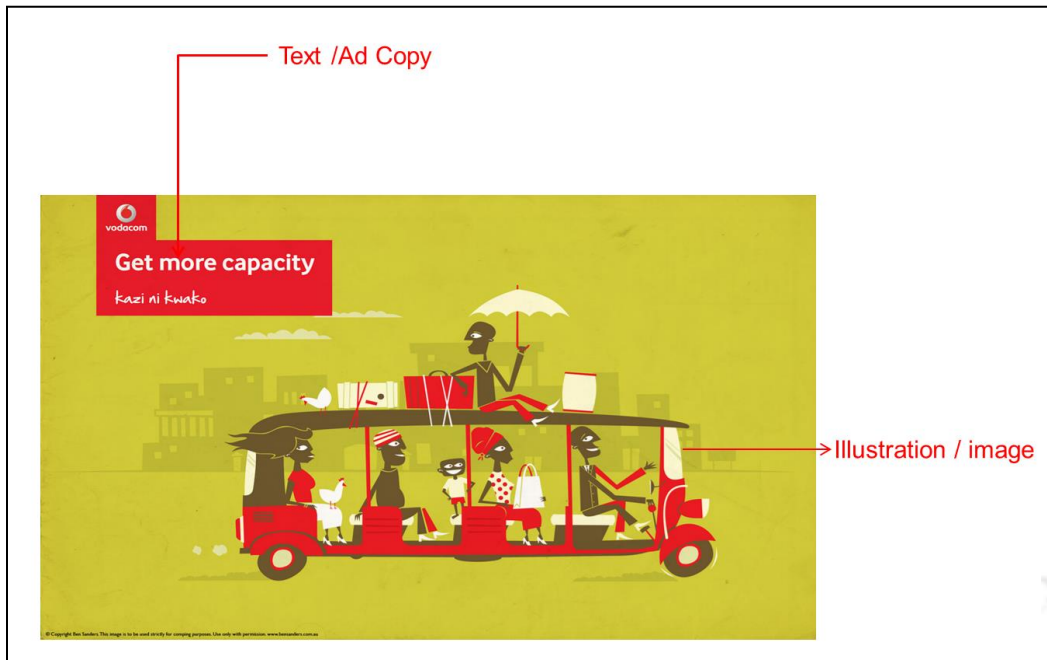
Pilot study Questionnaire	
<b>Total No of Participant 15 (6 Males &amp; 9 Females)</b>	
<b>Graphic designers- undergraduate-2(1 Males &amp; 1Females)</b>	
<b>Graphic designers-Post graduate Graduate students-13(5 Males &amp; 8 Females)</b>	
Questions	Number of Participants
<b>What did you observe in the given picture?</b> Fig1 (treatment stimulus)	15
<b>What did you observe in the given picture?</b> Fig 2 ( control stimulus)	15
<b>What did the image tell you?</b> Fig 1 (treatment stimulus)	
<b>What did the image tell you?</b> Fig 2 (control stimulus)	15
<b>How did you feel after viewing the image?</b> Fig1 (treatment stimulus)	15
<b>How did you feel after viewing the image?</b> Fig 2 (control stimulus)	15
<b>What is your thought on the intension of the message?</b> Fig 1 treatment stimulus)	15
<b>What is your thought on the intension of the message?</b> Fig 2 ( control stimulus)	15











Selected Business  
**Superbrand**  
Industry Verified

# GET MORE FROM US

India's only Electrical Accessories Superbrand is now part of the worldwide Panasonic family. Now get more advanced technology, more value and more superior products from us.

SWITCHES • WIRES • CFL • FANS • MCB

**We are now** **ANCHOR**  
by **Panasonic**

# GET PERFECTION FROM US

India's only Electrical Accessories Superbrand that is now part of the worldwide Panasonic family brings you Ave, Woods, Roma Viola, Roma, Rider, Penta Range of Switches - Now get perfect solutions with more advanced technology, more value and more choice from us.

SWITCHES • WIRES • CFL • FANS • MCB

**We are now** **ANCHOR**  
by **Panasonic**



**Publications**

- Bisoyi.D, Barua.U, Guha.Esha (2013). Effective Communication of Product Information: A Copy Writing Methodology, IOSR Journal of Humanities and Social Science (JHSS) Volume-6, Year 7.1.2013, Page numbers-1-3.
- Bisoyi dandeswar, Yadav preeti, Barua utpal (2015) Copywriting and the Creative Edge.
- Bisoyi.D, Barua.U, Guha Esha (2013) Role of Typography in Indian newspaper advertisement.
- Yadav preeti, Bisoyi dandeswar, Chakrabati debkumar(2015) Anthropomorphic Brand Mascot Serve As the Vehicle: To Quickly Remind Customers Who You are and What You Stand for in Indian Cultural Context.
- Yadav Preeti, Bisoyi Dandeswar, Chakrabarti Debkumar (2015) Spokes characters and young consumers' context specific understanding, HWWE.
- Yadav Preeti, Bisoyi Dandeswar, Chakrabarti Debkumar (2014) Typography as a statement of Design, HWWE.
- Yadav Preeti, Bisoyi Dandeswar, Chakrabarti Debkumar Spokes characters of Mascot and young consumers' perspective particular understanding Selected in ICORD 17

**Suggestions from Abroad Examiner**

The suggestion I have is that given the language and method which grow out of the field of linguistics and philosophy stretching all the way back to Greek Philosophers be included as a broader overview in the dissertation and used to explain the origins of the methods words and images construct meaning. The Greeks used a term semiotikos also called semiotics was coined to dissertation and used to explain the origins of the methods and language professor Bisoyi is using. The field of semiotics that deal particularly with how semiotics was coined to describe the study of meaning making and to try to understand meaningful communication. Most of the texts used by professor Bisoyi applied theory the theories and methods of analysis that have emerged from philosophical tradition but it could be useful to include some literary texts from the field and to build a broad philosophical base for his research. He does have John Berger noted in his bibliography whose work is out of this tradition but I think he could include several other reference from the field we call semiotics or semiology. Saussure a French philosopher used term semiology a term that is a subset of semiotic studies. This is an interdisciplinary field with tentacles in anthropology, literature, linguistics philosophy and science. Generally each of these fields utilize signs and sign systems as the object of study.

I debated including these final suggestions because first of all it is likely that professor Bisoyi is well aware of all the references I mention below and I do not want my suggestions to come across as condescending. Second I am not sure that this context would be appropriate to his research or requirements for this dissertation because I am not part of the Institute. The reason I mention them at all is that the most interesting aspect of his research in my opinion is that his findings could be interesting to people across disciplines due to the fact that advertising and visual images are ideal subjects for research to understand both the making meaning and also to look carefully at how we communicate. The material professor Bisoyi has studied and tested could provide examples and be valuable to any field using the strategies and method that arose from this theoretical and philosophical arena.

Some of the most interesting aspects of Bisoyi's research has to do with the connections it makes to root metaphors and the mythological basis for meaning and knowledge. Also the implications for how we communicate knowledge and meaning through shared cultural experience and even closer analysis of how this is revealed in Indian culture.

As I may have mentioned above the addition of this materials in his dissertation or in another paper could turn this into a book or another paper in the future. What I speak of in this third suggestion are possibilities for continuation of this project and materials professor bisoyi has already produced here and not a criticism of his dissertation. I would not have to read any additions to recommend for receiving his PhD for this work as I believe it is worth in its current form.

**Clarification**

The suggestion which was received from examiner that people across disciplines due to the fact that advertising and visual images are ideal subjects for research to understand both the making meaning and also to look carefully at how we communicate, this is the interesting aspect of this research. Currently this study did not cover those areas such as field of linguistics, signs, semiotics, and semiology. I take opportunity from this to frame my next research work towards above directions.