

# An Analysis of Descriptive Features in the English used in an Advertising Text

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## Abstract

The goal of advertising is the persuasion of a customer of the merits of a particular product or service. Whatever the strategy advertisers employ in order to influence the consumer, language is the main carrier of the message. Among the components of advertising (visual images, words, logos, brand names, graphic designs and so on), words play a key role since by them the audience is able to grasp the advertising message (Dyer, 1982; Nga, 210). In advertising, copywriters use English words to project the product or service they are bringing to the audience's attention in the most attractive fashion. Copywriters use English quite distinctively; they sometimes employ the descriptive style of writing to present their messages. The rationale is that description makes the information more intriguing and engaging for the audience. The primary objective of description in advertising is to frame an image of a product in the minds of the consumer through sufficient details and allow them to experience the product through their five senses. Description in advertising creates a dominant impression, an overall attitude, mood or feeling about a product or service. In the current paper, the writer has analyzed the descriptive elements in the English used in an advertising text in a newspaper in Ghana. The theoretical framework that was adopted was Fairclough's (1992) Three-Dimensional Model Theory and the qualitative research design was employed for the study. The descriptive features that were realized in the selected advertisement (henceforth advert) were sensory details, figurative expressions, modifiers and picturesque vocabulary. The description of the advertising text was effective, in that, it left the reader with a clear impression: a craving for the Castle Milk Stout alcoholic beverage that was advertised.

**Keywords:** Advertising, description, English, persuasion, Castle Milk Stout

## 1. Introduction

Advertising is a strategic way to deliver a persuasive message about a brand and create positive beliefs and feelings about it. Advertising is a complex form of communication that operates with objectives and techniques leading to various types of impact on consumer thoughts, emotions and actions. Advertising is useful also for established products where it can remind loyal customers of the satisfying experience they had with the brand. The English Language is employed in advertising as a means of communicating particular information with the goal of persuading the consumer to take a decision.

The form and function of words in the English of advertising cover a number of items which include the use of modifiers like adjectives and adverbs and the use of imperative verbs which influence the audience to take action. There are two modal auxiliary verbs which are often used in the English of advertising and these are *will* and *can*. The use of *will* normally creates the impression of promise and with *can* the consumer is urged to take purchasing decisions on a product. It has been observed that even though the ultimate objective of advertising is to persuade the audience to purchase products, adverts rarely employ the lexical item *buy*. The reason is that advertisers do not want to create the impression of spending the money of consumers. Other verbs that are mostly used in adverts instead of *buy* are: *try*, *ask*, *get*, *take*, *give* and so on and so forth. Another linguistic feature in advertising is the use of pun, which is a play on words that deliberately generates an ambiguity between similar-sounding lexical items for humorous or rhetorical effect. The use of pun therefore suggests double meaning and it grabs the reader's interest and attention. For instance, in the statement *Malt refreshes you like no other can* the advertiser is playing on the word *can*. In one sense, *can* could mean the container in which the malt drink is stored; in another sense, it could be used as an auxiliary verb as in *Malt refreshes you like no other drink can refresh you*.

From the syntactic perspective, a number of structures form aspects of the English of advertising. Some of these are declarative, interrogative, imperative and exclamatory sentence structures. Another syntactic feature in the English of advertising is parallelism, which is the presentation of two or more similar ideas in identical structural forms. For instance, in the following text *Tips for a healthy life: Drink less alcohol, Take long walks* the parallel clauses express the same idea and have the same structure which begins with an imperative verb followed by a direct object. In advertising, a linguistic expression may have both literal and figurative meaning. A word may connote additional meaning and evoke associations. The English of advertising may contain a figure of speech, which is a statement that is used in a way that is different from its usual meaning in order to create a particular effect. If the English of advertising contains a figure of speech it is transformed into a figurative expression. Some of the figures of speech that are employed in the English of advertising are personification, simile, metaphor, hyperbole, metonymy, synecdoche, antithesis and so forth.

The English of advertising sometimes lends itself to more than one interpretation. The copywriter can employ the ambiguity device in order to draw the reader's attention to a product. Ambiguous expressions in English appeal to the reasoning of the reader and they can have a memorable effect. From another perspective advertisers use proverbs and idioms that many potential consumers are familiar with. These idioms and proverbs express ideas figuratively and they create a mental image of the products.

Advertisers use a variety of techniques to grab the attention of the audience, to establish credibility and trust, to stimulate desire for a product or service and to motivate consumers to act. One way in which advertisers entice their audience is through description and this is the focus of the current author. Advertisers describe by employing the power of language and all the human senses to bring a product to life for the audience. In the English of advertising, description entails the use of vivid sensory details that paint a picture and appeals to all of the readers' sense of sight, hearing, touch, smell and taste. Description in advertising creates a vivid image in the readers mind and allows them to experience the advertized product or service with their five senses. Description in the English of advertising often makes use of figurative expressions such as analogies, similes, metaphors, and so on, to paint a picture in the reader's mind. For instance, in description, advertisers may compare two different products, suggesting a similarity and this figurative device creates a striking and memorable image. Advertisers often exaggerate or overstate information on a product and this hyperbolic technique helps persuade readers of their point of view.

## 2. Features of Description

Descriptive language creates a clear picture in the reader's mind of what is being described. In description, the writer presents to the reader a picture in words. Descriptive writing uses vivid details to recreate a person, place, scene, object, experience or emotion in words. In this section of the paper, the writer presents the features of description in a variety of texts. The writer aims at bringing to the forecourt of the reader's attention, the descriptive styles of other writers. The current author will analyze the use of sensory details, figurative language, grammatical modifications and picturesque vocabulary in different descriptive texts.

### 2.1 Sensory Details

The primary purpose of descriptive writing is to present a person, place, or thing in such a way that a picture is formed in the reader's mind. A good descriptive writing includes many vivid sensory details that creates an image and appeals to all of the reader's five senses. The appeals to the senses of the readers give them a fuller experience in their imagination since in real life we experience the world through all of our five senses: sight, hearing, smell, taste and touch. The following texts illustrate the use of sensory details in description:

1. *In the window was a fan*
2. *The blades of the rusty window fan clattered and whirled as they blew out a stream of warm soggy air* (Texts 1&2: Langan, 1997 p. 128)
3. *A shower fell in the night and now dark clouds drift across the sky, occasionally sprinkling a fine film of rain. I stood under an apple tree in blossom and I breathed. Not only the apple tree but the grass round it glistened with moisture; words could not describe the sweet fragrance that pervaded the air. I inhaled as deeply as I could and the aroma invaded my whole being; I breathed with my eyes open, I breathed with my eyes closed – I could not say which gave me the greater pleasure. This, I believe, was the single most precious freedom that prison took away from us: the freedom to breathe freely, as I now could. No food on earth, no wine, not even a woman's kiss was sweeter to me than this air steeped in the fragrance of flowers, of moisture and freshness. No matter that this was only a tiny garden, hemmed in by five-story houses like cages in a zoo. I ceased to hear the motorcycles backfiring, radios whining and the burble of loudspeakers. As long as there is fresh air to breathe under an apple tree after a shower, we might survive a little longer.* (From "Freedom to Breathe" in Stories and Prose Poems by Alexander Solzhenitsyn, 1970, translated by Michael Glenny)

In the first text, there is almost no appeal to the senses; the sentence is just a flat statement. However, the second text is rich in sense impressions: *rusty window fan* and *whirled* appeal to our sense of sight, *clattered* appeals to hearing and *warm* and *soggy air* appeal to touch. The second text is indeed a descriptive model. The sensory details provide the vividness and sharpness which present a clear image of the fan and this enables the reader to share the writer's experience.

Sensory details help readers share the sights, sounds, smell and tastes, odours and textures of the things you describe. In the third text, *Freedom to breathe*, Alexander Solzhenitsyn, the exiled Russian writer, describes an experience he had while standing in a small garden. What are the sensory details he uses to recreate this experience? From the text, details such as *dark clouds drift across the sky* help readers visualize the setting of Solzhenitsyn's experience. Other details that appeal to our sense of sight include: *apple tree, the grass, sprinkling a fine film of rain*. Reference to *motorcycles backfiring, radios' whining, the burble of loudspeakers*, makes readers hear the sounds that surround the writer. What details of smell and taste does the writer use?

Reference to *sweet fragrance* and *aroma* appeals to our sense of smell and the line *No food on earth, no wine, not even a woman's kiss was sweeter* appeals to our sense of taste. Some writers try to establish a particular mood, or feeling, in their descriptions. The mood of Alexander Solzhenitsyn's description is that of solemnity and thoughtfulness. Solzhenitsyn selected details that helped to establish this mood and he maintained it throughout the description. Sensory details in description are the tools writers use to recreate experiences for their readers.

## 2.2 Figurative Language

In description, figurative language is used imaginatively rather than literally. Figurative language communicates ideals beyond the literal meaning of words. The use of figures of speech such as simile, metaphor, personification, hyperbole and so forth, in description, creates images, lays emphasis, evokes emotions and expresses fresh and vivid meanings. For instance, when writers compare two unlike things, they create images which help readers understand the essence of an idea or to grasp the basic quality of a person, place or thing. Figurative language employs one or more figures of speech to supplement and even modify the literal, denotative meanings of words with additional connotations and richness (Murfin & Ray 1998). Figures of speech typically depart from the usual order of words or from their literal meaning to create an image in the reader's mind. Figures of speech are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse (Abrams & Harpham, 2005). In description, figurative language appeals to the imagination, creates mental pictures and makes the linguistic expressions impressive and intriguing. The following text illustrates the use of figurative language in description:

*My spacious back yard lies spread out before me like a gypsy's shawl. I hear the faint chirping of robins, and occasionally one swoops down from a tree and glides to the other side of the yard. From time to time, the wind picks up fallen brown leaves and swirls them away to one of the overgrown flower beds. A lone tomcat slinks craftily along the fence, his gray striped belly brushing bare patches of earth. A peeling picnic table sits crookedly in a large circle of dirt where a swimming pool used to be. Beyond the ancient table lies a sagging clothesline, which a yellow delicious apple tree embraces with its twisted branches. Rotten apples decorate the base of the tree like Christmas gifts. A Styrofoam archery target leans crazily against a shed, waiting for a strong gust to send it down.* (Palmer Ami's Descriptive Text quoted in Rudolf A. Anaya et al., 1995: 118)

At the opening part of the above text, the writer identifies her subject and uses a simile that elicits an overall impression. The writer compares the space in front of her back yard to a large piece of material worn round the shoulders or head of a woman, or wrapped round a baby. The author of the text also uses the simile device in the sentence *Rotten apples decorate the base of the tree like Christmas gifts*. By comparing the *rotten apples* to *Christmas gifts* the writer is drawing the reader's attention to the decaying wind-fall fruits under the tree. The writer uses the personification literary device in succession, in her description. The first is in the sentence *A lone tomcat slinks craftily along the fence, his grey striped belly brushing bare patches of earth*. In this description, the possessive pronoun *his* which is used in place of human male nouns has been used for the non-human noun *tomcat*. A mental picture about the cat's look and behaviour is created through the personification figure of speech. The sentence: *A peeling picnic table sits crookedly in a large circle of dirt - where a swimming pool used to be* also illustrates the use of the personification device. In this sentence, the table has been personified. The reader imagines the table performing a human action of sitting. Again, the sentence: *beyond the ancient table lies a sagging clothesline, which a yellow delicious apple tree embraces with its twisted branches* also demonstrates the writer's use of personification. This sentence makes the reader imagine the apple tree with open arms embracing, as it were. The apple tree has been personified since a human attribute has been conferred on it. In description, figurative language uses imaginative comparisons to evoke feeling and create mental images in the mind of the reader.

## 2.3 The Use of Modifiers

In the above text, the writer also uses adjectives as modifiers of nouns in the description of her back yard. Every sentence in her passage has at least an adjective in it. These adjectives describe the nouns that following them and they contribute to the picture the author is painting of her back yard. The writer's use of adjectives in her descriptive passage is illustrated below:

*Spacious* back yard  
*Faint* chirping of robins  
*Fallen brown* leaves  
*His gray striped* belly  
*A peeling picnic* table  
*The ancient* table  
*The rotten* apples  
*Archery* target

The writer also makes use of adverbs in her description. The following are examples:

*A lone tomcat slinks craftily*

*A peeling picnic table sits crookedly*

*A Styrofoam archery target leans crazily*

The underlined words in the structures above are adverbs and they are modifying the verbs that precede them. These are parallel structures with similar clausal elements: subject, verb, adverbial (SVA). The subjects are all noun phrases and the verbs are finite and they mark tense (present). The use of the adverbs in the above parallel structures creates mental pictures about the manner in which the action of the verbs (slinks, sits and leans) were done.

## 2.4 Picturesque Words

A picturesque word appeals to one of the reader's five senses of smell, hearing, sight, taste and touch. Its main characteristic is that it describes an item so well that it gives the reader a very vivid picture of that item. Picturesque vocabulary paint clearer images of whatever they refer to. The writer who describes her back yard uses vivid verbs like *swoops*, *glides* and *slinks* which add movement to the scene of her back yard. In addition, words like *fallen*, *brown*, *lone*, *bare*, *peeling* and *sagging* reinforce the mood and setting. The writer appeals to the reader's senses in her use of certain lexical items. For instance, she appeals to our sense of hearing (*chirping*), touch (*embraces*), smell (*rotten*) and sight (*tree, yard, leaves, table etc*) and she describes things that catch her eye, creating a patch work effect resembling a gypsy's shawl.

## 3. Theoretical Perspective of the Study

The current study adopted Fairclough's (1992) Three-Dimensional Model Theory. Fairclough's theory is suitable for the current study as it can be applied to advertising. According to this theory, every instance of language use is a communicative event consisting of three dimensions: First, it is a text (speech, writing, visual image or a combination of these); second, it is a discursive practice which involves the production and consumption of texts; and third, it is a social practice. In applying this theory to advertising, it is worth noting that advertising takes many forms: visual images, graphic designs and other non-linguistic techniques; however, the language of advertising has immediate impact and rapid persuasion and, in fact, it enables the consumer to identify a product and remember it. Additionally, almost invariably, language forms an integral part of every advertisement. It follows logically therefore that every advert is an instance of language use. Advertising is a non-personal transmission of information since it aims at the public or a certain group of individuals. The publicity of advertising normally stimulates the individual's desire to take a purchasing decision on a product. It is worth postulating, at this juncture, that an advertisement is textual; it comprises a combination of both linguistic and non-linguistic techniques and strategies. The function of advertising is to communicate information, attract consumers' attention, persuade and urge the audience to accept a product or service.

From another perspective, Fairclough's (1992) Three-Dimensional Model Theory posits that the analysis of text is focused on the linguistic features of the processes relating to the production and consumption of the text and the wider social practice to which the communicative event belongs. Furthermore, the textual analysis concentrates on the formal features (such as vocabulary, grammar, syntax, sentence and coherence) from which discourses and genres are realized linguistically. The textual analysis component of Fairclough's theory underpinned the analytical process of the current study to a large extent. In the current study, the writer adopted a linguistic approach to analyzing an advertising text. The writer specifically analyzed descriptive features in the English employed in the advert. The analysis was done in terms of the use of sensory details, figurative expressions, grammatical modifications and picturesque lexical items. The aim of the writer was to investigate the extent to which the advertiser of the selected advertising text had employed description in the advert. Description in advertising appeals to the imagination and creates mental images in the mind of the audience about the product or service being advertised.

## 4. Methodology

The current study was based on a qualitative research design which enabled the researcher to describe, explain and interpret descriptive features in the English used in the selected advert (Williams, 2007; Cohen et al 2000). The choice of the qualitative research design was also influenced by Crotty (1998) who postulates that qualitative research is basically subjective; the researcher generates meaning from interpretation of data.

According to Creswell (2009), data collection processes in qualitative research entail: observation, interview, audio-visual material and document. The data collection type that was employed for the current study is document. The reason is that the advertising text that was selected for analysis was extracted from a newspaper which according to Creswell (ibid) belongs to the public document category.

Since the current study dwelt on qualitative research, the purposive sampling technique was used in data collection. The rationale is that purposive sampling involves selecting certain units or cases "based on a

specific purpose rather than randomly” (Tashakkori & Teddlie 2003: 713). The purposive sampling technique therefore enabled the current researcher to focus on particular characteristics of the advertising text.

Content analysis was employed as an analytical method to the current qualitative study. Hsieh and Shanon (2005) define qualitative content analysis as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” (p. 1278). Researchers that use qualitative content analysis focus on the characteristics of language as communication with attention to the content or contextual meaning of text (Budd, Thorp, & Donohew, 1967; Lindkvist, 1981; Mctavish & Pirro, 1990; Tesch, 1990). Kondracki and Wellman (2002) provide additional characteristics of qualitative content analysis which are closely related to the research focus of the current study. According to them, with the qualitative content analysis approach to research, text data might be in verbal, print or electronic form and might have been obtained from narrative responses, open-ended survey questions, interviews, focus groups, observations or print media such as newspapers, articles, books or manuals.

#### 4.1 Data Analysis

This section of the paper analyzes the advertising text under review. The full text of the advert is presented below:

*Dark, rich and creamy, Castle Milk Stout is so easy to drink. If you're not afraid to stand out from the crowd and have a different take on life, Castle Milk Stout is your stout of choice.*

*Brewed since 1895, Castle Milk Stout is a premium beer that has been built on a proud heritage and reputation. You can be sure that every sip of Castle Milk Stout provides you with a distinct and different drinking experience. What makes Castle Milk Stout different?*

*Castle Milk Stout is the perfectly balanced combinations of dark roasted malt, the choicest hops, caramel and a touch of lactose. This unique combination results in a traditional, yet distinctive stout that allows for a smoother, more enjoyable brew.*

*It all starts with the barley grain, which is slowly roasted and specially prepared to create the dark, full-bodied brew. The addition of caramel, gives Castle Milk Stout its appealing dark, rich and opaque colouring. A slow fermentation process ensures smoothness, and the low temperature of fermentation ensures more body and a honey-like flavor.*

*The result: the complex, yet distinctive and unique flavour of Castle Milk Stout. The best way to characterize the taste is to describe it as having smooth caramel, toffee and roasted notes.*

*Enjoy your full-bodied Castle Milk Stout with a new perspective.*

*Notice the following: the beautifully dark, rich colour, with a light coffee-coloured head. Now take a sip. Notice how smooth it is, and how well it goes down. Its full-bodied, but not too filling, and strong, with an alcohol content of 6,0%. Now savour the taste of roasted malt and caramel flavours.*

*Don't order your usual; try something different, enjoy a dark, rich and creamy Castle Milk Stout.*

(Daily Graphic, Thursday, September 25, 2011)

The advertising text begins with the statement *dark, rich and creamy Castle Milk Stout is so easy to drink*. In this declarative sentence *dark, rich and creamy* form a chain of adjectives which pre-modify *Castle Milk Stout*. The adjectives paint a mental image of the drink and they also appeal to our sense of sight and taste. The structure *so easy to drink* complements the reference to *Castle Milk Stout* and projects a positive image of the drink. In paragraph two of the text, the statement *Castle Milk Stout is a premium beer that has been built on a proud heritage and reputation* also paints a certain image about the drink. In the noun phrase *a premium beer*, *premium* pre-modifies *beer* and uplifts its quality above other beers. In the statement above, the *Castle Milk Stout beer* is post-modified by the relative clause *that has been built on a proud heritage and reputation* which also projects a positive image of the drink. From the relative clause, *heritage* creates a picture of a good product that has been tasted by many generations of consumers and *reputation* also paints a mental image of a brand that has survived the test of time and has been outstanding. The second sentence of paragraph two *You can be sure that every sip of Castle Milk Stout provides you with a distinct and different drinking experience* is both sensual and figurative. *Every sip of Castle Milk Stout* appeals to our sense of taste while *a distinct and different drinking experience* is hyperbolic since it is overstating the qualities of *Castle Milk Stout*; it creates the image of a superior drink.

Paragraph three of the advertising text is a rhetorical question: *What makes Castle Milk Stout different?* This interrogative Sentence does not expect a response from the reader. In one way, it is appealing to the reader's conscience and reasoning and in another, it is setting the stage or preparing the reader's mind for the distinctive features of *Castle Milk Stout* which is to follow in the fourth paragraph. Paragraph four is introduced by the statement *Castle Milk Stout is the perfectly balanced combination of dark roasted malt, the choicest hops, caramel and a touch of lactose*. In this statement, *the perfectly balanced combination of dark roasted malt, the choicest hops, caramel and a touch of lactose* is functioning as complement to *Castle Milk Stout*; this subject complement is loaded with descriptive features. The noun phrase *the perfectly balanced combination* creates a

picture of a drink that has all that the consumer would like. The adverb *perfectly* is pre-modifying *balanced* and it paints an image of a drink with no negative traits. The phrase *dark roasted malt* appeals to the reader's sense of sight. The phrase makes the reader visualize the colour of the drink in their mind's eye. In *choicest hops* the superlative adjective *choicest* implies that high quality ingredients are used in the brewing of the drink. The noun *caramel* creates an opaque image of the drink and it appeals to our sense of sight. The noun phrase *a touch of lactose* creates a sweet creamy image that appeals to our sense of taste. In *unique combination* the adjective *unique* creates a picture of a distinct drink; the only one of its kind in the alcoholic beverage industry in Ghana. The adjective *traditional* paints a picture of a drink that is consumed in the socio-cultural milieu.

Paragraph five describes the process of production of the drink: *It all starts with the barely grain, which is slowly roasted and specially prepared to create the dark, full-bodied brew*. This sentence creates a mental picture of the process with reference to *slowly roasted* and *specially prepared*. In *to create the dark, full-bodied brew*, *dark* appeals to our sense of sight and *full-bodied* compares the drink to an object in the solid state. The sentence *the addition of caramel gives Castle Milk Stout it's appealing dark, rich and opaque colouring* appeals to our sense of sight. Other descriptive features in the paragraph are the use of the adjectives *slow* and *low* in *a slow fermentation process* and *low temperature of fermentation*. Finally, *a honey-like flavour* paints a mental image by appealing to the sense of smell of the reader. Paragraph six depicts the final stage of the production process: *The result: the complex, yet distinctive and unique flavour of Castle Milk Stout*. This string of words describes by appealing to the sense of smell of the audience. The second sentence of the paragraph: *The best way to characterize the taste is to describe it as having smooth caramel, toffee and roasted notes* appeals to the reader's sense of taste.

Paragraph Seven is impressive and intriguing: *Enjoy your full-bodied Castle Milk Stout with a new perspective*. This string of words constitute an imperative sentence and it describes the drink as having all the qualities of an alcoholic beverage of its kind; in other words, the drink is complete in itself. Paragraph eight paints a picture of the drink, in one way, by appealing to the senses of the reader. *The beautifully dark, rich colour, with a light coffee-coloured head* appeals to the reader's sense of sight. *Now take a sip. Notice how smooth it is and how it goes down* appeals to the sense of taste. In another way, the paragraph creates a mental image through figurative expression: *With a light coffee-coloured head and its full-bodied* paint a human image of *Castle Milk Stout*; the drink has a head and a body. The reader forms a picture of the drink, as if it were human.

The final paragraph of the advertising text is the epilogue. It tries to persuade the consumer in three imperative statements: The first is *don't order your usual* and the second is *try something different* and the third is *enjoy a dark, rich and creamy Castle Milk Stout*. Imperatives are used in advertising as they seek to influence the behavior or action of the audience. In the advertising text under review, the imperative sentences urge the reader to act in an assertive and subtle manner.

#### 4.2 Findings

The analysis of the advertising text under review has revealed many descriptive features that were employed in the advertisement of the Castle Milk Stout alcoholic beverage. The descriptive features that were employed in the advert are presented below:

Firstly, the advert contained many vivid sensory details that painted a picture and appealed to the reader's senses of sight, smell and taste. Secondly, there was the use of adjectives and adverbs which functioned as modifiers of nouns and verbs. These modifiers went a long way to create mental images in the reader's mind. Thirdly, another descriptive feature of the advert was the use of figures of speech. The copywriter made use of figures of speech which helped paint pictures in the minds of readers. For instance, the advertiser made use of literary devices such as personification, metaphor and hyperbole. The fourth descriptive feature of the advertising text was the use of precise language. The advertiser used specific words that were picturesque enough to create mental images. Finally, through description the advert created a single dominant impression, a central theme or idea to which all the details related. The dominant impression gave readers an overall sense of the quality of the drink. For instance, Castle Milk Stout is dark, rich and creamy.

#### 5. Conclusion

The ultimate goal of advertising is to influence or persuade the consumer to take purchasing decisions. One way in which this can be achieved is through proper description of products or services. Description is effective in advertising as it is able to paint a picture with words. Through description the consumer is able to form a mental image of the quality of the product or service. The current study is a contribution to the ongoing research on description in advertising. The selected advertising text in the current paper is descriptive since it contains many vivid sensory details, figures of speech, grammatical modifiers and picturesque lexical items. The advertising text under review uses concrete details and comparisons to create a unique, vivid and memorable image of the advertised drink, Castle Milk Stout.

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APPENDIX

4

Daily Graphic, Thursday, September 15, 2011

# LESS DRIER MUCH BETTER

*Castle Milk Stout is dark, rich and smooth.  
It's more drinkable, more enjoyable.*



ALCOHOL ABUSE IS DANGEROUS TO YOUR HEALTH

15, 2011 Daily Graphic, Thursday, September 15, 2011 25

*Dark, rich and creamy, Castle Milk Stout is so easy to drink. If you're not afraid to stand out from the crowd and have a different take on life, Castle Milk Stout is your stout of choice.*

*Brewed since 1895, Castle Milk Stout is a premium beer that has been built on a proud heritage and reputation. You can be sure that every sip of Castle Milk Stout provides you with a distinct and different drinking experience.*

**What makes Castle Milk Stout different?**

*Castle Milk Stout is the perfectly balanced combination of dark roasted malt, the choicest hops, caramel and a touch of lactose. This unique combination results in a traditional, yet distinctive stout that allows for a smoother, more enjoyable brew.*

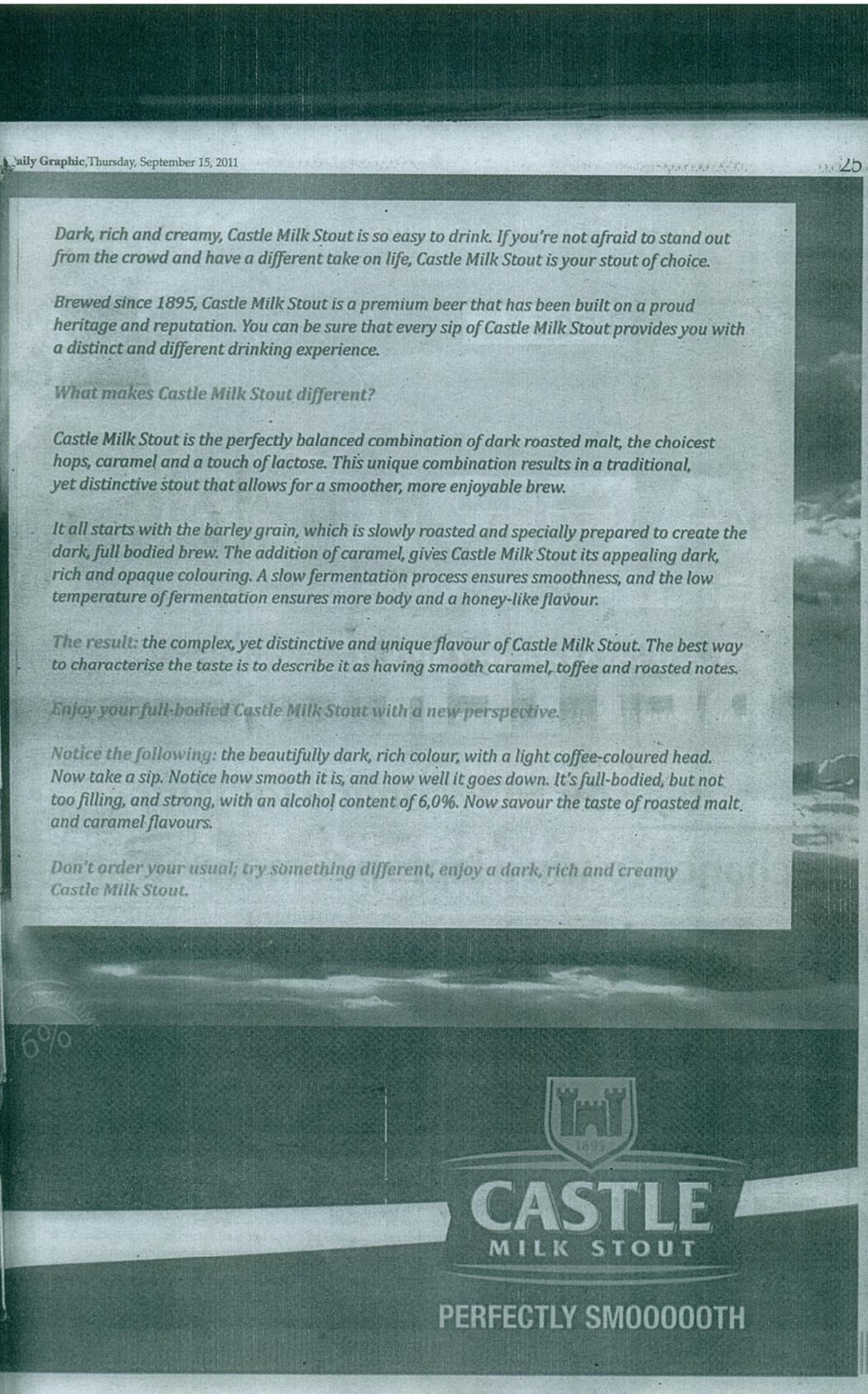
*It all starts with the barley grain, which is slowly roasted and specially prepared to create the dark, full bodied brew. The addition of caramel, gives Castle Milk Stout its appealing dark, rich and opaque colouring. A slow fermentation process ensures smoothness, and the low temperature of fermentation ensures more body and a honey-like flavour.*

*The result: the complex, yet distinctive and unique flavour of Castle Milk Stout. The best way to characterise the taste is to describe it as having smooth caramel, toffee and roasted notes.*

*Enjoy your full-bodied Castle Milk Stout with a new perspective.*

*Notice the following: the beautifully dark, rich colour, with a light coffee-coloured head. Now take a sip. Notice how smooth it is, and how well it goes down. It's full-bodied, but not too filling, and strong, with an alcohol content of 6.0%. Now savour the taste of roasted malt and caramel flavours.*

*Don't order your usual; try something different, enjoy a dark, rich and creamy Castle Milk Stout.*



**CASTLE**  
MILK STOUT

PERFECTLY SMOOOOOTH