ORIGINAL ARTICLE

Linguistic Analysis of Hyping and Downplaying Slogans in Advertising

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Abstract

This paper studies slogans in advertising to identify the slogans that possess the potential to attract customers to an advertised commodity as well as those that have the potential to inhibit the interest of customers. To achieve this, the study adopts a qualitative research method, which employs an analytical design. By descriptively analysing the data from Coca-Cola advertising slogans from 1886 till date on the phonological, morphological, syntactic and semantic levels, the study observes that there are linguistic features that hype the qualities of the Coca-Cola product which include excessive use of hyperbole and rhythmic sound patterns, as well as the use of figurative expressions. It also identifies that there are linguistic features that some Coca-Cola adverts possess which discourage peoples' interest in the commodity, such as the use of meaningless phrases, wrong use of gradable superlatives, malapropism and the use of speech sounds that cannot inject memorable effect in the psyche of the audience. The study, therefore, recommends that advertising slogans should have a proper combination of high, and low, as well as open and closed vowels, use of appropriate figurative expressions, simple sentences, appropriate adjectives and the correct use of numerals and exclamations to ensure that advertising slogans are not filled with ineffective hyperboles and do not portray ambiguous meanings to the target audience.

Key words: Adverts, Slogan, Hype, Downplay, Patronage

Introduction

The term 'advertising' is a direct form of communication, which introduces a producer's brand to the public with the major aim of signalling a consumer's attention, to attract, persuade, and convince them to purchase and enjoy the specific commodity that is advertised. An advert may also seem to amuse, warn, worry, inform, misinform, or educate its target audience or potential consumers about the commodity being advertised. Every advertisement aims at creating awareness by using every possible catchy word(s) that would arouse the customers' urge to buy or patronise given goods and services. In every capitalist state, where individuals are free to produce and render goods and services without any form of control by the state, advertisement is essential in order for the producer's goods to survive the competitive nature of the market. This is because advertisement stands to be the only available means the producer has to communicate to their target customers about the available goods and services.

As a matter of fact, it is close to impossible for an advertiser to ascertain definitely or set the limits their fixed audience to whom an advert could possibly reach. Consequently, creativity is essential in choosing not only the appropriate language that is suitable for the target audience but also the language in use must be quite distinctive, catchy and easy to understand and to remember. Vakratsas and Amble (1999), Linda (2007), Annmarie (2013), as well as Narumon (2017) have studied the use of advertising slogans in various capacities. However, the linguistic features or elements of the slogans are angles which researchers have not dedicated adequate time to. A keen look at the success and failure qualities of these slogans is one which requires attention so as to enable advertisers to make the right linguistic choices when selecting advertising slogans. This study, therefore, seeks to determine the importance of using the appropriate language in drafting advertising slogans to ensure that such an advert does not exaggerate or provide an incomplete description of the qualities

contained in an advertised commodity. The objectives of this study, thus, are to:

i. identify those linguistic features of hyping slogans used in advertisements,
ii. determine the linguistic features of down playing slogans used in advertisements.
iii. establish the linguistic features for advertising slogans that best persuade the audience.

The significance of this paper is enormous. Readers get to appreciate the importance of making conscious effort in the careful selection of linguistic elements that make up one's speech or statements. Producers of commodities are armed with vital information on how to develop advertising slogans and the choices to make while avoiding discouraging ones. Future researchers are, by this paper, provided a suitable research material to aid future researches on language(s) employed in advertising.

Literature Review

The verb 'hype', as defined by Hornby (2010), means to advertise something a lot and exaggerate its good qualities in order to draw a lot of public attention to it. It creates a hyperbolic effect in speech. He captures 'downplay' to mean making people think that something is less important than it really is. Over the years, the advertising industry in Nigeria and the world at large has attracted a lot of controversies; notwithstanding, as we open a newspaper or a magazine, or turn on the TV, or look at the board in subway stations or on buildings, we are confronted with advertisements. According to Opara (1996), there is no known universally acceptable definition of advertising. Most concepts, treat advertising either as a means of communicating information about a product or as a direct appeal in respect of the consumer's demand or utility function. Some scholars, though, had made lots of attempt to give a definition to the term. Some of them include Pavel and Tatjana (2015), who defined advertising as a means of communication that informs the prospective customer about products or services in a visually or verbally attractive way and helps them to make informed decision.

Narumon (2017) defines a slogan as a short phrase used by the company in its advertisements to reinforce the identity of the brand. A slogan is a phrase or a sentence that describes either the benefit derived from a product or one of the products most important attribute (Opara, 1996). Jefkins (1985), on the other hand, posits that it is more important for the advertisement slogan to clearly state what the advertisement is about than to be clever, but if the slogan can accomplish both, all the better. To Bogdan (2014), the knowledge of the effects of advertising usually involves identifying those internal or external customer-specific side effects that led to the emerging of certain theories regarding the response to advertising.

Linda's (2007) contribution presents 'Attention Interest Desire Action (AIDA) model' developed by Strong in 1925, which is a behavioural model that ensures that an advertisement raises attention/ awareness, stimulates interest, and leads a customer to desire, and eventually to act on a commodity. For the advertisement to contribute to success, it has to be designed so that the customer passes through all these four phases, with all being equally important. The model implies that advertising should inject memorable and believable messages that will trigger customers to act in a certain way (Brierley, 2002). To Annmarie (2013), AIDA model is, perhaps, the best known marketing model amongst non-marketers of all the classic marketing models. She further explained that AIDA model identifies cognitive stage an individual goes through during the buying process for a product or service.

Vakratsas and Amble (1999), in their study, accounted for of the direct relationship between advertising and buying behaviour using their 'Market response theory', which has two dimensions. The 'aggregate dimension' draws a relationship between market data regarding advertising spending or the audience, on the one hand, and brand sales or market share, on the other hand. Individual dimension points towards the choice of individual brand or number of exposures

necessary to generate individual or household purchasing behaviour. Their cognitive response theory assumes that advertising can influence the relative importance that individuals attach to various products and purchase decision being purely rational (Thorson & Moore, 1996). Their affective response theory records that consumers form their preferences based on pleasure, feelings or emotions arising from exposure to the message, with the characteristics of the product playing a less important role in this direction. It captures the point that repeated exposure to advertisement can increase the desired effects but, over time, can lose effectiveness when the frequency exceeds a certain level (wear in - wear out effect).

Furthermore, Vakratsas and Amble's (1999) Persuasive hierarchy and Minimal involvement theories similarly assumed that in order to influence sales, advertising should generate cognitive, emotional and behavioural effects on the consumer while their integrative theory suggests that these effects should be in the order in which they occur depending on a number of factors such as the product, the level of involvement and the context of the acquisition. Looking at the various views about advertising, Weilbacher (2001) notes that all these views and theories regarding advertising reflect the presence of different effects of advertising on consumer behaviour. This study, therefore, takes a different angle to specifically study the slogans employed in advertising that influence buyers positively or negatively, highlighting the linguistic elements therein.

Research Methodology

This paper is a qualitative research that adopts an analytical design as it sets out to identify and analyse the hyping and downplaying slogans in advertising and, at the same time, design a linguistic model for achieving best slogans in advertising. The area of this study is the broad view of applied linguistics which is concerned with the application of the knowledge of linguistics to solving human problems. By employing the stratified sampling technique, the population of this study selected all available Coca-Cola adverts in English language since the late 19th Century, specifically since 1886. However, by adopting the purposive sampling technique, the study selected only a total of fifty-three (53) key advertisements on the commodity, which employed slogans that are useful in expressing the intentions or objectives of this study. These slogans were analysed on the various levels of linguistic analysis – phonological, morphological, syntactic and semantic levels.

Data Presentation and Analysis

Data presentation

Different adverts are presented here and different hyping and downplaying slogans are analysed based on the various levels of linguistic levels of language analysis which include: phonological, morphological, syntactic and semantic levels as we attend to the research objectives.

Below is list of Coca-Cola advertising slogans analysed in this research work.

1886 – Drink Coca-Cola and enjoy it
1905 - Coca-Cola revives and sustains
1906 – The great national temperance beverage
1908 – Good till the last drop
1910 – Whenever you see an arrow think of….
1917 – Three million a day
1922 – thirst knows no season
1923 – Enjoy life
1924 – Refresh yourself
1925 – Six million a day
1926 – It had to be good to get where it is
1927 – Pure as Sunlight
1927 – Around the corner from anywhere
1928 – Coca-Cola pure drink of natural flavours
1929 – the pause that refreshes
1932 – Ice-cold sunshine
1937 – America's favourite moment
1938 – The best friend thirst ever had
1939 – Coca-Cola has the taste thirst goes for
1939 – Whoever you are, whatever you do, think of good ice cold Coca-Cola
1941 – Coca-Cola is coke!
1942 – The only thing like Coca-Cola is Coca-Cola
1944 – How about a coke?

1945 – Coke means Coca-Cola
1945 – Passport to refreshment
1947 – Coke knows no season
1948 – where there's coke there's an ice cold
1949- Coca-Cola …. Along the highway to anywhere
1952 – What you want is a coke
1954 – For people on the go
1956 - Coca-Cola … makes good things taste better
1957 – The sign of good taste
1958 – The cold, crisp taste of coke
1959 – Coca-Cola refreshes you best
1963 – Things go better with Coke.
1969 – It's the real thing.
1975 – Look up, America.
1976 – Coke adds life
1979 – have a Coke and a smile
1980 – coke is it!
1986 – Red, white & you
1986 – Catch the wave
1987 – Can't beat the feeling!
1990 – Can't Beat the Real Thing
1993 – Always Coca-Cola
1995 – Always and Only Coca-Cola
1998 - Coca-Cola always the real thing!
1999 - Enjoy
2001 – Life tastes good
2003 – Real
2005 – Make it Real
2006 – The coke side of life
2009 to 2015 – Open Happiness
2016 till date– Taste the feeling

Linguistic Analysis of Hyping Slogans in Coca Cola Advertisements

These are slogans identified in Coca Cola adverts that paint an awesome picture of the commodity, thereby creating an attractive, notable and memorable effect of the product on potential buyers. These slogans are pointed out and analysed on the various levels of linguistic analysis – phonological, morphological, syntactic and semantic levels.

Phonological Level –This level is associated with those mnemonic devices that help advertising slogans to be remembered by their targeted audience.

i. **Use of high vowels:** These are also called close vowels. Close vowels are those vowels produced when the tongue is positioned as close as possible to the roof of the mouth and without it causing any constrictions. Examples in English are /ɪ, i, ɪ , u/. Whenever any or all of these vowels occur in an advertising slogan, they create a very vital resounding memorial effect in the listener's or reader's psyche, as seen in the examples below:

Coca-Cola 1969 – It's the real thing. /ɪts ðɪ riəl θɪə/
Coca-Cola 1980 – Coke is it! /kəɪ k ɪz ɪt/
Coca-Cola 1990 – Can't Beat the Real Thing. /kɪ nt bi:t ðɪriəl θɪə/

In the examples above, it is noticeable that the occurrence of high vowels in the above advertising slogans has provided these slogans with harmonious rhythm. This feature also makes the slogan to re-echo repeatedly in the mind of its audience, and at the same time, has provided these utterances with powerful mnemonic effect.

ii. **Use of sibilants**: Sibilant are fricatives and affricates that produce hissing sound such as /s/, /z/. /ɪ /, /ə/, //, /ɪ /. One can continue producing these sounds without interruption as long as one has enough air in the lungs (Peter, 2009). In the examples below, the fricatives and the affricates are underlined;
(Coca-Cola 1905) - Coca-Cola revives and sustains /kəɪ kə kəɪ lə rɪvaɪvzɪ nd səsteɪnz/
(Coca-Cola 1959) – Coca-Cola refreshes you best / kəɪ kə kəɪ lə rifrɪ ɪɪz ju bɪ st/

The continuant quality of sibilants enables them to resound in the mind of the listener/reader of adverts that contain them.

iii. **Rhythm:** Rhythm, in this context, involves phonological features produced at regular

intervals in an utterances. Cuddon (1999) best explains rhyme as the formalised consonance of syllables. Rhythm is musical and is successful at catching the customer's attention. It has a powerful emotional and mnemonic effect that makes an advertisement or a slogan more memorable. Rhythm can be compared to the dances of ritual magic and they have an enhancing effect on neuronal circuits in the brain (Cook, 1992).

Rhythm can be achieved by an extensive use of euphonic tools such as assonance, consonance, and alliteration.

Examples of Alliteration, assonance and consonance are seen below:

Coca-Cola 2006 – The coke side of life. (Assonance: Repetition of the phoneme /aɪ/)
Coca-Cola 1990 – Can't Beat the Real Thing. (Consonance and assonance in the repetition of the phonemes /t, i, ɪ/ and letter 't')
1922 – Thirst knows no season (Alliteration and assonance in the repetitions of /n/ and /əu/ sounds in *knows* and *no.* Consonance in the repetition of */s/* in *thirst* and *season,* as well as the repetition of */z/* in *knows* and *season.*)
– Coca-Cola has the taste thirst goes for (Contains the repetitions of /k/ in *Coca-Cola*; /s/ and /t/ in *taste* and *thirst*; and /z/ in *has* and *goes*)

Lexical/morphological level: The selection of nouns and adjectives used in advertising slogans reveals the values of the commodity that is advertised. This done using a number of features:

i. **Use of imagery:** This is the use of words to create a mental image in the mind of the listeners or readers. In most advertising slogans, certain words are often used in place of a phrase or a sentence to explain the qualities of a commodity being advertised. This feature makes the information contained in such an advertising slogan memorable and retentive in the mind. Examples include
Coca-Cola 1929 – The pause that refreshes
Coca-Cola 1938 – The best friend thirst ever had

The use of the word 'pause' in the first example above depicts Coca-Cola as a moment that calms the nerves and brings relaxation. Thus the use of such words creates a mental picture of the advertised commodity causing a break or rest so as to refresh its' consumer. In the second example the word 'friend' is also used above its literal meaning as it personifies Coca cola as the best companion for thirst.

ii. **Use of adjectives:** Adjectives serve as modifier of a noun or a pronoun to denote a feature(s) of a thing, distinct from something else. Given the commodity that is being advertised, slogans that advertise Coca-Cola drinks employ the use of adjectives such as; 'pure', 'natural', 'favourite', 'real', etc. as in the following examples.
1928 – Coca-Cola pure drink of natural flavours. 1937 – America's favourite moment 1969 – It's the real thing.

These adjectives help in hyping the qualities of the Coca-Cola drink. The use of 'pure' and 'natural' in example one places serious emphasis on the fact that the drink is clean and unadulterated. 'America's favourite' in the 1937 example and 'real' in the 1969 example hype coca cola as the first choice drink for all.

iii. **Use of superlatives:** Superlatives are forms of adjectives or adverbs used to indicate the greatest degree of a particular quality. Most often superlatives are also used in advertising slogans as in the following examples;
1938 – The best friend thirst ever had
1959 – Coca-Cola refreshes you best

Syntactic level – Syntax is the level of linguistic analysis that studies sentence structures (Kirka, 2011). In linguistics, four different types of sentence force are distinguished or denoted as "mood" by Hofmann (2014). They include declarative, imperative, interrogative and explanative. These

structures are observed in the data.

i. **Use of declarative and imperative sentences:** Declaratives are statements rather than questions command while imperatives express commands rather than a statement or questions. Most observed recurring slogan in coca cola advertising is found in declarative and imperative sentences. Examples;
2016 – Taste the feeling (Imperative);
1954 – For people on the go (Declarative)
1952 – What you want is a coke (Declarative)
1923 – Enjoy life (Imperative)
1926 – It had to be good to get where it is (Declarative);
1941 – Coca-Cola is coke! (Declarative)
1942 – The only thing like Coca-Cola is Coca-Cola (Declarative);
1963 – Things go better with Coke (Declarative).
In the examples above, the advertisers made absolute declarative statements as most of the declarative expressions are absolutely exaggerating. This technique seems to obligate the consumer to always choose to purchase the advertised product if he/she wants to make things go well.

ii. **Use of rhetorical interrogatory sentences:** Interrogatory sentences make enquiry or ask questions. It signals a speaker's intention that appropriate answer(s) be provided to an inquiry. However, questions that are rhetorical require no answers because their answers are presumably known already. An examples of rhetorical interrogatory expressions found in Coca-Cola advertising slogans are:
1944 – How about a coke?
This question is meant to appeal to the emotion of the listener or reader to ask oneself whether getting a coca cola would not be a best option for oneself. This evokes personal communication with oneself towards the intention of purchasing a coca cola.

Semantic Level – Here, we look at the level of meaning employed in the formation of the expressions employed in the adverts. Clow and Baack (2012) consider the knowledge of semantics to be vital when creating slogans for advertisements, given that meaning is reflected in the emotions and cultural background of the targets. The following were identified:

i. **Use of personification:** Here, Coca cola is attributed human qualities. Examples:
1947 – Coke knows no season
1959 – Coca-Cola refreshes you best
1939 – Coca-Cola has the taste thirst goes for
1976 – Coke adds life

ii. **Use of metaphor**: Hyping slogans were observed to appear in the form of metaphors, by which coca cola was equated with some other entity. Ke and Wang (2013) recall that metaphors are valuable in the advertising language as they suggest the right kind of sensitive relations for a given commodity. Examples of metaphorical Coca-Cola advertising slogans include:
2009 to 2015 – Open Happiness (where Coca cola is equated as 'happiness')
1932 – Ice-cold sunshine

iii. **Use of simile:** Data shows that some slogans compare Coca cola to another phenomenon using 'like' or 'as'. Below is an example of simile in Coca-Cola adverts;
1927 – Pure as Sunlight
In the example above, Coca-Cola is likened to be as pure as sunlight.

Linguistic Analysis of Downplaying Slogans in Coca Cola Advertisements

These are Coca-Cola advertising slogans that fail to convey an exact meaning or information intended by the advertisers to the target audience. These slogans possess features that rather make Coca cola look less attractive, less notable and less memorable, which are capable of causing a reduction in the relative patronage of the commodity by the audience/consumers. These

slogans are identified and analysed below.

Phonological level: Some phonological features downplay meaning in Coca-Cola advertising slogans; particularly, the use of back vowels. Back vowels, also known as open vowel, are described as those vowels produced when the tongue is held up in such a way that there is a distance between the surface of the tongue and the roof of the mouth and this distance is much greater (Peter, 2009). These vowels do not have resounding quality and so, in isolation, create no phonological effect in adverts. Examples:

1986 – Catch the wave

The occurrence of /æ/ and /eɪ/ in the example above downplays the mnemonic effect of the expression. This is because their continuous production is not exactly as sonorous as the high vowels. Thus it would be difficult for the target audience to memorise that which is heard or read.

Morphological level: There are morphological forms that inhibit the hype of advertising slogans in Coca cola adverts.

i. **Use of numerical expressions:** In most advertising slogans, numbers or numerical words are often used to draw the attention of the supposed target audience, though most often the intended meaning is completely lost or wrongly conceived. Examples are shown below;

1925 – Six million a day

1917 – Three million a day

In the examples above, the advertiser could be intending to express or portray the popularity of their product in the market but a consumer could misinterpret this expression to mean that less number of people fancy the commodity (as the number could seem small to some audience). Psychologically conscious audience could possibly interpret it as a call for caution as one could get addicted to the advertised commodity. This could downplay the advertising of the product as the slogans have only succeeded in creating awareness in a competitive market but have failed to engage the consumers to patronise the advertised goods.

ii. **Use of malapropism:** Also called dogberryism, it is the use of an incorrect word in place of another word resulting in a nonsensical expression (Berger, 2005). This, though, is often used by advertisers to draw attention.

1910 – Whenever you see an arrow think of…..

In the example above, the use of the word 'arrow' in this advert might be confusing for the target audience as they may possibly misinterpret the concept of 'arrow', especially when the pointer fails to adequately identify the commodity being advertised. This misconception may therefore make the audience to think less of the advertised commodity, thus downplaying the advertised coca cola.

iii. **Wrong use of gradable superlatives:** Gradable superlatives are often used by advertisers to exaggerate the best quality a commodity contains. The contrast was the case in the example below.

1963 – Things go better with Coke.

In this example, the advertiser made use of the adjective 'better' rather than using 'best'. The use of better can be misinterpreted as a wrong choice, since it creates an uncertain mood in the mind of the audience thereby making them feel unsure about the true quality of the advertised product. This could be taken as an advantage by a competing commodity, who may choose to adopt the superlative 'best' for its own advert.

Syntactic level: Those features in the sentential level of advertising slogans that downplay the advertising of Coca cola are identified below.

i. **Use of ellipsis**: Ellipsis is a mark of three periods that are used to indicate that words have been omitted in a text or that they are missing.

Example 1949 - Coca-Cola …. Along the highway to anywhere

Ellipsis downplay the meaning the

advertiser intends to communicate to his target audience since some words are lost in the phrase or sentence thereby resulting in an incomplete meaning. As a result, the audience may not memorise such advertising slogan and may not be influenced to patronise the product.

ii. **Use of complex sentences:** A complex sentence contains a subordinate clause and an independent clause. Example;
1939 – Whoever you are, whatever you do, think of good ice cold Coca-Cola

The sentence in the example above is complex, complicated and unmemorable to be a catchy expression to its target audience. Thus, the intended information cannot resonate in the mind of the reader or listener.

Semantic level: There are slogans whose semantic analysis are observed to downplay the advertising of Coca cola as seen below.

i. **Meaninglessness:** This implies having no real value or significance; thus, it is a pointless use of language. Certain Coca-Cola advertising slogans have provided its audience with no satisfactory sense or meaning. They are listed below:
1986 – Red, white & you
1975 – Look up, America
2005 – Make it Real
2006– The coke side of life
2001 – Life tastes good

In the 1986 example, the string of words: 'red, white & you' means absolutely nothing to its audience likewise the 1975 example. Though they may mean something to the advertiser, yet the intended meaning is never passed across to its target. In the 2005 example, one wonders the following: "Make what real?" or "What is making what real?" Since these questions are unanswered, meaning is not conveyed. In 2006 examples, the advertiser intends to attribute some underlying qualities to 'coke' which could be 'fun', 'enjoyment', 'refreshment' and what have you but may not be captured by the audience. Finally, in the 2001 example, the advertiser just tells his audience that life tastes good without a proper advertising pointer to Coca cola. This advertising slogan would have been more meaningful if it had, perhaps, read- 'Life tastes good with Coca-Cola', or 'With Coca-Cola, life tastes good'.

Linguistic features for advertising slogans that persuade the audience

In making choice of slogans in advertising, one needs to ensure the use of linguistic features that neither de-emphasise nor hype but rather attract, persuade and are also capable of convincing the target audience to patronise the advertised product. Consequently, the study makes the following suggestions:

i. **Appropriate use of figurative expressions:** This implies an appropriate use of expressions outside its literal or basic meaning so as to depict an idea more interestingly and add metaphorical colour to such expressions. Figurative expressions make advertising slogans catchy, quick, interesting and memorable though appropriate caution must be observed while doing this so that meaning is not contradicted or completely lost. Examples of Coca-Cola adverts in the data that made appropriate use of figurative expression with the meaning as simple as possible for the target audience include
1945 – Coke means Coca-Cola
1927 – Around the corner from anywhere
1924 – Refresh yourself
1906 – The great national temperance beverage
1886 – Drink Coca-Cola and enjoy it
1979 – have a Coke and a smile

Though some may analyse example (ii) as possessing hyping features, yet the meaning is simple and straight forward.

ii. **Use of simple expressions:** The use of sentences that convey simple ideas is vital so as to make the advertising slogan catchy, giving direct information to the target audience that is very memorable even to a lay man. Examples of

Coca-Cola advertising slogans with simple sentences include:

1908 – Good till the last drop

1993 – Always Coca-Cola

1995– Always and Only Coca-Cola

iii. **Appropriate use of adjectives:** In using adjectives, care must be taken by advertisers to choose the most appropriate ones. For instance, an advertiser who wants to affirm to his target audience that they can pay for advertised product prefers the use of the word 'affordable' rather than 'cheap' since one may associate the use of 'cheap' with 'less or low quality'. For instance, the example below can be said to have made an appropriate use of adjective;

1906– The great national temperance beverage

iv. **Good use of numerals:** Numerals can be used by advertisers to tell the consumers that the advertised product has an existing experience and has survived in the market for a long time. However, caution must be observed so as to prevent the misinterpretation of such numerical use so as not to scare the potential consumers away. Use of numerals can also attract the consumer's attention to read and to remember the advertised goods.

v. **Use of Exclamations:** The use of this kind of expression makes the audience have a kind of direct communication with the advertiser, influencing them to go for the advertised commodity. Examples of such expression of Coca-Cola adverting slogans include;

1980 – Coke is it!

1987 – Can't beat the feeling!

1998 - Coca-Cola always the real thing!

1941 – Coca-Cola is coke!

Conclusion and Recommendation

In studying the linguistic features of hyping slogans in coca-cola adverts, the researcher observes that there are unnecessary exaggerations that influence the customers' choice of patronage. However, these exaggerations, in the long run, make the customers feel disappointed since that which is said in the advert is not materialised in the content or quality of the product. On the other hand, there are linguistic features which, when used in an advertising slogan, make the advertisers' intended meaning less important or useless to the target audience. These features fail to convey the exact or expected meaning and information intended by the advertisers to the target audience; therefore, intended information is partially or completely lost.

This research work, therefore, recommends that while developing slogans for advertisements, vital linguistic features should be embedded in those slogans. In doing so, the developer of the advertisement language should ensure the use of appropriate figurative expressions, simple sentences, and appropriate adjectives, and ensure the correct use of numerals and exclamations. These features are essential for any advertiser making linguistic choices as they intend to not only attract but to also keep their customers even after their first purchase and consumption of the product.

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