

Interrogating the Pragmatics of Emotional Appeals in Outdoor Advertisements of Beauty Care Products in Nigeria

Eneojoh Jonah Amodu

Department of English and Literary Studies, Ahmadu Bello
University, Zaria

Abstract

Human communication can be described as a continuous process of interpersonal negotiation of meaning. In the dynamic nature of language use, texts and meanings become both the sources and objects of negotiation and persuasion. This paper interrogates the pragmatics of emotional appeals in the language of beauty care products advertisement in Nigeria. Over the years, issues of advertisement processing complexities have focused more on the individualistic concerns of the target audience. An eclectic and multidisciplinary theoretical framework was adopted to analyse the emotional appeals in ten cosmetics advertisements in Nigeria. The findings demonstrate that persuasive communication can thrive even in the environment of dissuasive forces. The language of cosmetics advertisement appeals to beauty, self-esteem and sense of belonging the most. The paper concludes that cosmetics advertisements seem to record the measure of success they have because of the effective handling of the system of choices and emotional appeals available in the communication of intended meaning.

Keywords: Pragmatics, Emotional Appeal, Advertisements, communication

Introduction

Language exists primarily as a human attribute and what is conveyed by language is often more than what is uttered to convey ideas, feelings, desires, needs and even complex concepts like is the case in Advertisements. Language also is often not a reflection of the environment, or resultant from experiences as stimulated by the process of existence in the environment itself.

This paper analyses the pragmatics of emotional appeals in the language of cosmetics advertisement.

Pragmatics is a major variable in the above title, hence the need to conceptualize and explicate it. Thomas, (1995) notes that the pioneers of Pragmatics ;(Charles Morris, Rudolph Carnap, Charles Peirce) reacted against “an approach to linguistics which was strongly biased towards meaning in use”. She is of the opinion that the two approaches to the study of Pragmatics include the ‘use” and “context”. She further names the levels of meaning in language as abstract meaning and utterance meaning against the abstract, contextual and speaker’s meaning that we know today. This is apt as it relates to legitimate and unfair emotional appeals in language use.

Yule (1996), moves beyond the definitions by providing a set of definitions that includes a range of participants and pragmatic roles:

- Pragmatics is the study of speaker meaning;
- Pragmatics is the study of contextual meaning;
- Pragmatics is the study of how more gets communicated than is said: and
- Pragmatics is the study of the expression of relative distance.

These set of definition has been clearly harmonized and captured in a comprehensive and representative definition of Adegbija (1999)

Pragmatics is the study of language use in particular communicative contexts and situations. This would take cognizance of the message being communicated or the speech act being performed, the participants involved; their intention, knowledge of the world and the impact these have on their interaction, what they have taken for granted as part of the contexts (or the presuppositions) and the deductions they make on the basis of what is said or left unsaid; the impacts of the non-verbal aspects of interaction on meaning.

A critical look at the above definitions shows that one of the main contributions of Pragmatics is the view that it is certainly impossible to analyse language effectively outside the context in which it is produced and interpreted. Pragmatics has indeed proven to be most suitable for the understanding and analysis of everyday communication because of its emphasis on context. This paper seeks to interrogate what message is conveyed in advertisements, what knowledge is shared between the advertiser and the target audience, the intention of the advertisers, how legitimate or unfair is the emotional appeals in advertisements and the intended effects of the advertisements.

There is nothing wrong with appealing to readers' emotions. After all, many issues in life worth arguing about have emotional as well as a logical dimension. Even the Greek logician Aristotle lists pathos (emotion) as a legitimate argumentative tactic. For example, in an essay criticizing big-stores, writer Betsy Taylor (2021) has a good reason for tugging at readers' emotions: her subject is the decline of city and town life. In her conclusion, Taylor appeals to readers' emotions by invoking their national pride. It is a public knowledge for instance, however, that emotional appeals are frequently misused. Many of the arguments seen in the media, for instance, strive to win the sympathy of the target audience rather than the public's intelligent agreement. A TV commercial suggesting that you will be thin and sexy if you drink a certain diet beverage is making a pitch to emotions or the one that suggests that you will be a hero if you drink Hero Beer. So is a political speech that recommends electing a candidate because he is a devoted husband and father who once served as a governor and would not give bribe.

Recent trends in advertising locally and internationally indicate that advertisers are desperate to get their messages noticed by the target audience in a bid to outdo competition and attract attention (Marmura, 2008). As a result, the society lives totally immersed in a massive haze of advertisements which has drawn mixed reactions. A study conducted in 2014 by the CMC research associate suggests that major marketing research firm says 61 per cent of consumers believe that advertisement is "out of control", 60 per cent say they feel "much more" negative about

advertising than they did a few years ago (Rodman, 2006). Advertisements are forms of communication whereby the advertisers promote the goods and services available by informing the target audience about their existence. Advertisements promote sales of goods and services. They serve other communicative needs of the society such as persuading the target audience about issues bordering on political, socio-economic, religious and cultural matters. These can be achieved using straight concise language to appeal to the emotions of the target audience. Most times this is not the case. Advertisers deploy significantly unfair emotional appeal forms to persuade the target audience. Why is emotional appeal an instrument of manipulation by the advertisers and to what extent do advertisers deploy unfair emotional appeal to lure the target audience to their product are the focuses of this paper.

Emotional appeal in this context refers to misleading argument or propositions and particularly one that is unsound or missing factual evidence. There are reasonable emotional appeals which are often abused. Emotional appeals can be associated with logical reasoning otherwise, they are unfair tactics. The emotions should be attached to ideas that logically support the argument.

Review of Literature

This section of the paper reviews related studies with the intent of establishing a research gap for the current paper especially in the fields of pragmatics and advertisement. Williamson (1978) shows how advertisement requires that spectators produce the meaning. Devices such as the absence of the product, puns, and puzzles, calligraphy and contradictory language are used to create space and feeling of interpretive freedom. Williamson shows however that these devices direct spectators to the preferred answer that is already in the advertisement. Drawing from the Saussure's structuralism approach, Williamson employed the symbolist-structural theory to decode meaning from advertisements. Although critics fault the structuralism approach due to its over-dependence on the analytical prowess of the person analysing the advertisements, it provides a veritable source of extracting meaning from advertisements. Even though this

paper seeks to dwell on the pragmatics of emotional appeals in the language of cosmetics advertisement, it is not with the intension of embellishing how meaning is decoded by the spectators but how much more is done through emotional appeals in the language of advertisements.

Goldman (1992) argues that advertisements are veritable site for observing the logical form of advertised commodity and how they express themselves culturally and socially with the aim of producing a study of visual ideology to stimulate the consideration of the deep ideological impacts of these advertisements in the modern society. Goldman examines how advertisements' framed meanings help to organize also how people view the world by showing how advertisements modify meaning. This lends credence to what this paper hopes to achieve as it beams its spotlight on the contextual analysis of the manner in which emotional appeals are arranged in advertisements with the aim of persuading the target audience to patronize the products.

One study that comfortably straddles the dual components of advertisements – the verbal and visual, is Verstergaard and Schroder (1995) whose interest and linguistic analytical savvy is skewed towards the examination of not only the linguistic characteristics of the language of advertisements but also their contents as a whole. Hence, the scope of this paper however is centred on linguistic communication in advertisements and their resort to emotional appeals because to them, it is necessary in completing the overall message and rhetorical effects of persuasion that the advertisements seek to achieve. Verstergaard and Schroder justify further their lack of reliance on solely the visual aspect of advertisements by alluding to Eco (1976) who says there is no denying that images communicate, but at the same time do warrant the conclusion that images can be analysed in ways analogous to the procedures of analysis applied to the textual means of communication.

Advertisements have one overriding aim, which is to sell goods and services. The different types of advertising text are, therefore, likely to vary according to the perceived differences of the potential consumers of the various goods and services being

advertised (Bex, 1960 and Adewumi (1995) classifies advertisements into indoor and outdoor medium being radio, television, newspaper and magazines and the outdoor medium being bill board, signboard, poster cards and public square announcements. Advertisements are a form of communication closely linked with the world of commerce and marketing. It is a powerful tool for the flow of information from the seller to the buyer. It influences and persuades people act and believe. It is also something which affects people in a number of different spheres of lives. It does not only influence any human society but also reflects certain aspects of that society's values and structure.

Nayak (2002) is of the view that there are many special and specific reasons for using advertising in its several forms. These she says : announcing a new product or services; expending the market to new buyers; announcing a modification or price change; educating customers; challenging completion; recruitment of staff; and attracting investors. In the process of creating advertisements, Nayak observes that language, which is the choice of expression is central and of crucial importance. The kinds of choices that makes an advertisement highly effective is something worthy of study from a linguistic point of view hence this paper.

This has very much been its meeting grounds with Amodu (2011) whose work is based on overstatement and presupposition in the language of advertisements, in order to expose the surreptitious vice of wanton exaggeration employed by advertisers to appeal to the psyche of potential customers. To achieve this, Amodu's analysis was based on the textual components of the advertisements selected by explicating the elements of exaggeration and presupposition imbued in the textual messages of the advertisements. While Verstergaard and Schroder go further than just the textual aspects by analysing both verbal and visual elements of the advertisements, it stops just short of deepening its analysis on the presupposition and overstatement like Amodu (2011). These are relevant to the present paper because the elements discussed are vital in persuasion using emotional appeal which is the focus of this paper.

What makes the features of the language of advertising unique is the audience, the aim/objective of the advertisement to win the audience to particular products (where the products are varied) with minimum strain on both the audience and the advertiser and effortless ease of acceptance on the part of the audience. The focus is on commercial advertisement and the classified paid kind of advertisement. In commercial advertising, the use of adjectives to command and recommend the products to consumers is important. Thus is “Guinness Stout” advertisement “Guinness makes the body strong”. In Vitalo, it is “only Vitalo that has extra flavor” for Nivaquine, it is “new Nivaquine tasteless tablets”. These adjectives according to Jimoh (1998) are evaluative because the qualities associated with those products are from the point of view of advertisers and not necessarily the true qualities of the products. This strengthens the argument of this paper to analyse the pragmatics between legitimate and unfair emotional appeals in the language of advertisement. Apart from conveying information to the intended audience, commercial advertisements in addition appeals to the psyche of customers; persuading and urging them to choose a particular product from an array of products because of its supposed distinction or uniqueness. This is why other syntactic devices are employed in commercial advertisements to achieve such objectives.

Theoretical Framework

The dynamic nature of language use has subjected the study of language to different approaches. This could vary from semantics, phonology, and applied linguistics to pragmatics which is popularly referred to as the “waste baskets” of all the approaches. This applies to advertisements which can be approached and analysed in several ways. An eclectic and interdisciplinary framework of analysis is proposed for this paper based on the insights from Maslow’s hierarchy of human needs and pragmatics. The choice of Maslow’s hierarchy of human needs as quoted from Hargie (1986) is based on Maslow’s submission that individuals have needs and the meeting of these needs is the goal being pursued in life and has being the focus of advertisers in their adverts; meeting the daily needs of man through the sale of their

goods and services. In other words, goals being pursued are directly influenced by their needs. It is a human fact that the advertisers have exploited this natural human tendency by placing their message within identifiable and meaningful social and psychological contexts and these contexts are pragmatics.

This makes Maslow's theory relevant to this paper. There is sense in which each advertisement makes an implicit claim (presuppositions) to being able to systematically satisfy each of these needs through emotional appeals depending on which one is uppermost in the mind of the target audience. What the advertisers attempt to do is to manipulate the target audience with promises through overstatements, overt and implicit through emotional appeals also that their needs will be met. How this is achieved via language use makes pragmatics central to this paper. While Maslow's theory is regarded as an improvement over previous theories of personality and motivation, it has its detractors. For example, in their extensive review of Maslow's research, Wahba and Bridgewell (2002) found little evidence for the ranking of needs that Maslow describes or even for the existence of a definite hierarchy at all. A recent study by Amodu (2007) supports this line of thought claiming that the hierarchy of human needs is nothing but a fool's daydream. It is obvious that classifying human needs in a hierarchical order is impossible universally because of the ever changing human needs in an ever changing society. The focus of this paper therefore is not on the identification and classification of the human needs into hierarchies but basically on the identification of the human needs targeted by advertisers and how they deploy emotional appeal. From the bottom of the hierarchy upwards, the needs are: physiological, safety, love and belonging, esteem and self-actualization.

A pragmatic theory is concerned with how interlocutors, in this case advertisers and the target audience understand each other in spite of possibly saying what they do not mean or meaning what they do not say through the use of emotional appeals. The focus of the pragmatic aspect of this framework revolves around the interplay between language and context as two factors that are basic in the actualization of meaning and

meaning interpretation. This is because pragmatics has as its main domain speakers' communicative intentions and the strategies that the hearers employ to determine what these intentions and acts are, so that they can understand what the speaker intends to communicate. This is very relevant in considering the language of commercial advertisements of cosmetics in Nigeria.

Methodology

Some of the products that are classified as cosmetics are personal care products like skin moisturizers, perfumes, creams, lipsticks, eye and facial makeup preparations, shampoos, hair colours, tooth pastes and all forms of deodorants. The relevant data for this paper were generated via textual content analysis of the respective advertisements. The paper is limited to the linguistic features precisely those features that aid emotional appeals in the language of advertisements meant to persuade and influence the target audiences' choice. It is important to note that although there is such emphasis placed on the image in print media advertising, the text is also very important. What sets advertisements apart from other visual representations is that it has to be succinct. A total of ten different advertisements were sampled out of the many advertisements of cosmetics from the billboards in Zaria and Kaduna towns in Kaduna State. The billboard Advertisements is chosen because of their general free accessibility to all audience. The issue of a fixed number of data as sample has generated a lot of arguments among scholars over the years. Sankoff (1987) is however apt in his remarks that a sample for linguistic research does not require a large number of population. This view was earlier advocated by Nwana (1971: 32) who is of the view that "... there is no fixed and inviolate rule regarding the size of the sample. No fixed number or fixed percentage is ideal. Rather, it is the circumstances of the study situation that determines what number or what percentage of the population that should be studied".

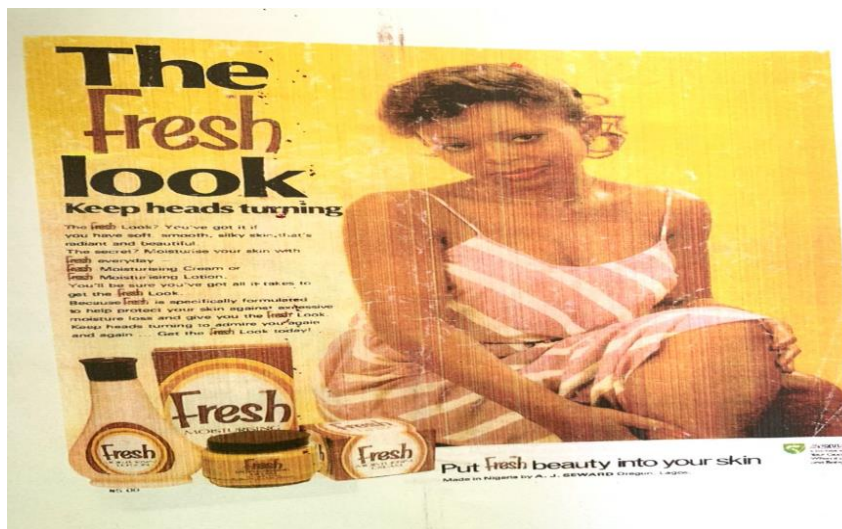
Furthermore, the emphasis on the use of language in this paper is very crucial because this is a pragmatics study and the focus is on emotional kinds of appeal which are basically predicated on the use of language. Advertisements take many

forms, but in most cases, carefully crafted to meet particular ends. Sometimes, it is intended to inform legitimately but more often and importantly, to persuade and influence people or readers.

Analysis and General Discussion

This section of the paper analyses the data. It also focuses on the identification of the human needs targeted by advertisers and how they deploy emotional appeal. Other issues to be examined include: the use of language and how such is appropriate or relevant to the advert in question; how the advertisements contain the right amount of information; how detailed the advertisements are than is required in the particular context; and how the advertiser said that which it lacks adequate substantiation in terms of information and evidence.

1. Fresh, the fresh look, keep heads turning.



This advertisement presents a skin lotion called Fresh. The essence of a lotion is to take care of the skin. The language is simple but ambiguous. This is intentionally aimed at the desired effects: to persuade the target audience. The content of the advertisement is not informative enough and is emotively designed to lure. It lacks

adequate evidence as regards how the use of fresh lotion could lead to fresh look and how fresh look in turn could guarantee “heads turning”. Whose heads in the first instance: the user of the fresh lotion of those who would admire the user of fresh lotion. This advertisement establishes the intentional presence of ambiguity and connotations in the use of language. The emotional appeal evokes in the target audience an understanding that enhances this state of affair of reciprocity and fairness and freedom from exploitation. This strategy can make advertisement acceptable by the target audience via the linguistic realization of cooperation.

2. Dark and lovely relaxer.
Relaxes better than ever.

This advertisement advertises a hair relaxer as “Dark and lovely”. It also appeals to the quest for love and self-esteem by the target audience. People generally love lovely hairs especially ladies, this is the context that the advertiser wants to explore. The advertiser adopts an emotional strategy of passing a verdict that this relaxer is dark and it is also lovely and that it also relaxes the hair better than ever. This is obvious in the hair relaxer, but it has not stated whether it is the hair that is being relaxed better than ever or the relaxers’ power is relaxed better than ever, or better still whether it is the user that will be made to be more relaxed. This makes the language uncontrolled and connotative. This follows that with this reassurance, the user can “be the best that she can be”. The understanding evoked by the implicit implicational language use though economical, enhances the positive value of the audience. It also enhances the state of affair that (gender?) is not exploited and imposed upon. This could make the audience freely decide to accept the advertisement via this overstatement and enhancement of quality face and equity right emotional strategies. That is the power of emotional appeal. The target audience could jump at the product to make them especially their hair dark and attractive which in turn will attract people.

3. Pears (lotion)

Don't break the tradition....
Allow your baby the Joy of Pears.

The above advertisement advertises Pears lotions for children. The advertisement appeals to esteem and belonging. The advertisers claim that it is a tradition (only God knows where) that children must use Pears and there is a unique joy associated with using Pears. There is no universally known tradition that advocates that pears lotion specifically should be used on children. It further calls on the target audience to join the long standing tradition by allowing their baby to enjoy the use of Pears lotion. The striking warning "don't break the tradition" makes the product a must as if lack of its use could attract consequences; hence the warning. The advertisement is informative, persuasive and convincing (because children generally need lotion to smoothen their skin) but without adequate information as the knowledge is not mutually shared. This creative sociality strategy of politeness realization can lure the target audience into accepting the advertiser's claim.

The advertisement sounds ordering. It is likely to suppose that the audience or ideal customer is both socially distant from the advertiser and more powerful (since the customer has the power to determine the success or otherwise of the advertisers' goal), to borrow from Culpeper (2011). In this case, the advertiser does not have the capacity to commend or order the customer or audience. The context then neutralizes the seriousness of the command to make it playful. But it is not all audience that can factor in the context; hence the possibility of rejecting this advertisement is high. It is said to evoke emotional appeal of understanding that something does not enhance or counters the positive values which the audience claims not only have but also assumed to have by other audience. This is a creative use of impoliteness of situational deviation type.

4. Esteem Hair Cream

Esteem not only coaxes the toughest hair into your choice style,

It also has protective oils, proteins and vitamins that help bring damaged hair back to life, giving you delightful results, silky soft perms... beautiful healthy vibrant hair.

The advertisement presents “Esteem Hair Cream”. The information is comprehensive as required for the purpose of the exchange because it lists out what it claims Esteem can do even though without experiential evidence. The Advertisement also appeals to the target audience self-esteem, love and belonging by its claim. The language is also clear, less complex and appropriate for an advertisement usage. The content of the advertisement is not in any way compelling to the audience directly to use the product. However, informing the user that hair cream contains all he/she needs for a “beautiful healthy vibrant hair” is an intelligent persuasive technique and emotional appeal. The choice is that of the user as he or she has been adequately informed by the claims of the advertiser. The use of adjectives here is very compelling “toughest, protective, damaged, delightful, silky soft, beautiful and vibrant “are all loaded adjectives. Hairs can be all those but can hairs be vibrant? The colorful use of adjectives signals a kind of emotional appeal to make the product highly attractive and irresistible. Introducing this idea and information that “Esteem not only coaxes the toughest hair into your choice style...” evokes in the audience an understanding that enhances a state of affairs in which the audience can consider that they have an appropriate level of behavioural involvement with the product. This is implicitly valence and hence qualifies the advertisement to have employed unusual implicitness in language use.

5. Elida (cocoa butter cream).

The secret of youth uncovered.

This advertisement advertises a cream also called Elida. It is a cocoa butter cream it claims. The advertisement has overtly and strongly asserted that the secret of youth has been uncovered. This presupposes that hitherto, the secret was a mystery. A vibrant

appeal and consolation to emotional appeal but the information does not cover the how? Furthermore, the advertisement is

Slightly ambiguous because it could also mean that revealing the secret of the youth that was hitherto hidden. There is also a metaphorical usage of language and creativity was deployed to achieve this. It simply implies that the use of Elida guarantees consistent and continual youthful look which is a clearly creative language use pertaining unusual implicitness. Nothing but Elida, tacitly tells the audience that the doubt probably of additional contents is hereby cleared. That is, if you need pure cocoa, here is it. This enhances association right of the audience since it denotes concern for them in terms of what they want probably “pure cocoa”. It is this politeness that can make the advertisement acceptable by the audience. This advertisement appeals to beauty and esteem of being youthful always.

6. Ultra Sheen. You may give yourself a treat sometimes with good food, but your hair needs good treatment all the time with that extra hair nourishment Ultra Sheen offers.
Ultra Sheen: the way to be seen.

The fair emotional appeal is that hairs generally need treatment either because of the nature of the hair or the weather. Ultra Sheen is a hair cream; the advertisers claim that it provides “good hair treatment”. The “extra” as used here connotes persuasion, appeal and exaggeration. Moreover, to say that “the only way to be seen” is through Ultra Sheen is an unfair emotional appeal as such is not factual depending on many variables. In fact, the language used here could be said to be highly irrelevant and lousy. The comparison of food and Ultra Sheen is strong. That good food is very important and frequent but Ultra Sheen is needed for the hair all the time. This is exaggeration and the height of emotional appeal. The use of “Extra” is for emphasis signaling additional. The personalized positive vocative “you may...” indicates the worth of the audience in relation to other audiences. In this case, social identity face is boosted. This enhances the audiences’ understanding that his positive values in relations to other people have been enhanced. It can thus lead the audience

to accept the advertisement. Implicitness that is quite unusual is also involved in the advertisement since it tacitly indicates the worth also of the audience to the extent of Sheen and that Sheen is something special for people of such worth. The face work categories interface with and are enhanced by promotive linguistic face-work which in turn leads to realization of politeness effect: possible psychological adjustment towards accepting the advertisements.

7. Nivea Cream

For over 75 years

Nivea Cream has remained in the homes all over the world

Preserving the moisture balance of the skin.

To stay fresh and healthy, use Nivea.

Nivea cream is being advertised. The advertiser claims this cream has remained in homes for over 75 years. This should be inferred because of its effectiveness and reliability. This also is said to be universally “all over the world”. One of the strong claims also which may not be legitimate is that it maintains and preserves moisture balance of the skin showing how popular and functional Nivea has been over the years. It further instructs” to stay fresh and healthy, use Nivea”. The advertisement appeals to the emotion and psyche of consumers to choose the advertisers’ product where there is a choice though may be no logical reason for the choice.

8. Kessingsheen

Looking good is good business.

Thank you Kessingsheen.

Kessingsheen is a hair cream. Rationally, it is obvious that “good’ look enhances the chance of good businesses as stated in the above advertisement. This makes the language relevant and convincing. The advertisers have only failed to provide evidence to prove their argument even though they congratulate their efforts and product on behave of the customers. The communicative value of the advertisement is that good business

is encouraged and promoted by good look and this is possible through Kessingsheen. It may be legitimate to claim that “looking good is good business” but to attribute that to Kessingsheen may be a form of emotional appeal. This is further consolidated by the gratitude shown to Kessingsheen which is a portrayal of such not being disputable. The advertisement is economical with words but very implicit in communication.

9. Supreme Super Curl

Together we make waves;
For quality and style in hair care,
There’s nothing like Supreme Super Curl.

This advertisement announces Supreme Super Curl. It is a hair cream. The advertisement appeals to a sense of esteem by stating what the hair cream can do. “We make waves, for quality and style”. The question is what constitutes the “together” as used to introduce the advertisement? There is an unintentional confusion and illogical allusion here as the advertisement could be interpreted to mean that supreme Super Curl does not exist “there’s nothing like Supreme Super Curl”. The simile is meant to project the illusion that no other cream is comparable to this but such expression is ambiguous. Here in lies the advertisers’ choice of words and the presentation of information which is confusing more so with the presence of the ambiguity that heightens the confusion. The legitimate claim here is that it is also a hair cream. Every other claim is waived in persuasion for the purpose of commercial gain.

10. “Lux keeps my skin soft, smooth and beautiful”
PATTI BOULAYE LUX- the beauty soap of the world’s most glamorous woman.



This testimonial advertisement appeals to the aesthetic human need for beauty. The essence of using persuasive influence through the expertise power-Patti Boulaye is to command interest, strengthen conviction and provocation. “Lux keeps my skin soft, smooth and beautiful” is an experiential testimonial. Patti claims she has used Lux and the result is “...soft, smooth and beautiful”. Even though the advertiser is quoting the prominent and beautiful Patti and associating her with Lux, this does not make the processing effort to be low thereby achieving a larger contextual effect. Rather, the opposite is the case, overstatement is present as Patti-Boulaye is recognised as the “WORLD’S MOST GLAMOROUS WOMAN”.

The emotional appeal is strong as they are based on covert knowledge with a hidden agenda “Having a bath is a whole exciting experience with Lux. I enjoy such a lovely feeling of beauty whenever I bathe with Lux. Its rich, Luxurious lather gently creams my skin into smoother loveliness, leaving me with a more

pleasant fragrance". The experiential testimonial is used through the persuasive influence of expert power. The colourful use of adjectives are luring, such include: exciting, lovely, rich, luxurious, loveliness and pleasant. The advertisement though focusing on the aesthetic human need does not achieve relevance through the use of counterfeit presupposition and emotional appeal. This is so because this idea is not mutually shared. The target audience may reject this if they have already accepted an alternative cream which may even be cheaper.

From the above advertisement of a beauty product, advertisement like any other form of communication is a persuasive art of conveying ideas to the target audience with the intention to inform but primarily to persuade and appeal to the emotions of the target audience. This function of advertisement is not in dispute but the question is how the advertisements go about their act of persuasion especially in commercial cosmetic advertisements. Jeffins (1986) is of the opinion that communication is like a forward pass. It must be caught, not just thrown. Communication is accomplished only when the information has reached through the reading into the knowledge and comprehension of the customers.

A cursory look at the analysis shows that there is a clear distinction in the usage of language in commercial advertisements of cosmetics. They employ the language of persuasion, emotional appeal and exaggeration of products. The presence of such products is legitimate and this forms the basis for appeal to emotion, the psyche, to choose the advertisers' product where there is a choice, though there may be no logical reason for such a choice. Where the advertisers feel that persuasion may be inadequate, they deploy experiential testimonial of experts "world glamorous man" to convey convincingly that the product has been used and the effect very effective and reward oriented. This paper further shows that all data sets derived from the ten advertisements and analysed deploy one or two face sensitive emotional categories of appeal. The cosmetic advertisements mostly appeal to Maslow's hierarchy of love and belonging; and esteem (beauty) levels of human needs above all else. Beauty care products advertisements do not appeal to Maslow's hierarchy of

human needs of the Physiological, Safety and Self-actualization needs. Most of the analysed advertisements categorically say what they lack adequate substantial evidence and the claims are not legitimate rather the focus is on emotional appeals for commercial gain. Obviously, there is a persuasive atmosphere of the alluring and the semantic structure is perfectly rhetorical in most cases in its persuasive qualities and the target audience's imagination is made to run really wild through emotional appeals for the attainment of the pleasurable of beauty, love, belonging and self-esteem. In all, the cosmetic advertisements seem to have the measure of success they have because of the effective handling of the system of choices available in the communication of intended meaning.

Conclusion

This paper concludes that the language of cosmetic advertisements goes beyond non-creative, formulaic or politic linguistic behaviour meant to stabilize and routinize communicative event. The paper demonstrates further that the creative linguistic politeness waived with emotional appeal enhances the advertisements of the beauty care products because it motivates or strengthens the already existing motivation and attitude of the audience towards the product. The language is also like all other commercial advertisements characterized by wild promises, empty comparison, illogical allusions and appeal to emotion. Also, presuppositional manipulations are invoked in the language of advertisements to encourage the audience to accept what was advertised (Amodu, 2011). This paper demonstrates that the creative linguistic politeness and emotional appeal in the language of beauty care products advertisements enhances the acceptance because they motivate largely and strengthen the already existing motivation and attitude of audience towards the products.

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