

# Linguistic Analysis of Albanian Advertising Slogans: Effectiveness and Rhetorical Strategies

Priyanka Agarwal

Dr. Candidate, University of Vlora "Ismail Qemali"

priyanka@univlora.edu.al

**Abstract:** *This paper provides an overview of the definition of advertising slogans, noting the lack of a uniform definition in academic literature. It also analyzes the language of advertising from a linguistic perspective, identifying the linguistic devices employed in advertising texts. The study examines a corpus of 85 Albanian advertising slogans, which were categorized based on the language and rhetorical devices utilized. The analysis identifies the most and least frequently used figurative language, sound techniques, and rhetorical devices in the slogans. Additionally, the study explores the relationship between the stylistic features of the slogans and their perceived effectiveness in conveying the brand's message to the target audience (Abdi & Irandoust, 2013).*

**Keywords:** slogan analysis, language devices, figurative language, sound techniques, rhetorical devices

## 1. Introduction

Advertising has become a ubiquitous part of our modern society, with companies and brands constantly vying for the attention and loyalty of consumers through a variety of creative and persuasive techniques. One particularly interesting aspect of this field is the use of advertising slogans, which serve as concise and memorable representations of a brand's identity and value proposition. In the context of the Albanian advertising landscape, the stylistic features of these slogans offer a unique and insightful perspective on the cultural and linguistic nuances that shape the way businesses communicate with their target audiences.

The effectiveness of an advertising slogan lies in its ability to convey a clear and compelling message that resonates with the audience (Seli et al., 2021). Albanian slogans often incorporate elements of the country's rich linguistic and cultural heritage, leveraging the inherent expressiveness and rhythmic qualities of the Albanian language to create catchy and memorable phrases. Typically, these slogans aim to highlight the unique qualities of the advertised product or service, emphasizing aspects such as quality, affordability, or the brand's connection to the local community (Abdi & Irandoust, 2013).

Advertising slogans constitute a vital component of any advertising campaign. Given their conciseness and memorability, advertising slogans have been utilized by both large corporations and small businesses for over a century. The purpose of these catchy phrases is to capture the attention of potential customers and distinguish a product or service from most others in the market. According to the Marketing.Degree.net website, slogans are "the most effective means of drawing the attention of the general public or consumer base to one or more aspects of a product" (<http://www.marketingdegree.net/resources/famous-slogans/>), while other visual or audio materials, such as jingles, pictures, and videos, merely serve to further consolidate the slogans in the minds of consumers.

Some scholars have drawn parallels between the language of advertising and poetic language, which is employed by authors to create a distinct effect. Thus, the language of advertising, particularly that of slogans, can be considered a specialized language that helps to capture attention and ensure the memorability of both the slogan and the brand it represents.

The object of the research is the analysis of a number of stylistic features of Albanian advertising slogans.

The current research material consists of a corpus of 85 slogans from various brands, each representing a product segment that fulfills everyday consumer needs. The slogans were randomly sampled from Internet sources, TV and radio commercials, newspapers, and magazines, and then organized in alphabetical order by the first letter of the brand name.

The objective of this study is twofold: 1) to define and clarify the meaning of the advertising slogan, highlighting its distinctive characteristics, and 2) to identify and analyze various stylistic features employed in Albanian advertising slogans; to assess the frequency of use of these stylistic features; and to determine the most prevalent stylistic devices utilized in Albanian advertising slogans.

The following methods were used for the current study:

- 1) The descriptive method was used to define, explain, and clarify the meaning of the slogan.
- 2) Theoretical literature analysis was used to provide some theoretical background to the problem.
- 3) The stylistic analysis of slogans was used to identify the stylistic devices used in slogans.

## 2. The Definition of Advertising Slogan

Academic literature lacks a uniform definition of the advertising slogan, as various scholars define it while considering its distinctive characteristics or simply providing synonymous terms. In his work "English in Advertising: A Linguistic Study of Advertising in Great Britain", Leech

asserts that the slogan is a concise phrase employed by companies in their advertisements to reinforce the brand's identity. In his view, slogans are more powerful than companies' logos and can be readily recalled and recited by people. Furthermore, the scholar emphasizes that slogans must clearly convey the primary message of the advertisement, rendering them easily comprehensible.

According to Goddard, an advertising slogan is "a short, memorable phrase that sums up the essence or central claim of an advertised product" (Musté et al., 2015). Likewise, Kohli et al. describe slogans as "short, catchy phrases used to convey the essence of a brand".

Rein defines an advertising slogan as a "unique phrase identified with a company or brand" (Rein, 1982, 49). The scholar asserts that the slogan, which is kind of a presentation of the main idea of the advertising campaign, has to "command attention, be memorable and be brief" (Rein, 1982, 54). Godin (2005) refers to the advertising slogan as a "scenario", which attracts a potential customer.

As posited by Dowling and Kabanoff, advertising slogans serve as a tool that allows customers to readily identify the associated brand. These scholars assert that advertising slogans are concise phrases that are typically displayed beneath or adjacent to the corporate name at the bottom of print advertisements, separated from the main body of the copy to facilitate easy recognition. Furthermore, according to these authors, not only are advertising slogans inherently memorable, but they also contribute to the memorability of the brand or company they represent.

In her research, Smetoniene posits that advertising slogans can aid in the memorization of the advertisement itself, as they serve to reinforce and consolidate the key concepts introduced in the ad's content. Additionally, Kohli et al. categorize the advertising slogan as one of the fundamental components of a brand's identity. From the perspective of Clow and Baack, the advertising slogan is a concise and memorable phrase that effectively conveys a salient point about the company's brand image to the consumer.

In his research, Hamlin characterizes advertising slogans as "catchy, declarative phrases that use devices such as metaphors, alliteration or rhymes with simple, vibrant language". These slogans can aid in brand recall, even without explicitly referencing the company or product name.

The existing academic literature does not provide a single, comprehensive definition of the advertising slogan. However, the various definitions proposed by scholars tend to share a common understanding. Specifically, the advertising slogan can be characterized as a concise, memorable phrase associated with a particular brand that serves to define, present, and aid in the recall of the key ideas or themes underlying the brand or advertising campaign.

### 3. Linguistic Aspects in the Advertising Slogans

Many scholars, such as Leech (1972), Myers (1997), Foster (2001), Ding (2003), Kohli et al (2007), Christopher (2012),

etc. point out a number of language and rhetorical devices typical for advertising slogans: metaphor, epithet, epithetical metaphor, capitalization, rhyme, alliteration, repetition, word play (pun), etc. and analyse slogans at the graphical, phonological, lexical, syntactic and semantic levels.

According to the scholars cited, advertising slogans exhibit certain linguistic features at various levels of analysis. At the graphic level, they demonstrate the use of full or partial capitalization as well as unconventional spelling. The phonological level is characterized by the extensive employment of rhyme, alliteration, assonance, and onomatopoeia. At the lexical level, the slogans feature pronouns, comparisons, coined words, numerals, adjectives, and verbs. Syntactically, they utilize everyday sentences/phrases, imperative sentences, questions, tense, idioms or proverbs, ellipses, parallelism, and repetition. Finally, at the semantic level, the slogans often incorporate figures of speech such as puns, metaphor, epithet, personification, simile, and hyperbole.

In our analysis of advertising slogans, we will focus on language and rhetorical devices, i.e. figurative language and sound techniques that are used for effective slogans at the phonological, lexical, syntactic and semantic levels.

#### 3.1 Figurative Language

The analysis of sampled slogans has shown that the most often used examples of figurative language in Albanian advertising slogans are metaphor/ metaphorical expression, epithet, simile, similitude, pun (word play), and personification.

The analysis revealed that metaphor or metaphorical expression are frequently employed in Albanian advertising slogans. Metaphor serves to enhance the aesthetics of the message and accentuate the central idea by describing one entity in terms of another, typically through implicit comparison. When a metaphor is utilized, two seemingly unrelated concepts are compared by asserting that one is the same as the other; this enables the audience to perceive the underlying similarities or connections that would otherwise remain obscured. Leech argues that metaphors are instrumental in advertising language as they "evoke the appropriate kind of emotive associations for the product".

Some examples are the below slogans:

- 1) *Globe - Cilësia është Kursim (Quality is Savings)*
- 2) *Vodafone - Power to You*
- 3) *Marina Bay- We are All In*
- 4) *Coca Cola – Ciroje Lumturinë (Release your Happiness)*
- 5) *Red Bull – Red Bull Të Bën Me Krahë (Red Bull Makes You Fly)*
- 6) *Vlora Marina- Frymëzuar nga Deti, Udhëhequr nga Era (Inspired by the Sea, Guided by the Wind)*
- 7) *Klinika Kejt- Ne Përkëdhelim Ëndrrat Tuaja (We Caress Your Dreams)*

Several slogans seem to have employed **epithets or metaphorical epithets** as another distinguishing figurative device.

An epithet is an adjective or adjectival phrase that characterizes a place, a thing, or a person that helps make the characteristics of this thing more prominent. These descriptive phrases can be used in a positive or negative way that benefits the writer. With persuasion being a key component of rhetoric, highly beneficial in advertising industry, it is rational to use epithets. The use of persuasive wording gives leverage to one's arguments. Knowledge along with descriptive words or phrases can be a powerful tool. Rhetoricians use epithets to direct their audience to see their point of view, using verbal forms of imagery as a persuasive tactic.

- 1) *Green Coast - Thesari I Vërtetë I Mesdheut (The Real Treasure of the Mediterranean)*
- 2) *Treleshina- Diamant Në Duart Tuaja (Diamond in Your Hands)*
- 3) *Lori Kafe- Shija E Pasionit (The Taste of Passion)*
- 4) *Spring- Pranverë Në Trupin Tuaj (Spring in Your Body)*
- 5) *Toptani Shopping Center- Në Zemër të Tiranës (In the Heart of Tirana)*
- 6) *Land Rover Albania- Tingulli I Ndjenjës (The sound of feeling)*
- 7) *Sallam Fiks- Shija e Familjes (The taste of the family)*

Some of the analyzed slogans are based on **puns** that involve a play on words. According to Cuddon (1999, 711), puns are often used for humorous effect. Consider the following examples:

- 1) *Veza Beata -Për Kokërr Të qejfit*
- 2) *Bravo Rauch - Thuaj Bravo Për Mua*
- 3) *Abissnet- Turbo Internet*
- 4) *Tibo- Se pa Tibo, Ti S'bo*
- 5) *Market- Lini të Mirën Për më të Mirën*

Pun or word play is often used by advertisers because they rely on lexical items with more than one meaning; sometimes a word play occurs when the different words are homophones or homonyms. The pun/word play is based on ambiguity, although, according to Leech, in advertising language ambiguity “hinges on the orthography rather than on pronunciation” (Leech, 1972, 184). Ding (2003) suggests that puns “can work miracles”, especially when advertising slogans help build brand identity by using the brand name as a part of word play, which can “can interest and impress the people with its smartness and its novelty”.

**Personification** is “the impersonation or embodiment of some quality or abstraction, the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender” (MacKay, 1986) (Cuddon, 1999, 661). Advertisements can often use personifications when inanimate objects or abstractions are endowed with human qualities to make it more dramatic, interesting and more attractive, because we can better relate to the objects which are personified.

- 1) *Lajthiza- Dhurojmë Shëndet (We give health)*
- 2) *Pasta Diamond- Gatuj Me Zemër (Cook with Heart)*
- 3) *Land Rover -Stil që flet vetë (Style that speaks for itself)*
- 4) *Evervday- Vishuni Me Besim (Dress with Faith)*

A **simile or comparison** is a figure of speech that directly compares two things or contrasts two people, places, things,

or ideas. Similes are often contrasted with metaphors, where similes necessarily compare two things using words such as “like”, “as”, while metaphors often create an implicit comparison (i.e. saying something “is” something else). A simile is very similar to a metaphor. A metaphor also compares two seemingly unrelated things but, unlike a simile, a metaphor says that something is something else. In advertising, the second term of comparison is hardly ever stated; it is left to the audience to decide, thus comparison is unqualified. By using comparison, writers increase their chance of catching the attention and interest of the audience. (<http://literarydevices.net/comparison/>).

- 1) *Erzeni- Më të mirë, zor se gjeni! (Better, hard to find!)*
- 2) *Tylo Hot- Më i Miri Kundër Gripit (The Best Against Flu)*
- 3) *Spar- Më mirë në Spar, më lirë në Spar (Better at Spar, Cheaper at Spar)*
- 4) *One Communications- Rrjeti Më I Mirë Mobile Në Shqipëri (The Best Mobile Network in Albania)*
- 5) *Land Rover Albania- Si Një Diamant (Like a diamond)*
- 6) *Birra Peja- Gjithmonë Më E Mira (Always the best)*

**Parallelism** “consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other” (Cuddon, 1999, 637). It creates a balanced flow of ideas and can be employed as a tool for persuasion because it uses repetition.

- 1) *Birra Tirana- Shija Shqiptare, Cilësia Gjermane (Albanian Taste, German Quality)*
- 2) *Lork Company- Objektivi i Punës Tonë, Suksesi I Firmës Tuaj (The Object of Our Work, The Success of Your Company)*
- 3) *Edil Al- Ne Krijojmë Standartet, Të Tjerët Na Ndjekin (We Create Standards, Others Follow Us)*
- 4) *Market Lini Të Mirën Për Më Të Mirën (Leave the Good for the Better)*
- 5) *Megatek- Bëje Mirë, Bëje Vetë (Do It Well, Do It Yourself)*
- 6) *Spar- Më Mirë Në Spar, Më Lirë Në Spar (Better at Spar, Cheaper at Spar)*

**Hyperbole** is “a figure of speech which contains an exaggeration for emphasis” (Cuddon, 1999, 406). In the examples below, hyperbole is used to emphasize the best features of the advertised objects:

- 1) *Dental Turk- Lider Në Stomatologji (Leader in Dentistry)*
- 2) *Birra Korca- E Vetmja Birrë e Zezë Shqiptare (The Only Black Albanian Beer)*
- 3) *SAINT GOBAIN – Making the World a Better Home*
- 4) *Sigal- Uniqa Group Austria, Kompania Nr 1 e Sigurmeve (The No. 1 Insurance Company)*
- 5) *Lotaria Kombëtare- Cdo Gjë Është E Mundur (Everything Is Possible)*
- 6) *Digitalb- Paketa E Vetme Satelitore (The Sole Satellite Package)*
- 7) *Red Bull- Red Bull Të Bën Me Krahë (Red Bull Red Bull Makes You Fly)*
- 8) *Belino- Kroisanti Ka Vetëm Një Emër- (Belino Croissant Has Only One Name – Belino)*
- 9) *Land Rover Albania- Performancë Superiore Pa Kompromis (Superior Performance Without Compromise)*

### 3.2 Sound Techniques

Among the sound techniques most often used in Albanian advertising slogans the following can be observed: rhyme, rhythm, alliteration, assonance, and consonance.

One of the prominent sound techniques employed in Albanian advertising slogans is the use of **rhyme** and **repetition**, which Cuddon describes as the "formalized consonance of syllables". It is important to note that rhyme refers to the way the word is pronounced, not its spelling. Leech's perspective suggests that the use of rhyme makes the slogans and headlines appear striking and more memorable. In many of the selected examples, rhyme was combined with the rhetorical devices of alliteration and assonance. Cuddon defines alliteration as "a figure of speech in which consonants, especially at the beginning of words or stressed syllables, are repeated", while assonance, sometimes referred to as "vocalic rhyme", "consists of the repetition of similar vowel sounds, usually in close proximity, to achieve a particular effect of euphony".

In his work, Miller and Toman, 2014 state that in slogans alliteration with its similarity in sound often plays against dissimilarity in meaning and makes the listener more aware of the contrast (Miller & Toman, 2014). Consider the following examples:

- 1) *Lufra- Ti do. Për këdo*
- 2) *Erzeni- Më të mirë, zor se gjeni!*
- 3) *Abissnet- Turbo Internet*
- 4) *Megatek- Bëje mirë, Bëje Vetë*
- 5) *Tibo- Se pa Tibo, Ti S'bo*
- 6) *Perde Tage- Te Tage, Te Tage, te Tage*
- 7) *Replay- Të Duhet pak Replay*
- 8) *Spar- Më mirë në Spar, më lirë në Spar*

According to Ding (2003), rhyme is most probably the best sound technique used for the introduction of the brand name. If the brand name is not used in the slogan, the slogan, as Ding puts it, "is likely to lose its identity, because similar products can use the same ad slogan with a simple change of the product name". As suggested by the scholar, the function of rhymes in the form of slogans is the transmission of simple information. Rhyme also allows better memorization of the slogan, as it resonates in one's mind (Kohli et al., 2007).

Repetition according to Cuddon is "an essential unifying element in nearly all poetry and much prose. It may consist of sounds, particular syllables and words, phrases, stanzas, metrical patterns, ideas, allusions and shapes" (1999, 742). The type of repetition when words or groups of words in successive clauses are repeated, this is a rhetorical device called anaphora (Cuddon, 1999, 37). It is used to appeal to the emotions of the audience in order to persuade, inspire, motivate and encourage them. In case each sentence or clause ends with the same word, this type of repetition is called epiphora/epistrophe (Cuddon, 1999, 279). All these types of repetition lay emphasis on a particular idea. Consider the following example:

#### 1) *Spar- Më mirë në Spar, më lirë në Spar*

Some of the analyzed slogans are based on the sound technique called assonance, which is defined by Cuddon as "the close repetition of identical vowel sounds before and after different consonants" (1999, 176).

#### 1) *Tibo- Se pa Tibo, Ti S'bo*

Alliteration, assonance and consonance are meant to be attention-grabbing. These sound techniques make a piece of writing memorable and provide the slogans with a strong beating rhythm. Also, as Ding (2003) suggests, these devices have an emphatic effect of the meaning.

### 3.3 Other Rhetorical Devices

#### Morphological stylistic devices

The analysis of advertising slogans reveals the use of various stylistic devices at the morphological level. These include the frequent employment of certain word classes, as well as the use of unqualified comparisons and the prevalence of simple present and future tense constructions. Notably, adjectives, particularly in the superlative degree, were found to be the most commonly used word class in the corpus of advertising slogans examined. Consequently, a critical examination of the linguistic characteristics and frequency of adjectives in these slogans was a central focus of the study.

#### The use of adjectives in advertising slogans

The analysis of sampled advertising slogans has shown that the most frequent word class in Albanian advertising slogans are adjectives. Non-adjectival words used in the functions of adjectives are used in the analysed advertising slogans only rarely.

Adjectives typically provide information about quality, size, shape, color or origin. An adjective as a word class can be pre-modified by very and it can be graded.

The comparative and the superlative forms of adjectives are frequently used in the sampled advertising slogans, as in:

- 1) *Tyol Hot- Më i Miri Kundër Gripit (The Best Against Flu)*
- 2) *Birra Tirana – E kuqe pa turp (Shamelessly red)*
- 3) *Birra Peja- Gjithmonë më e mira (Always the best)*
- 4) *One Communications- Rrjeti Më i Mirë Mobile Në Shqipëri (The Best Mobile Network in Albania)*
- 5) *NBG- Tradicionalisht e Besueshme (Traditionally Trustworthy)*
- 6) *Spar- Më mirë në Spar, më lirë në Spar (Better at Spar, Cheaper at Spar)*
- 7) *Universiteti European i Tiranës- Gjëra të mëdha na presin (Great Things Await Us)*
- 8) *Land Rover Albania- Më i mirë dhe i pagabueshëm (The best and infallible)*
- 9) *Go tech- Më e Mira Është Këtu (The Best Is Here)*

#### The use of pronouns in advertising slogans

The use of pronouns, particularly the second-person singular or plural pronoun "you" and its possessive form "your," as well as the first-person plural pronoun "we" and its possessive form "our," is prevalent in Albanian advertising slogans. Copywriters employ these pronouns to emphasize that the message is directed at the audience. This strategy can foster a closer connection with readers, make them feel

valued, and highlight that a company's offerings are tailored to customers' preferences and needs.

- 1) *Glina- Një jetë me ty (A life with you)*
- 2) *Albtelecom- Me ju të parët. (With you, the First)*
- 3) *Banka Credins- Ne flasim gjuhën tuaj (We speak your language)*
- 4) *Rapidol S- Risjell ekuilibrin në trupin tuaj (Restores balance in your body)*
- 5) *Babylo- Mendimi ynë i parë dhe i fundit është mbrojtja e fëmijës tuaj (Our first and last thought is the protection of your child)*
- 6) *Tirana Bank-Këtu për ju (Here for you)*
- 7) *Universiteti Mesdhetar i Tiranës- Ndërtojmë të ardhmen tënde (We build your future)*
- 8) *Trebeshina Water- Diamand në duart Tuaja (Diamond in Your hands)*

The employment of the second-person personal pronoun 'you' and its possessive counterpart 'your' in the aforementioned slogans has provided companies with an avenue to cultivate a sense of proximity and convey the notion that customers are valued as equal 'partners'. Additionally, this linguistic strategy has enabled them to accentuate the features and benefits of their products.

### Syntactic stylistic devices

Advertising slogans expressed by phrases

One of the most important features of advertising slogans is their simple structure. Advertising slogans in our corpus had either a phrase structure or a sentence structure. A phrase can be defined as the smallest syntactic unit. There are five types of phrases in Albanian, namely noun phrases, verb phrases, adjective phrases, adverb phrases and prepositional phrases. Several of the analysed advertising slogans had the structure of noun phrases, verb phrases, and adjective phrases.

Some examples of noun phrases are below:

- 1) *Lori Kafe- Shija e Pasionit (The Taste of Passion)*
- 2) *Kastrati- Energjia e Dëshirave (Energy of Desires)*
- 3) *Conad- Njerëzit mbi Gjithcka (People Above Everything)*
- 4) *Globe- Cilësia është Kursim (Quality is Savings)*
- 5) *Lotaria Kombëtare- Cdo gjë është e mundur (Everything is possible)*
- 6) *Novafarma - Shëndeti është pasuri (Health is wealth)*

A verb phrase contains a lexical verb, or it may consist of a lexical verb that is preceded by one or more auxiliary verbs. A simple verb phrase consists only of the head, e.g. Think. (IBM)

- 1) *B 52 - Merr Energji (Get Energy)*
- 2) *Birra Korca- Jeto momentin (Live the moment)*
- 3) *Coca Cola- Cliroje Lumturinë (Release the Happiness)*
- 4) *Banka Credins- Ne flasim gjuhën tuaj (We speak your language)*

An adjective phrase consists of an adjective or any group of words that can substitute for an adjective. A simple adjective phrase contains a single adjective which is termed the head of an adjective phrase, e.g. True. (Budweiser), Driven. (Hankook Tyres), Different. (Irn-Bru). Such examples were not evident in our corpus. A complex adjective phrase consists of the head and the other phrase elements that complement or modify the head of an adjective phrase, e.g.:

- 1) *Tirana Bank – Më Të fortë Sëbashku (Stronger Together)*

An adverb phrase consists of an adverb or any group of words that can substitute for an adverb. A simple adverb phrase contains a single adverb; however, a complex adverb phrase contains the head and the other phrase elements that complement or modify the head of an adverb phrase.

- 1) *Megatek- Bëje mirë, Bëje Vetë (Do it well. Do it Yourself)*
- 2) *NBG- Tradicionalisht e Besueshme (Traditionally Trustworthy)*

### Advertising slogans expressed by sentences

There are four sentence types in Albanian: declaratives, interrogatives, imperatives and exclamative.

Greenbaum - Quirk (1990:231) state that: "Declaratives are sentences in which it is normal for the subject to be present and to precede the verb. Interrogatives are sentences which are formally marked in one of two ways: a) yes-no interrogatives: an operator is placed in front of the subject. Imperatives are sentences which normally have no overt grammatical subject, and whose verb has the base form. Exclamative are sentences which have an initial phrase introduced by what or how, usually with subject -verb order."

Declarative sentences in the sampled advertising slogans were in dominance to the other type of sentences and consist of two-word sentence up to ten words or more. However, a great deal of the analysed slogans had also the structure of two imperative sentences.

Advertising slogans that were selected have mainly the structure of simple sentences. In the corpus of advertising slogans were not identified examples of compound declarative sentences consisting of two independent clauses joined asyndetically.

Consider the following examples:

- 1) *Pampers- Dhuron Dashuri, Gjumë Të Qetë Dhe Lojë (Gives Love, Peaceful Sleep and Play)*
- 2) *Red Bull- Red Bull Të Bën Me Krahë (Red Bull Gives you Wings)*
- 3) *One Communications- Rrjeti Më I Mirë Mobile Në Shqipëri (The Best Mobile Network in Albania)*
- 4) *Dental Turk- Lider Në Stomatologji (Leader in Dentistry)*
- 5) *Belino- Krroisanti Ka Vetëm Një Emër- Belino (Croissant has only one name – Belino)*
- 6) *Lajthiza- Dhurojmë Shëndet (We give health)*
- 7) *Birra Tirana - Edhe Një Tjetër (One more)*
- 8) *Birra Korca- E Vetmja Birrë E Zezë Shqiptare (The Only Black Albanian Beer)*
- 9) *Banka Credins- Ne Flasim Gjuhën Tuaj (We Speak Your Language)*
- 10) *Eurosig- Siguri E Standarteve Evropiane (Security of European Standards)*
- 11) *Babylo- Mendimi Ynë I Parë Dhe I Fundit Është Mbrojtja E Fëmijës Tuaj (Our First and Last Thought is the Protection of Your Child)*
- 12) *Universiteti Europian I Tiranës- Gjëra Të Mëdha Na Presin (Great things await us)*

- 13) *Universiteti Mesdhetar I Tiranës- Ndërtojmë Të Ardhmen Tënde (Building Your Future)*
- 14) *Jal Y'Mar Residence- Lumturia është në dorën tënde (Happiness is in your hand)*
- 15) *Jal Y'Mar Residence- Discover the art of finding your perfect home*
- 16) *Land Rover Albania- Përkufizimi i Ri i Elegances (The new definition of elegance)*
- 17) *One Communications- Cdo Ditë e Mirë (Every Day is a Good Day)*
- 18) *One Communications- Unë jam One (I am One)*
- 19) *Balfin Group- Rritemi bashkë (We grow together)*
- 20) *Digitalb- Paketa E Vetme Satelitore (The Only Satellite Package)*
- 21) *Amc- Është mirë të jesh i pari (It's good to be the first)*

When it comes to advertising, the tendency of the Albanian companies is the use imperatives quite a lot for this reason imperative sentences were also another dominant part of the corpus. Imperatives leave people little room for argument - 'buy our new product now'. The use of the imperative commands you in a subconscious way; it leaves a deeper imprint than the phrase 'buy our new product'.

- 1) *Tring Digital- Shijo Tring Kudo që ndodhesh (Enjoy Tring wherever you are)*
- 2) *Replay- Të Duhet pak Replay (You need some Replay)*
- 3) *Coca Cola- Cliroje Lumturinë (Release Happiness)*
- 4) *Hako - Nise Ditën Me gjallëri (Start the day with Energy)*
- 5) *Birra Korca- Jeto momentin (Live the Moment)*
- 6) *MegaTek- Bëje Mirë, Bëje Vetë (Do It Well, Do It Yourself)*
- 7) *Evervdav- Vishuni me Besim (Dress with Faith)*
- 8) *Raiffeisen Bank- Bëje udhëtimin e jetës realitet (Make the journey of life a reality)*
- 9) *EHW- Zgjidhni Cilësinë (Choose Quality)*
- 10) *Sigma Vienna Insurance Group- Kurse Kohe dhe Para (Save Time and Money)*
- 11) *Neptun- Jeto më Mirë, Cdo Ditë (Live Well, Everyday)*
- 12) *Land Rover Albania- Ndjeni lirinë (Feel the Freedom)*
- 13) *Century 21 – Mos ëndërro për suksesin. Puno për të. (Don't Dream of Success. Work for It.)*

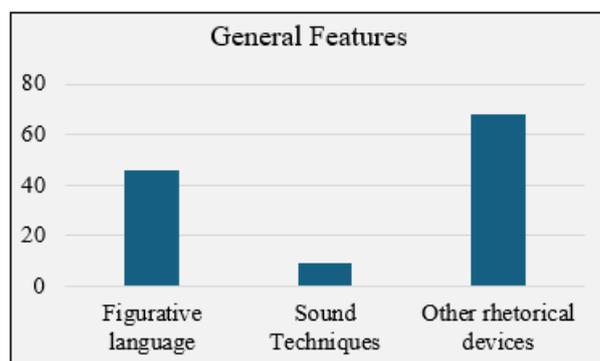
There are two types of interrogative sentences in Albanian, simple interrogative sentences and complex interrogative sentences. In the slogans selected was only identified a complex interrogative sentence such as in the following example:

- 1) *Lufra- Kosi Hahet apo Pihet?*

#### 4. Discussion and Results

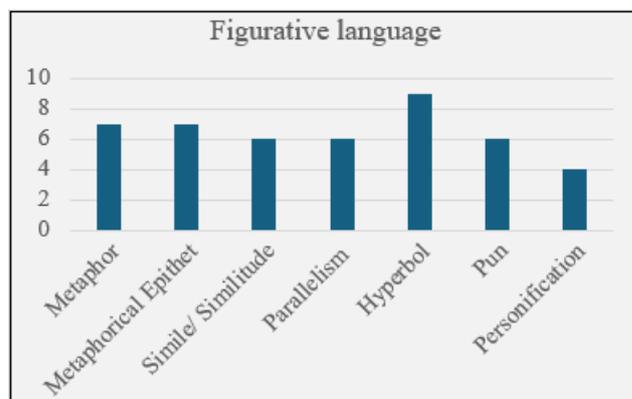
The study analyzed a sample of 85 Albanian advertising slogans, which were categorized into three groups based on the language and rhetorical devices employed: 1) figurative language, 2) sound techniques, and 3) other rhetorical devices. The first group, comprising 56% of the slogans, showcased the use of figurative language, including personification. The second group, accounting for 10.9% of the slogans, utilized various sound techniques. The third group, making up 82% of the slogans, employed other rhetorical devices, such as morphological stylistic devices (e.g., adjectives, adverbs, pronouns, numerals) and

syntactical stylistic devices (e.g., phrase structures, sentence structures). The distribution of these language and rhetorical devices in the slogans is presented in Fig. 1.



**Figure 1:** Distribution of language and rhetorical devices in slogans

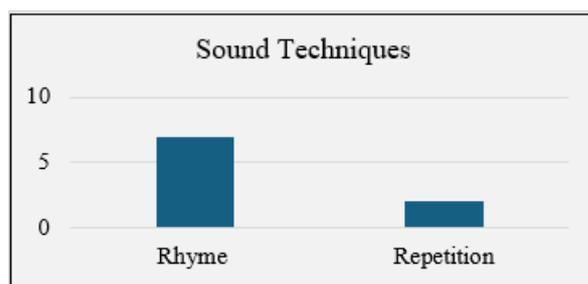
The distribution of figurative language in the first group of slogans is presented in Fig. 2. As it can be seen from Fig. 2, hyperbole is the mostly used figurative device with 19.5% of the slogans, followed by metaphor with 15.2 % and metaphorical epithet 15.2 %, Simile/ Similitude 13%, Parallelism 13%, Pun 13%, Personification 8.6% of all the sampled slogans. The most often used device in this group is hyperbole, which occurs in 19.5% of slogans. The rarest language device in this group is Personification, which was identified in 4 slogans of the sample selected.



**Figure 2:** Distribution of figurative language in slogans

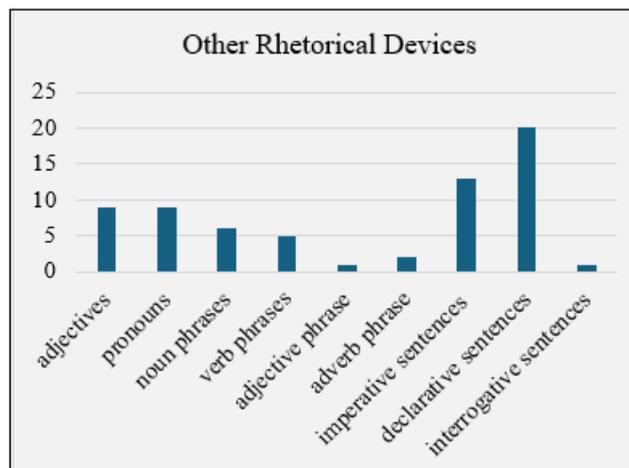
The distribution of sound techniques in the second group of slogans is presented in Fig. 3.

As it can be seen in Fig. 3, sound techniques like rhyme and repetition were only used in 10.9 % of the cases where 7 slogans had employed rhyme while only 2 slogans had employed repetition.



**Figure 3:** Distribution of sound techniques in slogans

The distribution of other rhetorical devices in the third group of the analysed slogans is presented in Fig. 4. As it can be seen from Fig. 4, adjectives are used in 13.2 %, pronouns at 13.2 %, noun phrases 8.8 %, verb phrases 7.3 %, adjective phrase 1.4 %, adverb phrase 2.9 %, imperative sentences 19.1 %, declarative sentences 29.4%, and interrogative sentences 1.4% of all the sampled slogans. The most frequently used device in this group is the declarative type of sentences which makes up 29.4% of all the analysed slogans, and the rarest device is adjective phrase and interrogative sentences with 1.4 % similarly.



**Figure 4:** Distribution of other rhetorical devices in slogans

To sum up the results of the research, three language devices most often used in Albanian advertising slogans are the declarative sentences with 29.4%, and imperative sentences with 19.1 % and hyperbole with 19.5%, while the rarest form of rhetorical device were the interrogative sentences 1.4 %, adjective phrases with 1.4 %, and personification 8.6%.

## 5. Conclusion

- 1) Although the definition of advertising slogans may vary across scholars, they generally share a common understanding that an advertising slogan is a concise, catchy phrase associated with a specific brand, which serves to define, present, and help customers memorize the key concepts of a brand or advertising campaign.
- 2) The analysis revealed that 56% of the sampled slogans employed figurative language, 10.9% utilized sound techniques, and 82% were constructed using other rhetorical devices.
- 3) The analysis indicates a tendency for 19.5% of the sampled Albanian advertising slogans to feature the use of hyperbole, a linguistic device primarily manifested through the implementation of adjectives in their comparative and superlative forms. Conversely, the use of adjectival phrases was the least prevalent, accounting for only 1.4% of the corpus.
- 4) Notably, Albanian advertisement slogans demonstrate a substantial reliance on simple or complex declarative sentences, often immediately followed by imperative statements. Advertisements incorporating interrogative sentences were significantly scarce, and the use of personification was also relatively limited.

## References

- [1] Abdi, S., & Irandoust, A. (2013, April 1). THE IMPORTANCE OF ADVERTISING SLOGANS AND THEIR PROPER DESIGNING IN BRAND EQUITY. *Industrial Management Institute*, 2(2), 62-69. <https://doi.org/10.33844/ijol.2013.60321>
- [2] Kohli, C., Leuthesser, L., & Suri, R. (2007, August 16). Got slogan? Guidelines for creating effective slogans. *Elsevier BV*, 50(5), 415-422. <https://doi.org/10.1016/j.bushor.2007.05.002>
- [3] MacKay, D G. (1986, June 1). Prototypicality Among Metaphors: On the Relative Frequency of Personification and Spatial Metaphors in Literature Written for Children Versus Adults. *Taylor & Francis*, 1(2), 87-107. [https://doi.org/10.1207/s15327868ms0102\\_1](https://doi.org/10.1207/s15327868ms0102_1)
- [4] Miller, D W., & Toman, M. (2014, July 17). An analysis of rhetorical figures and other linguistic devices in corporation brand slogans. *Taylor & Francis*, 22(5), 474-493. <https://doi.org/10.1080/13527266.2014.917331>
- [5] Musté, P., Stuart, K., & Botella, A. (2015, July 1). Linguistic Choice in a Corpus of Brand Slogans: Repetition or Variation. *Elsevier BV*, 198, 350-358. <https://doi.org/10.1016/j.sbspro.2015.07.454>
- [6] Seli, S., Damayanti, T., & Syafitri, D. (2021, June 30). COMMUNICATIVE FUNCTIONS AND THE MEANINGS OF SLOGANS IN PUBLIC SERVICE ADVERTISEMENTS., 8(1), 13-13. <https://doi.org/10.30736/ej.v8i1.422>
- [7] Christopher, A. A. (2012). Deixis and Personalization in Ad Slogans. *World Academy of Science, Engineering and Technology*, 64, 526-530 p.
- [8] Clow, K. E., Baack, D. (2012). *Integrated Advertising, Promotion and Marketing Communications*. Edinburgh: Pearson Education
- [9] Cook, G. (2006). *The Discourse of Advertising*. (Second edition). London: Routledge.
- [10] Cuddon, J. A. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books Ltd.
- [11] Ding, X. (2003). Stylistic Features of the Advertising Slogan. Accessed on 10 January 2014. Available from the Internet: <http://www.translationdirectory.com/article49.htm>
- [12] Dowling, G. R., Kabanoff, B. (1996). Computer-Aided Content Analysis: What Do 240 Advertising Slogans Have in Common? *Marketing Letters*. Netherlands: Kulwer Academic Publishers, no. 7:1, p. 63-75.
- [13] Foster, T. R. V. (2001). *The Art and Science of the Advertising Slogan*. Accessed on 10 January 2014. Available from the Internet: [http://www.adslogans.co.uk/ans/adslogans\\_artscience\\_p](http://www.adslogans.co.uk/ans/adslogans_artscience_p)
- [14] Kristen Hamlin. *The Importance of Ad Slogans*. Demand Media. Accessed on 15 February 2014.
- [15] Leech, G. (1972). *Albanian in Advertising: A Linguistic Study of Advertising in Great Britain (Albanian Language Series)*. London: Longman.
- [16] Myers, G. (1997). *Words in Ads*. London: Hodder Arnold.

- [18] Rein, D. P. (1982). *The Language of Advertising and Merchandising in Albanian*. New York: Regent.
- [19] Smetoniene, I. (2001). *Reklamos tekstysintakse*. Lituani