SOCIOLINGUISTIC STUDY OF ADVERTISEMENT HOARDINGS IN NAGPUR CITY

Vandana Pathak

Associate Professor, Department of English, Lady Amritbai Daga and Smt. Ratnidevi Purohit College for Women,

Nagpur, Maharashtra, India

ABSTRACT

Advertising hoardings are common in cities. Hoardings are put up at almost all squares and near all bus stops/stations/railway stations/airports, malls, multiplexes, etc. Thus, these hoardings are omnipresent. These hoardings attract public attention because of their textual message and visuals. The language employed in these hoardings is simple and shows an economy in the use of words. The main function is to convey the message about a product or service in an effective manner. This linguistic communication or advertisement discourse can be studied from various points of view. This paper is a humble effort to study advertising hoardings in Nagpur city from the point of view of Sociolinguistics.

KEYWORDS: *Advertisement Hoardings, Register, Culture, Bilinguals, Code Mixing, Culture, Sociolinguistics*

INTRODUCTION

Advertisements provide people with information on the availability of particular products, the place of purchase, the nature of the products, etc (Olateju). This function of advertisements has been said to be completely socially useful, completely ethical and relatively free from the semantic problem (Boulton). The main purpose is to take the message to maximum people. It is for this reason that the language of advertising is short, simple and clear. It is tailored to perform a specific job with the fewest words as possible.

For the purpose of this study, 450 plus advertisement hoardings in Nagpur were studied and analyzed. These hoardings were either about the sale of a product or a service. Some of these hoardings are non-commercial and some spread a social message. These hoardings were from the following categories: Banking Sector, Insurance Sector, Investment Sector, Beverages, household products like food, oil, cosmetics, household durables, business products, Mobile and Network, Laptops and peripherals and media, etc. Whatever may be the nature of the hoarding; the textual message is drafted very carefully and hence needs serious consideration. Osundare (1996) states, "One of the strategies of advertising is not only to pack maximum information into the fewest possible words but also to evoke the maximum possible response with the few words" (Osundare).

Currie used the term Sociolinguistics for the first time in 1952. The word Sociolinguistics is made up of two words- Socio and language and the relationship between the two. "Sociolinguistics is the field that studies the relation between language and society, between theuse of the language and the social structures in which users of the language live. It is a field of study that assumes human society is made up of many related patterns and behaviors, some of which are linguistic" (Splosky, 3). It deals with how the society affects language and how language affects the society. The interaction between the two creates changes in the language and the way we use language. Words like 'cool', 'hot',

'chill' and related to smartphones and technology like 'network', 'memory' and 'range', etc are an integral part of almost all persons' vocabulary. Grammar, spellings, and pronunciation of words have changed and are changing over a period of time. Greetings and the way people are addressed have changed.

Most of these hoardings cater to or aim at literate and educated classes. Most of the hoardings use Standard Language. It is so called standard literally, but just as what the definition suggests, it is a variety of language, so it is also termed as standard variety /dialect. Regional/geographical dialects, that is, varieties of a language spoken in a geographical area and Social dialects/sociolects- varieties of a language used by people belonging to particular social classes, in advertisement hoardings in Nagpur, is just the same as Standard Language. Formal Sociolect, that is, high Sociolect is used in these hoardings. As the language employed is Standard Language, Idiolects or varieties of a language used by individual speakers, with peculiarities of pronunciation, grammar and vocabulary are missing.

In Sociolinguistics, dialect, jargon, registers, code mixing, switching, language variation, culture, and gender are studied. Honorific, appellations, greetings, conversation openers and attention drawing expressions too fall under Sociolinguistics. Majority of these are conspicuous by their absence. The reason could be economy in the use of words and the choice of most appropriate word (avoidance of superfluous words). The Hindi word *'Aaeeye'* conveying respect and welcome has been used in Jaypee Infratech advertisement hoarding. The Punjabi greeting *'Sat Sree Aakal'* has been employed in another hoarding. *'Naaji'* has been used as an expression of surprise and the words *'Chalo India'* too have been employed in a similar manner. The word *'Haanji'* has been used as an expression of approval and another hoarding has 'Oh Yes' performing the same function.

The **Register** used in a language changes according to situations. The type of language which is selected as appropriate to the type of situation is register. Three social variables that determine the register: Field of Discourse, the tenor of discourse and mode of discourse. The language used in the hoarding is decided according to the subject matter of the hoarding / Field of discourse and depends on whether it is technical or non-technical. In any advertisement dealing with Banking Sector, Insurance or Investments, technical language is used. In the field of academics, education -related jargon is employed. (Examples are PNB Home Loan, HDFC Home Loan, Regus Office, Powerica, PNB Net Banking, IDBI Fortis, etc). The language of advertisement also depends upon the participants of the discourse-the tenor of discourse. This is seen in the advertisement hoardings of cosmetics, toiletries, and cooking -related products. Most of the hoardings related to banking and investment sector employ Standard English as their client base is of educated, middle class or upper middle -class families. *Lok Nyayalaya* hoarding is in Marathi as it aims to address all the classes of the society, especially, the middle and lower classes. The same is also evident in social messages (Nagpur Aantarrashtriya Marathon and Satish Shetty). The mode of discourse employed is written and graphics.

At times, examples of language change or loss at a lexical level are noticed. Some examples from selected hoardings at Nagpur can be studied. Amul's 'Item No 1' is one such significant example. Amul is a well -known brand of milk and milk products in India. The word 'item' means an individual article or unit, especially one that is part of a list, collection or set. It is a thing, object, piece, commodity or object, etc. The meaning of the expression 'Item No. 1' is different from the lexical meaning. 'Item number' refers to a catchy, upbeat and often sexually provocative dance song in Bollywood or Tollywood. These 'Item Numbers' add or enhance the marketability of the movie and that is why it has been effectively used as a marketing strategy by Amul. Another example is that of 'Let your gang of friends knows.'

The lexical meaning of the word 'gang' has changed here. The word 'gang' means the gang of robbers or criminals.

But in the hoarding, it means a gang of friends who play, joke, hang out together, and spend time with each other.

In the selected sample, there are many hoardings which have 'information overload.' Such hoardings use jargons. Jargon is defined in relation to a specific activity, profession, group, or event. Jargon refers to the language used by people who work in a particular area or who have a common interest. 'Jargon' can be technical language, for instance, the language used in a given profession (medical jargon, nautical jargon, etc.) Jargons used with these purposes provide speakers of specialized domains with a clear, well-defined, means of marking in-unambiguous terms to group membership refer to their activities and exclude outsiders. In the sample, Jargons have been employed in advertisement hoardings of Bank-Housing Loans, Educational Loans, Mutual Funds, Insurance Companies and Academic Institutions, etc.

Nagpur is the second capital of Maharashtra. Most of the people in this 'Orange City' use Marathi as their mother tongue. As per the policy of the Government of Maharashtra, Marathi is used as the language of official communication and administration. Recently, a lot of emphases was given to the use of Marathi in the state and it became a raging political issue. Yet advertisement hoardings displayed in Nagpur show English being used to some extent in advertisement hoardings. It could be due to English being a prestige language and its usage indicates a modern and cosmopolitan image of product and company. Yet English is not the dominant language for the large proportion of consumer base at Nagpur. Bilingualism is the most common characteristic. When the advertisement hoarding is targeted at the educated class, it incorporates frequently English words. As an example, 'Domino's Pizza-Hungry Kya?' can be quoted. This is an example of Code-mixing and bilingualism. Two languages have been mixed within a single slogan. 'Hungry' is an English word, whereas '*kya*' is an interrogatory Hindi word. The matrix language is Hindi, with English words inserted. This can be deduced from the word orderwhich follows Hindi word order, SOV (Subject, Order, and Verb). The slogan is written in the Roman Script. Foreign words are usually written in italics but neither of the words in this advertisement is italicized.

It is an example of Code mixing. The term "code-mixing" refers to mixing of two or more languages within a sentence while the term "code-switching" refers to mixing of two or more languages at the clause level in a discourse in a fully grammatical way (Poplack,). Code-mixing is defined by Bhatia and Ritchie as "the mixing of various linguistic units (morphemes, words, modifiers, phrases, clauses, and sentences) primarily from two participating grammatical systems within a sentence" (Bhatia and Ritchie). However, it is sometimes difficult to determine whether it is a case of borrowing or code-mixing (Myers-Scotton & Poplack). There are many degrees of code mixing noticed. The first among these is English matrix with Hindi Words. The matrix language is English with Hindi words inserted in the Roman script. Very few examples in this category are seen. Ford sells the Ikon car as 'The *Josh Machine'* ('The powerful machine').

The second category is that of Hindi matrix with English words. The matrix language is Hindi with English words inserted; the entire slogan is written in the Roman script and no words are italicized. As an example, '*Mere Pass Aapka Cinema Hai... Shashi Kapur'* can be given. This was meant as a tribute to Shashi Kapur. As more examples, '*Dil ki Baat Ek Touch Se Sunao*'-Nokiya', '*Zak de India, Pack le India*-What a Match!-Amul', hoarding on the marriage of Zahir Khan with Sagarika Ghatge and '*Hum Aapke hai Forever'*- Amul's tribute to Reema Lagoo can be mentioned. In the third category, English matrix with Marathi words can be included. Hardly any examples of this kind are noticed. In 'Vivel Total Care', both Roman and Devnagari Script have been used. Another example is that of 'Max Shiksha' and the entire

message is in Marathi. In the next category, Hindi/ Marathi in the Roman Script can be considered. The entire slogan is in Hindi with no English words; the slogan is written in the Roman script rather than the Devanagari.

Some more examples can be shared.

Tata Salt : '*Desh ka namak*' and '*Maine desh ka namak khaya hai!*'

Bird telephone: '*Dilse bolo*'

Brooke Bond Tea: '*Ab Wah Wah Taj!*'

Pepsi: '*Yeh pyaas hai badi*'

Rooh Afza: '*Pyaar ka haath badhaaiye*'

Mother Dairy: '*Achha hai, sachha hai!*'

McKinley: '*Boond bound mein vishwas*'

In yet another category, Hindi in the Devanagari Script is included. The product is advertised in Hindi written in the Devanagari script. Mother Dairy advertises its ghee in Hindi written in the Devanagari script, i.e. '*Shudh ghee*'.

In some cases, some slogans are noticed which mix not only languages but also different scripts. For example, Mother Dairy uses the slogan '*Piyo* Pure' which can be transliterated as 'Drink Pure'. On the company website, the slogan is written in the Roman script but on hoardings, it is painted in the Devanagari script. Another noteworthy tendency is mixing of two scripts in one slogan. The Coke slogan combines two scripts in a single slogan. The slogan reads '*Thanda Matlab Coke*' ('Cold means Coke') but both Roman and Devanagari scripts have been combined in a single slogan. This mixing of languages and scripts is not confined only to advertisements for lifestyle goods but is also used in other fields as well. Even a conservative government organization, such as India's largest Insurance Company, Life Insurance Corporation of India, uses a code-mixed slogan written in the Roman script: 'Insurance *bhi,* Investment *bhi.*' The trend has caught on with smaller companies that advertise on small billboards with Hindi slogans written in the Roman script: 'Standard*: Din ho ya Raat, Mein Hoon apke Saath*' ('Standard: Day or night, I'm with you').

The rationale behind code mixing can be understood in the context of Nagpur's multilingualism and multiculturalism. Majority of people in Nagpur are bilingual and this fact has been put to optimum use in advertisement hoardings. This code mixing enhances the reach of the advertisement hoardings and its target audience. English words are added to regional Indian languages. Some examples are- 'Nagpur Aantarrashtriya Marathon', 'Amar Circus', 'Revati Associates', 'Nokia Mobile', 'Navbharat', and 'Lays Chips', 'New York Life' etc. Bhatia points out that this mixing is not confined to English for Indian languages are relatively 'open' and borrow from other languages, including non-Indian languages. Hindi, for example, permits mixing from three languages—Sanskrit, Persian, and English. The same can be applied to Marathi as well. It has words from Sanskrit and English. Regional Indian languages are combined with English to create effective messages. 'Discover DTS', 'LIC Market Plus', 'Sonata', and 'Birla A1 Cement', etc are some examples in the present sample. Examples of Hinglish slogans (Hindi and English) too are seen:

Muthoot Finance-Hindi+English

Virgin Mobiles-English+Hindi

Dominos Pizza-Hindi+English

Smart ULIP-SBI Life

'De Dana Dan Contest'-Nav Bharat

'Sar Utha Ke Jiyo'-HDFC Standard Life

Devanagari words written in Roman Script are very eyecatching. '*Yehi hai right choice baby'*-Pepsy, '*Yeh dil manage more'*-Pepsy, *'Thanda Matlab Coca -Cola'*-Coca -Cola, '*Sar Utha Ke Jiyo*' -HDFC Standard Life and '*Sadiyon ke Liye'* -Binani Cement is some examples. Code-switching and mixing between English and Indian languages have become a common advertising strategy in India. This is in accordance with Bhatia's quotation about 'openness' of 'Indian languages.

A very noteworthy feature is **Chutnification** of English observed in these hoardings. Chutnification is a device employed by Salman Rushdie in *Midnight's Children.* It means an adoption of Indian elements into the English language or culture. "Chutney," an Indian side and tangy dish, is used in adding flavor to the main course of any meal. "Chutney" itself is a noun form and is understood as such in English. By affixing "-fiction", Rushdie changes this Indian word into an English, "unification," meaning "transformation" (Krishnamurthy, Sarla).

Many examples of chunification can be cited in the selected sample of hoardings:

'Swad Dish'- based on Swadesh film of Shah Rukh Khan

'*Hazare Khwahishe Aisi'*-refers to Anna Hazare's campaign

'Amul Lagana'-On every slice in India, reference is to Amir Khan's movie *Lagan*

'Kuch Kuch quota hai'-Amul

'Swad lo, Active Raho'-Dalda

'Think *Hatke'*-Virgin Mobile

'Bar Bar Dekho, Hazar bar Dekho'-Santro Xing and

'*Ab STD Hua local'*-Virgin Mobile

Nagpur is a **multicultural** and **multilingual** society. Due to employment opportunities available in the city, it is a medical hub and excellent academic opportunities available therein, a number of outsiders are settling in the city and the floating population in the city is large. People belonging to all communities and speaking myriad languages inhabit it and this influence of pluralistic culture and multilingualism is an everyday reality here. Features of multilingualism are very interesting to observe in the 'Salad Bowl' of Nagpur. Migration from other cities to Nagpur or shifting from rural areas and small town lets to Nagpur is common. The easy way in which languages mix up with one another, entwine and then separate is the interesting phenomenon. This has resulted in **Language Contact** with people and in **Language Shift** to a certain extent. Yet **Language Loyalty** is noteworthy in people. Marathi as such is the mother tongue of many an official language of the State Government. Due to politics and pressure too, people have been forced to use Marathi. I am not including Hinglish and Marathi examples here so as to avoid repetition. Some examples are as follows:

'*Sat Sri Akal*'-Panjabi Greeting employed in Infinity Advertisement Hoarding

'*Karbo Lorbo Eatbo*'-Amul Hoarding

'*Yaara Da Makhan*'-Amul

'*Khobradaar* USA'-Amul

'*Shalom Namaste*'-Amul-'*Shalom*' is used as a greeting by Jews while meeting or parting.

'*Iftar* Party-*khansama* ka favourite'-Amul-Urdu

'*Mirza ka Malik Hai*'-Amul Indo Pack-Urdu

'*Khao Parsi,Piyo Parsi, jiyo Parsi*'-Amul *Breadwalla Maska*-Parsi

'*Sharezyada*'-Amul Prince of Butters-Urdu, and

'*Avjo* JRD'-Amul-Gujrathi, etc.

Nagpur is on its way to becoming a smart city. Many people belonging to various states have settled in Nagpur. The floating population is also very large. Naturally, there is a **plurality of culture** and languages in the city. There are people belonging to different religions. These people celebrate different festivals and follow varied traditions, rites and rituals. This is reflected in the analysis of these posters. Language reflects **culture** but here I am not discussing language as the entire paper deals with it. These hoardings reflect local as well as global culture. An attempt has been made to analyze hoardings from the point of view of culture:

'Nagpur Aantarrashtriya Marathon-Shanti or Ahinsa ke Liye'- Sevagram is situated very close to Nagpur. Mahatma Gandhi lived there. He was an advocate and proponent of peace and non-violence. It is but natural that Nagpur will remember and pay tribute to the great man and the values he preached.

'*Chalo Dhamma ki Ore* is a Movie hoarding. Dr. Babasaheb Ambedkar embraced Buddhism on Diksha Bhoomi at Nagpur in 1956 with thousands of his followers. A huge Stupa based on the Sanchi model has been built here. Every year, pilgrims descend on and throng at this Diksha Bhoomi. The hoarding reflects this historical -political-cultural legacy of Nagpur.

'The Dog Show'-This hoarding reveals the spirit and culture of love for pets that exist in the Orange city and their compassion and warmth for the canines (*Bhutdaya*).

'Dr. Rajendra Prasad-first President of India by SBI'- It is a tribute to the great Indian leader and his caliber. It is in keeping with the culture of respecting elderly people and great achievers and all those who selflessly serve the nation. Tribute to Rabindranath Tagore too falls into this category.

'*Bhavya Khanjari Bhajan Spardha Samiti*'-It is a proof of people's love for our culture and traditions. It spreads a social message.

'Shri *Sadguru Sai Palakhi Sohala Samiti*'-The Padyatra shows the *Bhakti* culture in the city. '*Rudraksha Mahotsava*' too stands for it.

'*Savadhan Fagun'*-There is a culture of celebrating the festival of Holi. *Rangpanchami* is the second day of Holi when people indulge in colors with fun and frolic. It has to be enjoyed carefully without any mishap and hence the note of caution.

'*Yaar ki Shadi'*-Myanmar Celebration Wear- hints at Indian wedding and culture associated with it

'*Shogun Diwali Shopping'*-Diwali is celebrated with much enthusiasm and fanfare among Hindus in India and new clothes and ornaments, gift articles and many other things are purchased. Asus-Khushiyon ki Diwali Offer too represents this culture.

'*Kothari Jewellers'*-On Vijayadashami, Ravan is killed and this death of Ravan is symbolic of malpractices in Nagpur and its vicinity. This hoarding of tenheaded Ravan is symbolic of the death of inflation, caste system, crimes against women, blind faith, child labor, hunger, and poverty, etc.

'*Batukbhai- Hearts and arrows Debate'*- It shows western culture, especially, girls love for diamond,

'*Westside-Get ready for Magical Christmas'* ad hoarding represents the festive spirit and celebration of Christmas. Absolut 31st Party and Eve Party 31st are hoardings that show the influence of western culture.

'*Buttering Bhaijaan'*- Salman Khan, the Bollywood actor, is known as Bhaijaan and his movie *Bajrangi Bhaijaan.* The protagonist is a devotee of Bajrang-Lord Hanuman. This hoarding is a proof of the love for Bollywood and **Bollywood culture**. '*Buttermeej Dil* 'for *Jawani and Diwani* too depicts the Bollywood culture. '*Amul-Delivered Easily'* celebrates the birth of Aamir Khan's son through surrogacy. This is again an example of Bollywood culture. '*Fresh Amul Supper Hero'* again stands for Bollywood culture. As has been said, "Despite large doses of low-level vulgarity and mushy melodrama, Bollywood films are perhaps the best contemporary guide to understanding what moves the Indian heart, what values Indians of today endorse as quintessentially their own" (Manushi).

'*Amul-Captain of Butter'*-This hoarding hints at the wedding of Virat and Anushka and the cricket fever and culture in our country and love for men in blue.

Language is an index of culture and this is reflected in the use of pronouns in the hoardings. In Marathi, second person pronoun is '*to'*. It is used in friendly and informal relationships and contexts. For elders and others who deserve respect, '*tumhi'* is used. '*Tee'*. '*te'* and '*to'* are some other pronouns in Marathi. '*japan*' is employed for a person of anelevated stature and the respect he deserves. In Hindi, '*to'* and '*tum'* are employed. '*Aap'* connotes respect. '*Woh'*, '*Wein'* and '*who'* are employed. These pronouns are very deeply rooted in our soil. The absence of all these connotations conveyed by English pronouns become more apparent when compared with Devnagari counterparts. The Second and Third pronouns in English don't possess these nuances of culture.

These hoardings also showcase linguistic **hegemony**. India was ruled over by the British and even after English, the language of the colonizers rules over our minds and hearts. It has become the global language of communication. Due to the spread of Science and Technology and the growing popularity of Media, English language is widely used in all walks of life. That is why, majority of the hoardings are in English. It is the language of the predominant culture. Many words have been borrowed from English and used freely in Marathi and Hindi hoardings. This linguistic hegemony reaches its extremes when Marathi and Hindi language hoardings employ Roman script for Devnagari words. Following examples substantiate hegemonic culture:

New Lux-'Rose Extracts and Milk Cream' (Hegemonic Culture)

Cadbury-'The Real Taste of Life'

'Londone Undone!'-Amul

'Power of Salt and Lemon'- Colgate

'New Perfume, New Feeling'-Lifebuoy

'*Bahut bada Pepsi-Pepsi* '(Roman Script for Devnagari words)

'*Kaal ki Socho, Saar Utha ke Jiyo'*-HDFC

'*Karo Sahi, Daro Nahi'*-J.Dey

'*Aapki Seat reserved Hai'*-IPL

All these examples show the increasing hegemony of English and it acts as a major threat to other regional languages in India. It acquaints us with a new Sociolinguistic reality and indicates the **Language Shift** taking place in the Indian society. Hoardings in Nagpur are symbolic of the cultural hegemony prevalent in the city.

India is a patriarchal and male-dominated country and women are always treated as 'others' or as subjugated/ inferior/ secondary human beings. This treatment of sexes has crept into advertisement hoardings and show how **gender** is construed in these hoardings. Gender displays are used heavily in advertising in order to establish the role of one gender in relation to the other, and some scholars argue that advertisers are obsessed with gender (Sut). Advertisers focus on gender relationships, because people define themselves by gender, and gender can be "communicated at a glance," making it easy for advertisers to use this theme in their work (Sut). There are different gender stereotypes shown in advertisements. The hoardings selected for this study also share these stereotypes. Women are shown to be delicate where as men are shown to be stronger. Women are treated as secondary and are shown in supporting roles and as objects of desire. Male and female stereotypes are used in most of the hoardings. Images or depiction of 'New Woman' or empowered women is very rare. Following examples depicting these stereotypes and changes can be cited:

'Amar Circus'-Men shown doing acrobatics and acts of adventures, not a single woman in ad, male stereotype,

'PNB Home Loan'-man and woman with two kids-family, supportive, homemaker, submissive role of the woman,

"Binary oppositions are said to be the basic means by which we find meaning. This is because nothing has meaning in itself. Therefore it is the network of relationships which is crucial to the generation of meaning" (Burns & Thompson, 1989). The binary opposition presented in the ad hoarding is that of a problem and solution. Owning a home is given highest priority in the Indian society and any young couple aspires to possess it. The couple in the hoarding is young with two kids. The service advertisement is a means/ a solution to procure a home. The woman in the hoarding is dressed up attractively in a short top with a jacket having short sleeves and wearing a Capri. Her short untied hair is hanging over her shoulders. Thus, she is looking for an attractive object participating in the ideological practice of patriarchy.

'Royal Stag-Celebration'-Only males-male stereotype

'Volkswagon-curves are back'-picture of a car-sexist connotation-sex object, commodification,

'The Empyrean-housing scheme', individual needs, men well dressed up, young and modern woman with a towel and in Gym wear, object, commodification,

'Amway'-Father playing with daughter outside, the role a little changed but he is not in the home.

'Vivel Total Care'-Karina-Beauty-Sex-Object-commodification, stereotype,

'Dalda Refined Oils-Husband's Choice', husband's likes-patriarchy, male stereotype,

'Kotak Life'-Male Child as *Ladoba*-his wishes and desires rule-son preference-mainstay of family,

'Rambandhu Papad Aata'- wife as housewife and homemaker, cooking, stereotype, male dominance, patriarchy, husband as master,

'Kings Soyabin Oil'- wife as housewife and homemaker, cooking, stereotype, male dominance, patriarchy, husband as master/ king

'Videocon'-Kareena with mobile-sex symbol, beauty, object, stereotype,

'Virgin Mobile'-Young girl, modern, sexy, talkativeness of girls, stereotype,

'India First life Insurance'- Young woman, outside home, careerist, new role, dynamic, a symbol of transforming society,

'Sasural Genda Phool- Modern Bahu Desi Sasural'- changing image of young girls, transformation, defying stereotypes,

'SEED'-Young woman, empowerment, changing role, outside the home, career, professional, empowerment,

'Sony Wio'- Smart, sleek, sexy, female stereotype, colorful, object of desire,

'NIT'- a young girl, education, breaking off the stereotype,

'Hamstech'- female, an object of desire, commodification, stereotype,

'Gorbatschow'-female, two images, polo dancer and mother, one traditional, one offbeat, sex symbol, doing tight rope walking for family and to shoulder responsibilities,

There are many hoardings depicting male and female stereotypes. Yet there are some hoardings which project the changing facets of womanhood.

CONCLUSIONS

This analytical, Sociolinguistic analysis of Advertisement hoardings in Nagpur conveys a persuasive message in minimum possible words. The copywriters show immense skill, expertise and mastery in drafting the discourse of the advertisement. The message becomes effective as it is able to reach out to a maximum number of viewers and readers. Messages drafted in English can be understood by educated people whereas messages which use the regional language with English or any other language extend their reach to maximum people. That is why code mixing strategies are

employed in the drafting of these messages and most of the hoardings in Nagpur have a combination of Marathi and English or English and Hindi. Marathi is the official language of Nagpur, some hoardings in pure Marathi too are seen. Information Overload is seen in Prestige advertisements and Registers related to that particular field are prominently used. These hoardings also display multilingualism and multiculturalism of Nagpur. The hegemony of English (the legacy of the British) is also felt in the Orange city. Advertisement hoardings in one language are a rarity. Chutanification of language is another prominent feature of these advertisement hoardings. Even though one reads or looks at the hoardings for a very short while, one is able to recollect the contents and able to respond to it. The success of an effective advertisement hoarding lies in this fact and makes all these hoardings appealing and endearing.

REFERENCES

1. Bhatia. *As cited in Code switching: Commercial and Paper Advertisement.* https://www.thirstt.com/odroplets/Code-switching-Commercial-and-Paper- Advertisement/ 16 May 2015 at 3.45pm.

2. Bhatia, T. K., & Ritchie, W. C. *As quoted in Gender Difference in Code-Switching and Code-Mixing in Text Messages of Undergraduate Students.* https://www.academia.edu/5026160/Gender_Difference_in_Code-switching_and_Code-mixing_in_Text_Messages. 23 March 2017 at 9.15 pm.

3. Boulton, M. 1978. *The Anatomy of Language.* U.K. Routledge and Kegan Paul.

4. Burns & Thompson. *As quoted in The Construction of Gender Identity in India through Television Advertisements: A Semiotic Analysis.* https://www.academia.edu/8534931/Doctor_of_Philosophy. 12 March 2018, at 3.45 pm.

5. Manushi. http://www.indiatogether.org/manushi/issue139/idea.html. 22 June 2018, 8.30am.

6. Myers-Scotton C. *As quoted in Gender Difference in Code-Switching and Code-Mixing in Text Messages of Undergraduate Students.* https://www.academia.edu/5026160/Gender_Difference_in_Code-switching_and_Code-mixing_in_Text_Messages. 23 March 2017 at 9.15 pm.

7. Govind Varpe, Machhindra, *Basic Concepts in Sociolinguistics* (December 27, 2017). IMPACT: International Journal of Research in Humanities, Arts and Literature (IMPACT: IJRHAL), Vol. 5, Issue 12, Dec 2017, 7-12 .

8. Olateju. *As quoted by Oluwole Akinbode in A Sociolinguistic Analysis of Advertising Language in Selected Nigerian Mass Media Commercials. Research on Humanities and Social Sciences.* Vol 2, No.8, 2012. www.iiste.org. 18 July 2027 at 3 pm.

9. Osundare. *As quoted by Oluwole Akinbode in A Sociolinguistic Analysis of Advertising Language in Selected Nigerian Mass Media Commercials. Research on Humanities and Social Sciences.* Vol 2, No.8, 2012. www.iiste.org. 18 July 2027 at 3 pm.

10. Poplack, Shana. (1980). *as quoted in Gender Difference in Code-Switching and Code-Mixing in Text Messages of Undergraduate Students.* https://www.academia.edu/5026160/Gender_Difference_in_Code-switching_and_Code-mixing_in_Text_Messages. 23 March 2017 at 9.15 pm.

11. Sarla Krishnamurti. https://contextjournal.files.wordpress.com/2009/04/krishnamurthy.pdf, 15 April 2016, 3pm.

12. *Splosky, Bernard. 1998. Sociolinguistics. Oxford: Oxford University Press.*

13. *Sut, Jhally."What's wrong with a Little Objectification?" www.sutjhally.com/articles/whatswrongwithalit/. Accessed on 21 October 2015, at 8pm.*