Chapter Five

Rhetorical Figures Analysis
5. Rhetorical Figures in Advertising slogans

5.1 Slogans

5.1.1 What is slogan?

To consolidate the terminology, we must define the concept of slogan. Advertising slogan has many definitions. Among the most apt belong: Slogan is a word or phrase that is easy to remember, used for example by a political party or in advertising to attract people’s attention or to suggest an idea quickly (Oxford Advanced Learner’s Dictionary, 2011).

It is a short, memorable advertising phrase: Examples include: "Coke Is It," "Just Do It," and "Don’t Leave Home without It." When a product or company uses a slogan consistently, the slogan can become an important element of identification in the public’s perception of the product.” (http://www.motto.com/glossary.html)

The concept of slogan is used among authors of books about advertising in various ways. Advertising layout is divided into several parts: headline, body copy (the main part of the advertising message, often divided into subheads), signature line (a mention of a brand-name, often accompanied by a price-tag, slogan or trade-mark) and standing details (e.g. the address of the firm). Leech (1972, p. 59) urged that slogan is not identified with headline and vice versa and the term is used in narrow sense. However, Myers (Myers, 1997) uses the term ‘slogan’ in larger sense - for any catchy phrase, what a headline definitely is. In many cases, the boundaries between slogan and headline disappear. For that reason, we will accept the second idea and will use the term ‘slogan’ in broader sense.

5.1.2 The Function of Slogans

Due to their prominence on the page and the function they are expected to perform, slogans are extremely important elements of a print advertisement. Rossiter and Percy (1997, p. 296) argue that they are the second most important part of a magazine advert after the picture; of the forty-nine percent of magazine readers who look at the advertising image, thirty percent will go on to read the slogans. Bhatia (2000, p. 202) argues that although pictures can arouse curiosity, they can miss crucial links with a product in the absence of attention-catching phrases referring to the
product; slogans, therefore, are invaluable assets for advertisements that their significance must not be underestimated.

5.1.3 Types of slogans

The type of slogans varies in accordance with the advertised product, expected customers and the perception of the target market. There are many ways of classifying slogans types, one simplified classification, suggested by Arens and Bovee (1994, pp. 252-53), is shown in table 1 below. The authors explain, however, that many slogans combine more than one of these types:

<table>
<thead>
<tr>
<th>Type of slogan</th>
<th>Characteristics</th>
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<tbody>
<tr>
<td>Benefit</td>
<td>Promises that using the product or service will be rewarding.</td>
</tr>
<tr>
<td>News/information</td>
<td>Announces news or information.</td>
</tr>
<tr>
<td>Provocative</td>
<td>Provokes curiosity, stimulates questions and thoughts.</td>
</tr>
<tr>
<td>Question</td>
<td>Encourages the reader to search for an answer.</td>
</tr>
<tr>
<td>Command</td>
<td>Orders the reader to do something.</td>
</tr>
</tbody>
</table>

Although advertising experts say there are no rules for writing good slogans, some are happy to offer recommendations; Ogilvy, for example, suggests that brand names should always be present, grammatically negative slogans should be avoided and slogans should end with a lure to read further (1985, p. 106-07). Rossiter and Percy (1997, p. 301) believe that, for low-involvement products, slogans should be one to eight words, whereas for high-involvement products they should be shorter, at one to five words; ' slogans should include personal reference words and nouns. Motaqed & Salehi (2014, p. 75) pinpoint that for Persian consumers slogans are the most important part of an advert just after the brand name. Ogilvy listed these recommendations from years of experience, whereas Rossiter and Percy used quantitative research for their compilation. Given that the average time spent looking at a magazine advert is only 1.65 seconds, seventy percent of which is at the picture
(Rossiter and Percy, 1997, p. 295), slogans have to work quickly and effectively to meet their aim of encouraging audience to read further. In order to attract the readers' attention, advertisers have to choose the words most likely to have a persuasive impact. Linguists writing about advertising have demonstrated some of the persuasive devices open to advertisers: Cook (2001) identifies parallelism, metaphor, metonymy, homophones, puns, parody and rhyme; Myers (1994) includes alliteration, assonance, rhyme, homophones, question forms, ellipsis, parallelism and puns. In a general survey of the field, Brierley (1995) lists language games, repetition, similes, parallelism, paradox, omission and ambiguity; while Tanaka (1994, p. 68) concentrates on the use of puns which, she suggests, `attract attention because they frustrate initial expectations of relevance and create a sense of surprise'. Puns are more memorable since `a pun takes longer to process; it sustains the addressee's attention over a period of time, and once comprehended it is often remembered' (Tanaka 1994, p. 69 and Mosavi, 2010). These authors appear to be referring to language which departs from convention. Although, as Cook (2001, pp. 142-43) postulated that despite the absence of any rigorous definition of norm or deviation, or any indisputable method for identifying instances of them, it remains true that there is substantial agreement among speakers of a language about instances of both.

The notion of deviation in linguistics is particularly problematic as it assumes a language norm. This makes the idea of deviation valid, albeit subjective. Regarding examples of deviation, these authors are alluding to the use of rhetorical figures which are defined, according to McQuarrie and Mick (1996, p. 425) the use of the word figura as, a form of speech artfully varied from common usage. Rhetorical figures occur when an expression deviates from expectation, [but] the expression is not rejected as nonsensical or faulty, and, in this sense, they are mock violations of a norm, violating the normal use of language or the norms of logic, morality, social rules and physical reality (Dyer, 1988, p. 160).

5.2 Rhetorical Figures

As far back as Aristotle's seminal The Art of Rhetoric (350 BC) written, people have appreciated the power of rhetoric as a means of persuasion. According to Vickers (1988, pp. 6-7) in Classical Greek society, there was demand for great orators and rhetoricians who were greatly respected. To respond the question of `What can
oratorical imagery effect?, Longinus (as cited in Corbett 1990, p.424) expressed that it is able in many ways to infuse vehemence and passion into spoken words, while more particularly when it is combined with the argumentative passages it not only persuades the hearer but actually makes him its slave.

Rhetoric, however, has also been attacked, with the most vicious assault coming from Plato classifies rhetoric as a spurious art, like cookery or cosmetics, not a genuine art such as medicine or justice (Vickers, 1988, p. 98) and identifies it with both corruption and flattery. Plato's criticisms marked the beginnings of a long battle between philosophy and rhetoric that has continued throughout history and has given rhetoric negative connotations of insincerity, mere display, artifice or ornament without substance; yet rhetorical figures are still regularly found in all areas of persuasive discourse, such as political speeches and propaganda, and its use is flourishing in advertising texts, enriching advertising copy. Rhetorical figures are frequently employed in advertising since they both impress and persuade. When persuasion is the main objective, the method in which the message is expressed may be more important than its propositional content' (McQuarrie and Mick. 1996, p. 424). In advertising, strict regulations stipulate that any information imparted is legally binding and, therefore, verifiably correct. As a result, a car may be advertised as 'reassuring' rather than with the empirical claim that it is 'reliable'. The car is being personified, given human qualities. The emphasis shifts from the concrete to a more abstract, emotional level. Rhetorical figures can 'add strength and impact to persuasive oratory'(Dyer 1988, p. 158), and 'credibility to our arguments' (Corbett, 1990, p. 424). Advertisers deliberately set out to attract and retain attention, and the use of rhetorical figures is calculated to have a specific effect on the potential consumer. Rhetorical figures require more processing effort than non-rhetorical language and appear more interesting and exciting than conventional language. Advertisers deploy them in an attempt to keep the attention of the receiver, who they assume has a low attention span. McQuarrie and Mick (1996, p. 427) claim that rhetoric yields a 'pleasure of the text', which is the rewarding feeling of having processed a complicated set of symbols; interpreting the rhetorical figures makes readers feel intelligent, gives them pleasure they are likely to positively towards the product. If rhetorical such an impact on receivers, it understandable they are so advertising analysis has shown that they effective means of slogans.
5.3 The Importance of Rhetorical Figures in Adverts

McQuarrie and Mick (1999) carried out experiments to test the impact of rhetorical figures on readers and discovered that visual rhetoric was a subtle yet powerful device capable of creating a more positive attitude towards the product.

They noted, however, that visual rhetoric was more difficult to understand for people from different cultural backgrounds. Tom and Eves (1999) carried out research to report on the effectiveness of advertisements that use rhetorical devices, compared to those that do not. Their data came from the sixth, seventh and eighth editions of the book Which Ad Pulled Best. In each edition, Gallup and Robinson provide the performance scores for fifty pairs of adverts within the same product categories, however for this study only the forty consumer adverts were considered. The performance scores cover both recall and persuasion levels.

Table 5.2: the effect of rhetorical figures on Performance Measurement based on Tom and Eves (1999)

<table>
<thead>
<tr>
<th>Performance Measurement</th>
<th>use rhetorical figures</th>
<th>not use rhetorical figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recall</td>
<td>48</td>
<td>21</td>
</tr>
<tr>
<td>persuasion</td>
<td>40</td>
<td>24</td>
</tr>
</tbody>
</table>

Source: Tom and Eves (1999, p.42)

From the three editions there were 120 advert pairs, forty-five percent of which had rhetorical figures. They found that the adverts displaying rhetorical figures perform better in terms of recall and persuasion than those that do not, as the table above shows. The results do not indicate whether rhetorical figures are more effective for any particular product category, or that rhetorical devices differ by product. Annapurna & Motaqed (2017) analyzed 150 Persian adverts for rhetorical figures and concluded that Persian people like adverts with these figures as they think it increases understandibility, memorability and eye catchingness of adverts. Therefore, it increases persuasiveness of the advert as well as product sale.
5.4 Rhetorical Figures in Advertising Texts

The incredible persuasive power of rhetorical figures has made authors to pay close attention to their usage in modern advertising and offer detailed taxonomies of the figures most frequently employed.

5.4.1 Visual Figures

The first person to categorize systematically the range of rhetorical figures in advertising texts was Durand (1983) investigated a corpus of over a thousand adverts. He demonstrates how advertising images display a comprehensive typology of rhetorical devices and reveals that all the classical figures of rhetoric can be found in advertising images and most of the "creative ideas" behind the better advertisements can be interpreted as conscious or unconscious transpositions of the classical figures of rhetoric. He also counted thirty-one classical figures were noted as being relevant to advertising images which he classified as rhetorical operations of adjunction, deletion, substitution and rearrangement and according to relations between elements in the advertising image, that is relations of identity, similarity, difference, opposition and false homology. This classification system has been important in the field of advertising and its influence can be seen in the work of such authors as McQuarrie, Mick, (1996)&Leigh(1994)also argues for a theory of visual rhetoric but as a matter of fact, this study does not account for visual metaphors. Visual figures are not considered in this study.

5.4.2 Linguistic Figures

Since one of the objectives of the study concerns with the types and frequency of linguistic devices, figures and parts of speech, This part devoted to explain linguistic means used in advertising language as theoretical basis for this study. A number of researchers have worked on these devices and proposed their own taxonomies Anderson (2000), Corbett (1990), Durand (1983), Kvjetkovskij (1966) Nash (1989) and Vickers (1988). The author also consulted Burton's (2001) excellent Internet resource Silva Rhetoric but in this study, an eclectic model based on leech (1972) model was generalized by the author and employed for this analysis because as mentioned earlier it is evident that leech’s is the most comprehensive as it
encompasses all aspects of linguistic means and figure of speech. Below are two most popular taxonomies later on you can compare with Leach’s:

Leigh (1994) compiled a comprehensive taxonomy of rhetorical features based on classical rhetoric and previous studies into rhetorical figures used in advertising. He offers forty-one figures which are divided into tropes (semantic and grammar structures).

Table 5.3: Leigh (1994) taxonomy of rhetorical features

<table>
<thead>
<tr>
<th>Rhetorical Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ The tropes are sub-divided into</td>
</tr>
<tr>
<td>• Puns,</td>
</tr>
<tr>
<td>• Associations,</td>
</tr>
<tr>
<td>• Contradictory Associations,</td>
</tr>
<tr>
<td>• ‘Visual’ Associations Through Words,</td>
</tr>
<tr>
<td>• Verbal Substitutions,</td>
</tr>
<tr>
<td>• Exaggerations And Understatements And</td>
</tr>
<tr>
<td>• Rhetorical Questions.</td>
</tr>
<tr>
<td>✓ The Grammar Structures Comprise</td>
</tr>
<tr>
<td>• Word Order,</td>
</tr>
<tr>
<td>• Deliberate Word Order,</td>
</tr>
<tr>
<td>• Omissions And Insertions,</td>
</tr>
<tr>
<td>• Repetitions</td>
</tr>
</tbody>
</table>

He then applied his taxonomy to a corpus of over 2400 adverts where he found that in seventy-four percent of cases there was at least one rhetorical figure in the slogans, with repetition and pun being used most frequently. McQuarrie and Mick (1996) created their own taxonomy of rhetorical features comprising twenty-two figures grouped as being those of:
Their aim was to provide a framework which integrated a wider range of figures, and contribute to a systematic, conceptual understanding of the rhetorical structure of advertising language (424). Further study, through the use of consumer response questionnaires, showed that adverts with figures are more memorable.

Leech (1972) writes that the language of advertising belongs to so called ‘loaded language’. Wikipedia defines it as the writing or speech, which implies an accusation of demagoguery or of pandering to the audience. Leech says that loaded language has the aim to change the will, opinions, or attitudes of its audience. He claims that advertising differs from other types of loaded language (such as political journalism and religious oratory) in having a very precise material goal – changing the mental disposition to reach the desired kind of behavior – buying a particular kind of product. To persuade people to buy the product is the main purpose of the advertising.

Among such great competition, the producer wants to demonstrate the uniqueness of his product. He wants to differentiate it from the rest. He is trying to find new techniques of advertisement. Also, the advertisement texts must be more attractive and more unexpected. They must catch the attention of the audience and then identify
the product. Copywriters create uncommon, surprising, interesting texts with catchy slogans or phrases. The reader or listener must give it some thought and the result is manipulation with him in order to buy the product. Leech (1972, p. 27) sets following principles of advertising texts: Attention value, Readability (by means of simple, personal, and colloquial style), Memorability (most important in the process of advertising is to remember the name of the product) and Selling power. The last principle is crucial. Ogilvy (1985) believes that s/he must not regard advertising as entertainment or an art form, but as a medium of information. When He writes an advertisement, it is not to show its creativity but to increase the product sale.

We may identify the advertising as a type of discourse, because it can tell us a good deal about our own society and our own psychology discourse is text and context together. We could analyze the whole discourse of advertising; it means the interaction of all elements that participate in advertising discourse: participants, function, substance, pictures, music, a society, paralanguage, language, a situation, other advertising and other discourse. Although such analysis would be complete, it would be very difficult to elaborate it in such limited space. For that reason, in this work we will analyze the language of advertising from the linguistic, especially phonological, lexical and morphological, syntactic and semantic point of view. We will provide examples and describe the most commonly used linguistic devices and figures of speech in advertising printed text.

**Table 5-5: Linguistic means categories and subcategories generalized from Leech (1972)**

<table>
<thead>
<tr>
<th>Linguistic means categories and subcategories</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Schemes</td>
</tr>
<tr>
<td>A. Phonological aspect</td>
</tr>
<tr>
<td>✓ Rhyme</td>
</tr>
<tr>
<td>✓ Rhythm</td>
</tr>
<tr>
<td>✓ Alliteration</td>
</tr>
<tr>
<td>✓ Assonance</td>
</tr>
<tr>
<td>✓ Graphic aspect of the text</td>
</tr>
<tr>
<td>✓ Unpredictable spelling of words</td>
</tr>
</tbody>
</table>
✓ Higher frequency of low-frequent letters
✓ Unexpected print of letters
✓ Transliteration
✓ Homophones

B. Syntactic aspect
➢ Sentence types
➢ Sentence structure
➢ Schematic patterning
➢ Ellipsis
➢ incomplete sentences

2. The Tropes
C. Lexical and morphological aspect
   ▪ Verb phrase
   ▪ Noun phrase
   ▪ Adjectives
   ▪ Numerals
   ▪ Foreign words
   ▪ Intersexuality
   ▪ Formation of new words and phrases
   ▪ Idiomatic constructions
   ▪ Collocations

D. Semantic aspect
   • Personification
   • Simile
   • Hyperbole
   • Metaphor
   • Metonymy
   • Antithesis
   • Polysemy and Homonymy
The table will be explained in full details with examples below:

1. The Schemes: phonological, syntactic and grammatical structures issues.

A. Phonological aspect

Advertising language often uses the techniques similar to those in poetic texts. The advantage of so-called mnemonic devices (rhyme, rhythm, alliteration and assonance) is the mnemotechnical effect. It guarantees that the receiver of the advertisement better remembers the text and recalls it at the right moment.

✓ Rhyme

Rhyme is a pattern of identity of sound between words or verse-lines extending from the end to the last fully accented vowel and not further. Rhyme refers to sounds, not spelling. It is commonly found in jingles, slogans and headlines, like in this one: “Eukanuba gives their teeth the strength they need.”

✓ Rhythm

The aim of advertising is to be catchy and easy to remember. One of the devices how copywriters can reach it is to use prosodic features – intonation, rhythm and lexical stress - because they have a great emotional and mnemonic effect. Even the scientists cannot explain why has rhythm and repetition so powerful attraction on human mind. Some suggest that it recalls the regular sound of the mother’s heartbeat in the womb (Kelly, 1998, p. 324& Cook, 1996, p. 120) or other compare it to the dances of ritual magic, that they have an enhancing effect on neuronal circuits in the brain (Cook, 1996).

Copywriters often use language with rhythmical arrangement. The listener or reader need not notice it and he perceives it only subconsciously. The result is that the text is memorable and linguistically neat. If the rhythm has some regularity, it is called meter. “Meter is a pattern composed of rhythm groups (feet) consisting of similar or identical patterns of stressed and unstressed syllables. Metrical scheme may easily pass unnoticed.(Leech, 1972). English poetry has various types of metrical feet. Among the most important belong an iamb(an unstressed syllable followed by a stressed syllable: x / / ), a trochee(a stressed syllable followed by an unstressed one: / x ), a dactyl(a stressed syllable followed by two unstressed syllables: / x x ), a spondee(consisting of two stressed syllables: / ), a pyrrhic (two unstressed syllables: x
Advertisement slogans often benefit from the metrical regularity: “Flatter your figure with Dietrim.” This slogan is composed of three dactyls.

/ x x / x x / x x  / flæ/t(r) j(r) 'fl/g(r) wI 'daI/trI

✓ Alliteration

Alliteration can be defined as literary technique, in which successive words (more strictly, stressed syllables) begin with the same consonant sound or letter. It is widely used in advertising slogans. There are 20 consonant sounds in English, but those that are made by stopping the air-stream completely (p, b, m, n, t, d, k and g) are according to Myers (1997) most used, because stand out more than others. performance, prestige, passion for innovation.

Assonance

Assonance is a linguistic device, in which the same vowel in successive stressed syllables creates a vowel harmony. It is not so obvious type of scheme as alliteration.

“How much reality can you handle?”

✓ Graphic aspect of the text

We will not devote ourselves to the graphic aspect of the advertising text into details, but we will draw attention to the most important ways in which the letters can be presented. It does not have anything with sounds. It deals only with graphic elaboration of the text. Almost all printed advertisements exploit from the fact of being printed. Copywriters have to decide how to make the layout. The selection of script, its color, type and size is the inevitable part of making a good advertisement.

However, not only this may contribute to the final effect. The other possibilities are:

✓ Unpredictable spelling of words (“Beanz Meanz Heinz”, “4 ever”, “Bar B Q”, “super”, etc.)

✓ Higher frequency of low-frequent letters that produce outstanding sounds (‘X’ is very popular: “Xerox”,


✓ **Unexpected print of letters** - whether the size or their shape is similar to some object and this object replaces the letter. Acronyms and initializes with graphic exploitation – the letters of abbreviation create the first letters of words. The effect is highlighted by means of color, size or layout:

“XTROVERT.XPLOSIVE.LOVE THE COLOUR. COLOR XXL”

✓ **Transliteration**

Using of transliteration in advertisement is not so frequent, but when occurred, it makes a positive result. It definitely attracts reader’s attention. Transliteration means the transformation of foreign words into English. Usually the spelling of the foreign word is different but the pronunciation in these special cases is the same as English:

“BE COINTREAUVERSIAL.” (Here: COINTREAU is the name of French alcoholic drink)

✓ **Homophones**

As Myers (1997) asserts in English, there are many words that sound the same but are spelled differently. Linguists call them homophones. Copywriters use homophony to create puns in advertising language. This kind of play works best in print. He also urges that the spelling and pictures make us think of the relevant Scottish meanings first, but we must also recall the idiomatic phrase that fits in the sentence, *lock and key*. Each of two interpretations – as spelling or as sound – has some support.

B. **Syntactic aspect**

- **Sentence types**

We may distinguish four sentence types: declaratives, interrogatives, imperatives and exclamatory. Following definitions of each of them are quoted from Quirk et al. (1990): 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: yes-no interrogatives (an operator is placed in front of the subject), and *wh*-interrogatives (an interrogative *wh*-element is positioned initially and there is generally subject-operator inversion). Imperatives are sentences, which normally have no overt grammatical subject, and whose verb has the base form. Exclamatory is
sentences which have an initial phrase introduced by *what* or *how*, usually with subject-verb order.

To these types of sentences are normally associated four discourse functions: statements, questions, directives and exclamations. However, the association between syntactic type and discourse function does not always match, as the following case shows:

“Give me a glass of water.” is an imperative, a directive.

“Could you give me a glass of water?” is an interrogative, but semantically it is a directive, more precisely an indirect command. A statement can also function as an indirect command: “I’m thirsty.”

So can exclamations: “What a fresh cold water!”

Because most advertisements approximate to every-day conversation, there is relatively free selection of sentence types. Leech (1972) offers us the results of the research dealt with the frequency of sentence types in English advertising. He claims that in the television sample, over one in thirty major independent clauses were interrogative, and over one in four major independent clauses were imperative. Therefore, according to the results of the research, we can say, that the second most widely used sentence type after declarative type are the imperative clauses.

However, this research does not say anything about the frequency of direct and indirect commands. We cannot identify the imperative sentence type with discourse function. Imperative is not the same as directive. We may say that the imperative is always a directive but a directive need not necessarily be an imperative.

Copywriters use imperatives, because it creates a sense of “one person is talking to another because all ads are urging us to some action. Leech establishes certain groups of verbal items, which are especially frequent in imperative clauses:

- Items, which have to do with the acquisition of the product: get, buy, ask for, choose, etc.
- Items, which have to do with the consumption or use of the product: have, try, use, enjoy, etc.
• Items, which act as appeals for notice: look, see, watch, remember, make sure, etc.

Prohibitive warnings are very infrequent. Only about one imperative in fifty is accompanied by a negative form.

Myers (1997) accentuates the absence of ‘please’ in imperative sentences and lack of politeness. One explanation may be that in our culture we cut out the politeness devices if we are asking somebody to do something that benefits the hearer, not the speaker, like in phrase “Take a seat. Why do advertisements use questions? It is for the same reason as why they use commands: it evokes the sense of personal communication in the reader. It causes that the reader cooperates with the text having his own individual situation in mind. Although the copywriters cannot expect the direct answer and feedback (as we have mentioned in section about public communication above), they expect the readers to answer themselves silently. Another reason is the presupposition. Presuppositions are present in any communication and many questions presuppose something. Here comes an example of it: Why do leading beauty experts and models use and recommend Perfectil?

In this case, we can deduce and belief from the content of this advertisement that beauty experts and models use and recommend Perfectil. In advertising language, presupposition is very frequent way of expressing the content. Advertisers rather use presupposition than assertion because it is much easier to deny an assertion than a presupposition:

The statement “Leading beauty experts and models use and recommend Perfectil.” one may oppose: “I don’t believe. No way.” But in question mentioned above, the receiver is unconsciously led to believe that the content is truthful and that there are no doubts about the fact that they use and recommend it. Another example of presupposition is following:

“Just the touch of the button gives you voice control of your music, climate control and your Bluetooth hands-free phone.”

It presupposes that the car will certainly have got a button, radio player, air-condition and hands-free set and that everything will be able to be controlled by voice. Goddard (1998) maintains that presupposition is all about reading between
lines; since this is, as it suggests, a hidden process, it is very interesting to advertisers, as we can be taking in all sorts of assumptions without consciously paying attention to them. In advertisements, there are often cases where the question is stated as kind of a ‘problem’ and then the text offers an answer – ‘a solution’ for the problem: “Got wedding on the brain? Time to visit our new website.”

Another typical type of question used in advertising is rhetorical question. It assumes only one possible answer:

“What more could anyone ask from a Clarins gift?”

The implied answer to this is “of course, nothing.”

There is one other sentence type plentifully presented in advertisements – exclamatives. The use of exclamation marks is very liberal and widespread. (We may notice that exclamation marks are more frequently used in exclamations than in imperatives in English; that is why it is called ‘exclamation mark’ and not ‘imperative mark’; while in Slovak the exclamation mark is more often used in imperatives than in English.)

“And, it’s already wrapped!”

Exclamations may have the sentence structure as simple statements, but the exclamation mark tells us to read them emphatically.

- **Sentence structure**

  In this part of the work, we shall focus our attention on the structure of sentences in advertising language. We will mention the most important structural tendencies used by copywriters.

- **Schematic patterning**

  The formal schemes can be represented in various ways. Parallelism is one of the forms of schematic patterning. It can be defined as “repetition of formal patterns” Leech (1972). Parallelism means the parallel presentation of two or more than two similar or relevant ideas in similar structural forms. It is a rhetorical device heightening the emotional tone of the message and its importance. We offer here an example of parallelism of clause with the same structural pattern:
“Tips for a good night’s sleep: - Drink less caffeine.

- Take warm baths.

- Arrange your insurance with NFU Mutual.”

Each clause has the same idea and structure beginning with verb in imperative following by direct object. The typography and layout often contributes to the text; in this case, each clause is printed in separate line. The last clause makes up a semantic and formal parallel to first two clauses. Parallelism is often accompanied by - anaphora – “the repetition of the same word or group of words at the beginning of several consecutive sentences or verses to emphasize an image or a concept”.

“Explore the hills. Explore the rivers. Explore the mountains. Explore the sea.” - Epiphora- “the repetition of the same word or words at the end of successive phrases, clauses or sentences.”

“See new. Hear new. Feel new. We suppose that an anti metabolism another form of schematic patterning. It is defined as “the repetition of words in successive clauses, but in reverses grammatical order, e.g. I know what I like, and I like what I know.

“Instead of moving the furniture around, why not moves around the furniture?”

Schematic patterning occurs in all levels of language. Anaphora, epiphora, alliteration, assonance and antithesis also belong to techniques of schematic patterning.

- Ellipsis

Ellipsis belongs to cohesive devices and it is defined as the omission of part of a structure (Goddard, 1998). Ellipsis in advertising is used for many purposes: For economical reasons; to save space and money because words cost money. Cook (1996) gives following example of anaphoric textual ellipsis:

“When Lisa made a surprise visit, you didn’t have time to worry about spotted glasses. Fortunately, you didn’t have to Cascade. Because you don’t have time for spots.”

The second orthographic sentence contains ellipsis:
Fortunately, you didn’t have to worry about spotted glasses.

The elliptic elements correspond to the preceding sentence. Repetition of these elements would be needless. There is ellipsis also in the last two orthographic sentences ‘Cascade’ (a single word) and ‘Because of you don’t have time for spots’ (a subordinate clause). Cook (1996) suggests: that in the latter case, a main clause seems to have been elliplted in entirety. But the missing elements are by no means clear.”

The main clause we can only deduce. It may be started with

“You ought to use Cascade…

“You ought to buy Cascade… …because you don’t have time for spots.”

“We recommend Cascade…

• As Cook (1996) postulates to avoid drawing attention to features of the message which do not serve the advertiser’s interest.

• To create a sense of informality. Ellipsis is normally used in spoken language, in face-to-face casual communication. Ellipsis in advertising creates an effect of closeness with the reader and conversational tone; sometimes suggests immediacy.

In advertising, we can find many examples of situational ellipsis of interrogative clauses:

“Expecting guests?”

In this case, we can observe the omission of subject and operator:

= “(Are you) expecting guests?”

• It creates proximity and intimacy. “…it is indicative of shared knowledge and interests; it suggests a trusting relationship, in which people assume a desire to understand on the part of their interlocutor. Goddard (1998) argues that people who know each other well don’t need to be all that explicit about their meanings, because they know the other person will fill in the gap as a result of shared knowledge and shared history.”
“Nespresso. What else?”

This is the advertisement headline for a coffee. Everybody may recognize that the person, who asks the question, is a waitress in a café. The whole utterance may be

“You’ll take Nespresso. What else would you like to drink?” It is clear to everybody that ‘What else’ means that they can order something more.

The intention to make short dynamic slogans leads to the tendency to use the symbol of colon between two noun phrases:

“Summer 2005: True Bronze.”

We can complete the expression with deduced words:

“In summer 2005, with Clinique cosmetics you may take pleasure in true bronze skin.”

- Incomplete sentences

In advertising text, one can read whole advertisement without coming across a main verb. There is a widely spread tendency to punctuate phrases. One reason is that the reader of the advertisement turns to the visual layout, which provides him many clues to correct interpretation, so the explicit structure of the sentence is not so important. A L’OREAL advertisement text says:

“REVOLUTIONARY LIFT. REVOLUTIONARY RESULTS. REVITALIFT DOUBLE LIFTING. Intense Re-Tightening Gel + Anti-Wrinkle Treatment.”

It is accompanied not only by the picture, but also by the body copy explaining the phrases above. We can supply more possibilities in the beginning of the phrases, for example:

“If you /For those who want/need a revolutionary lift of your skin and to see revolutionary results, try/buy Revitalift Double Lifting Intense Re-Tightening Gel and Anti-Wrinkle Treatment.”

As Myers (1997) argued the effect is to suggest that we already have these desires, that they are completing our own thoughts. Following advertisement shows
the lack of linking verb: “The curls of your dreams. Now available, when you’re awake.

We may connect these two incomplete sentences with the linking verb ‘are’. In this case, the verb can be clearly deduced from the context and integrated, but there are cases where the tense and aspect are not so definite. Another reason for omitting verbs is that there is no importance to define neither the tense nor the aspect of the verb or it would be cumbersome.

II. **The Tropes**: Refers to semantic and lexical morphological issues.

C. **Lexical and morphological aspect**

This part of the work will be concerned with typical characteristics of the vocabulary of advertising and most commonly used figures of speech.

- **Verb phrase**

  There exist two types of structure of verb phrase: finite verb phrase and nonfinite verb phrase. The first one is a verb phrase in which the first or only word is a finite verb (it has the tense contrast, person and number concord with the subject), the rest of the phrase (if any) consisting of nonfinite verbs. The infinitive, the –ing participle and the –ed participle are the non-finite forms of the verb (Quirk et al, 1990). In advertising, verbal groups are mostly of maximum simplicity, consisting of only one word. (Leech, 1972, p. 121). It is obvious by a quick look through our advertising material in research part that the majority of finite verb phrases are either simple present forms (to satisfy the customer’s desire for the present state of the product and its implication of universality and timelessness) or else simple imperatives. Phrasal verbs are also used. According to Leech (1972) passive voice occurs very sporadically and so does the application of auxiliary verbs. Two auxiliary verbs often used in advertising are the future auxiliary ‘will’, because it evokes the impression of ‘promise’ and the modal auxiliary ‘can’. If an animate subject precedes the verb ‘can’, (in most cases ‘you’ = ‘customer’ ‘you can…’), the consumer is told that the product gives him or her ‘ability’ to do this or that. If an inanimate subject (in most cases the brand-name e.g. ‘Nivea peeling can…’) precedes ‘can’, the consumer is told what ‘possibilities’ the product offers.
• **Noun phrase**

In general, noun phrases in advertisements are far more complex than verb phrases. In advertising language, the interesting part of the noun phrase is the pre-modifying part, which is usually very complex and is characterized by certain unusual structural features. The complexity of pre-modification is based on the effort to catch, describe and specify the properties of the product in an attractive way: “First automatic chronograph with a 72-hour power-reserve and patented compression push-buttons. Mechanical automatic movement 751, made in-house.”

Here the only verb is the verb ‘make’ in passive voice. In many cases, whole advertising text does not contain any verb; it consists only of noun phrases. Inside the noun phrase, clusters of two, three or more adjectives are possible. A word ‘fudgy’ is a neologism created by copywriters. Normally it is a noun and it does not exist in form of an adjective. High number of genitives occurs in names of manufacturer, names of time and names of towns. “Bigham’s gourmet canapés” “Britain’s No.1”

• **Adjectives**

While reading the advertisement, the reader may notice the hyperbolic character of the language. This exaggeration causes increased number of comparative and superlative adjectives. The product is better, nicer, newer, and tighter and the customer is happier and more satisfied. The product offers more information, more entertainment, more comfort, more than any other product. We may observe in our list of advertisements that gradable adjectives (they describe qualities that can be measured in degrees; they can be used in comparative or superlative forms) outnumber non-gradable adjectives (“they describe qualities that are completely present or completely absent; they do not occur in: comparative and superlative forms, and cannot be used with adverbs such as very or extremely, because we don’t usually imagine degrees of more or less of the quality being described.”e.g. biological, school, telephonic.)

• **Epithet**

According to Slovteorie (1997), it is a descriptive word or phrase, which emphasizes particular characteristic of described object or event and concretizes its
idea, eventually expresses author’s evaluative and emotional attitude. There are two types of epithets: epithet constans (commonly used stereotyped collocation, e.g. heavy rain, bright day) and epithet organs (decorative). In advertising, most widely used are epithets like fresh, new, gentle, creamy, silky, delicious, beautiful, ideal, excellent, unforgettable, and eternal, etc., and, accordingly, the gradational forms of them.

- **Numerals**

  In many advertisements, we can see the use of numerals. It is necessary if the copywriters want to define the characteristics of the product exactly. Numerals are used to define quantity of various aspects, for example percentage of some substance in a product, number of years in connection to the length of the tradition of the product, the number of satisfied customers, etc.

- **Foreign words**

  Foreign words are used in advertisements to emphasize the origin of the product or exclusiveness of the product in relation to particular country:

  “La crème de la crème of lip color.”

  French word ‘crème’ evokes the impression of good-class French cosmetics. Even more, the phrase ‘crème de la crème’ is taken from French and it means ‘the best people or things of their kind’.

- **Intersexuality**

  Intertextuality is “the way in which one text echoes or refers to another text. It means that, for example an advertisement. To be in Florida in winter or not to be in Florida in winter” would contain an intertextual reference to a key speech in Shakespeare’s Hamlet. Intertextuality can operate at many different levels of language, from phonological and lexical references in titles and slogans to visual aspects such as layouts and images. Intertextuality can be an important component of and adverts’ meaning, in that the original text being referred to establish a message, which the second text can then use and elaborate on. For intertextuality to work completely, readers have to be able to remember the original advert and place the reference being established. But if they don’t, it doesn’t matter too much, for the contemporary advert will simply be enigmatic (Goddard. 1998).
In advertising, the intertextuality is used in such conditions, where there is justifiable supposition that the original text is well-known among people. Intertextuality can be used in advertising. It can be based on:

- Fixed phrases, idioms and collocations (“A SMOOTH MOVE HAIR REMOVAL FROM HEAD-TO-TOE”),
- Biblical sentences (Do unto you as you would have others do unto you. Toyota. The original statement says: Do unto others as you would have them do unto you”),
- Quotation of famous people or employees of the company,
- Statements of historical persons (“I Think, Therefore iMac.” ‘I am’ is replaced by ‘iMac’. The original phrase is a philosophical statement by René Descarte: “I think, therefore: I am.”; a phrase used by Julius Caesar “Veni, vidi, video.”)
- Proverbs and sayings,
- Names of literary works, films, or television programs (“Not trying it would be a Greek tragedy”),
- Quotations from songs and fairy tales,
- Mixing of various styles - e-mail, letter, interview, telephonic conversation, recipe, etc. (“Pleased to meet you”).

**Formation of new words and phrases**

In English, there exist many different ways of adding new words to the vocabulary. Advertising texts take advantage of using made-up or adapted words and expressions in order to support the creative aspect of advertisement and its attraction.

In the text, of course, occur words formed by affixation, compounding, conversion, shortening, blending, and back-formation and by other ways of creating new words.

Kvetko (2001, p. 43) maintains that the readers even needn’t notice such words, because they sound familiar and ordinary to them. However, if a new word is deviated (it is accommodated somehow to the context of the advertising text), it becomes
striking and interesting for the reader. Let us introduce you a few examples: We can find new words and phrases formed by compounding. Very striking feature of advertising language is a variety of lexical units, where each unit is consisting of two or more bases (roots) they are called compound words. A compound word may be characterized by its inseparability (it cannot be interrupted by another word), semantic unity, morphological and syntactic functioning and certain phonetically and graphic features. Examples of compounds are: breakfast, hard-working, double-click, within, fine-tune, airship, world-wide, etc. Compounds may be of two types: coordinative (south-west) and subordinative. Subordinative compounds are divided into 1.Germanic type = determinant + determinatum (e.g. highway) and 2. French type = determinatum + determinant (e.g. snow-white).

The creativity of copywriters goes beyond the normal frequency of compounds used in other types of discourse.

Kvetko (2001) argues that because of the intentions to render in best possible way the product, various compounds are used and created (e.g. good-as-homemade, Jus-Rol, pain-relieving, state-of-the-art, hand-crafted, head-to-toe, one-of-a-kind, platinum-inlayed, all-new, front-facing, touch-sensitive, built-in).

Affixation is another “very effective process of building new words by adding an established prefix or suffix to the existing base. It is a most productive process of creating new words in English. A suffix occurs after and a prefix occurs before the base. “A suffix usually changes not only the lexical meaning of a word but also its word class” (Kvetko 2001, p. 36), e.g.: to read (V) a reader (N); a friend (N) friendly (Adv); a clock (N) clockwise (Adv, Adj); to differ (V) different (Adj); differential (Adj). A prefix usually changes or concretizes the lexical meaning of a word and only rarely word class. (Kvetko 2001, P. 38), e.g. nonsmokers, dislike, rebuild, postwar, autobiography, antinuclear, hypersensitive. The following examples show the creativity of advertising language: “provodkative, cookability”, anti-aging, jewel-like, Casiology.

Kvetko (2001) argued that shortening in general is a process in which part of the original word is taken away. It expresses the trend of Modern English towards monosyllabism. Shortening contains clipping, acronyms and initialisms. Kvetko
(2001) asserts that clipping is a reduction of a word to a shorter form. It is a cutting off one or more syllables of a word, e.g. fan (fanatic), gym (gymnastics), bus (omnibus), exam (examination), taxi (taxicab), phone (telephone), mobile (mobile phone), fridge (refrigerator), lab (laboratory), photo (photography). Acronyms are words formed from the initials of expressions consisting one or more word and read as ordinary words, e.g. NATO, UNESCO, and AIDS. Initialisms are abbreviations with alphabetical reading, e.g. VIP, XXL, TV and PC. We have already mentioned the possibility of taking advantage of acronyms and initialisms in connection with the graphic layout.

Blending is similar process to shortening, combined with fusing the elements of two different words, e.g. smog (smoke + fog), vegeburger (vegetarian + hamburger), motel (motorway + hotel), brunch (breakfast + lunch), tellyphone (television + telephone).

According to Kvetko (2001, p. 44) the process of coining new words in a different part of speech without adding any derivative elements is called conversion. The two words differ in meaning and syntactic function within the sentence. The major types of conversion are: the formation of verbs from nouns: a call; to call; nouns from verbs: to walk; a walk; adjectives from nouns: an orange; orange and nouns from phrasal verbs: to make up; a make-up. Conversion is more productive in some languages than in others; in English, it is a fairly productive process. In advertising, application of puns created by conversion is often very resourceful. The most frequent strategy is to replace a word (of any word class) with a brand name (N), so the brand name acquires syntactic features of original fictive word. This tendency is still used after a hundred years:

“Get that Pepsi feeling.” ‘Pepsi’ is the adjective “TDK it.” ‘TDK’ is the verb

Conversion may be used not only with the association with brand names. Here is an example of advertisement for Penguin books situated on railway platforms.

“Book at any station.”

Book is both the verb (‘reserve a ticket’) and the noun (‘a written work published and dedicated to reading.’). The picture of the trademark Penguin at a station links the two.
• **Idiomatic constructions**

An idiom is an expression (i.e. term or phrase) whose meaning cannot be deduced from the literal definitions and the arrangement of its parts, but refers instead to a figurative meaning that is known only through conventional use. In linguistics, idioms are figures of speech that contradict the principle of compositionality (the principle, which tells that the meaning of a complex expression is determined by the meanings of its constituent expressions and the rules used to combine them). Idioms have multiword character, they are fixed and they have common figurative meaning. The phrase ‘to be in the same boat’ has the literal meaning ‘to be in the same boat’, and also the idiomatic figurative meaning ‘to be in the same difficult situation’. We write more about figurative meaning in a part Semantic aspect. A proverb is a type of idiomatic construction. It is “a well-known phrase or sentence that gives advice or says something that is generally true.” (Oxford Advanced Learner’s Dictionary 2001), e.g.: ‘Too many cooks spoil the broth.’ It means that if too many people are involved in something, it will not be well done.

Copywriters use idioms and proverbs in advertisements, because these constructions are familiar to most potential customers in a society. The idiom or a proverb in a text may be used without formal changes, or in a creative way, where an element of a proverb or idiom is slightly changed or replaced by another word to create a pun and, consequently, a connection with a product. If the picture accompanies the text, the picture usually does not represent the figurative - and, of course - correct and common meaning of the idiom, but it represents the image and representation of the literal meanings of its constituents: Challenge us – and get yourself a bigger slice of the cake. (Siemens Financial Services)

An idiom a bigger slice of the cake means a share of the available money or benefits that you believe you have a right to. A picture represents two happy young women eating a cake.

• **Collocations**

A collocation is a combination of words in a language that happens very often and more frequently than would happen by chance. Collocations are used in
advertisements, however often without any deviation or play on words and for the reader it is often imperceptible.

We offer here an example of an advertisement with the use of deviated collocation:

“Do you believe in love at first touch?”

The original collocation sounds ‘love at first sight’, but this advertisement emphasizes a “sleek stainless steel body” of a mobile phone.

D. Semantic aspect

Each linguistic expression has its literal meaning. Literal meaning denotes what it means according to common or dictionary usage (or more exactly, what the reader is most likely to assign to a word or phrase if he or she knows nothing about the context in which it is to be used. The same linguistic expression, however, may have also its figurative meaning. It connotes additional layers of meaning and evokes associations; for example, the word ‘professional’ has connotations of skill and excellence. It is not possible to give an Exhaustive account of the connotations of the expression, because connotative meanings, which have been evoked in an individual, depend on people’s entire previous experiences and on conventions of community. Therefore, the connotations of the same expression will differ slightly from person to person. Furthermore, the same denotations can have different connotations in different context. Vestergaard and Schroder (1985) believe that in advertising language, the most frequent word for ‘acquisition of product’ is ‘get’, and not ‘buy’, because ‘buy’ has some unpleasant connotations, like ‘money’ and the parting with it.

For people, associations are very powerful, so the advertisers pay attention to this aspect of language. They play with colors, because colors may have various positive or negative connotations: innocence / snow / ice / race, and others for white; passion / blood / stop signal /fire for red; etc. They must be careful about the target group, because each culture may have different connotations to the same expressions: in Chinese and Indian tradition, white is the color of mourning, death, and ghosts. In India, white also stands for peace and purity. Red color in Eastern European
Countries may have slightly negative connotation in relation to the identification of communism with "socialist" red. A trope is a word or phrase that is used in a way that is different from its usual meaning in order to create a particular mental image or effect. It is a figurative expression. In this part, we give a list of most important tropes used in advertising language: personification, simile, hyperbole, metaphor and metonymy. In relation to semantic aspect of language, we define also antithesis, polysemy, and homonymy.

**Personification**

Personification is a term used mainly in literature to name the figure of speech, which involves directly speaking of an inanimate object, or an abstract concept, as if it were a living entity, often one with specifically human attributes. These attributes may include sensations, emotions, desires, physical gestures and expressions, and powers of speech, among others. The readers of advertisements usually do not register or realize that there is used personification in the text. It is used very widely – in all the expressions like (name of a facial crème) gives you silky skin”, “…(name of a product) fulfills your wishes” or “Dirty kitchen? Nothing cleans it up like … (name of a cleaner)” are on the base of personification of a brand name: a cleaner ‘cleans’, but even thought, cleaning is an activity proper to human beings.

**Simile**

Myers (1997) defined simile as a direct, expressed comparison between two things essentially unlike each other, but resembling each other in at least one way. Usually, similes are marked by use of the words ‘like’, ‘than’, ‘as’ or ‘as if’. We may also find comparative constructions used when comparing two things or two situations: “as…as”, “so…as”. “I believe gel as fast & effective as pills? Now there’s clinical evidence.” “Breakfast without orange juice is like a day without sunshine.

**Hyperbole**

A hyperbole is the deliberate use of overstatement or exaggeration to achieve emphasis. Businessmen and manufacturers use the figure of speech to advertise their goods in as attractive a way as possible.

The best just got bigger!

The number one, to Eastern Europe.
**Metaphor**

A metaphor is a very difficult issue to define and there are many ways how to define it. We shall introduce here a definition of metaphor from Oxford Advanced Learner’s Dictionary: it is “a word or phrase used in an imaginative way to describe sb/sth else, in order to show that the two things have the same qualities and to make the description more powerful.” Lakoff and Johnson (1980) define metaphor as statements and/or pictures which cause a receiver to experience one thing in terms of another, for example: “Clearly, Mother Nature is a romantic.” A single metaphor may be worth of a hundred words of advertising text. It has bad interesting value and stimulates the curiosity of the reader about the product. In advertising, a metaphor usually creates a comparison between the product or service and some other quality the advertiser wishes to be associated with the product or service advertised: “One touch. One light, effortless touch and she realized freedom was something you feel.”

This advertisement is for Revlon face powder. The sentence indicates that the freedom is actually the powder, because when you put the powder on your face, you will feel free. There are two types of metaphor: verbal and visual. Visual metaphors do not relate only to words, but they depict relationships between a product or service and some object or visual element with qualities that the advertiser wishes to attribute to the product or service. In print advertising, visual metaphor is widely used, because it takes advantage from the possibility to accompany the text by the image (or vice versa). The following advertisement for deodorant clear stick would be incomprehensible without the picture explanation:

“AVOID UNWANTED CHRISTMAS DECORATIONS.”

Another advertisement for Austrian Airlines says: “The number one to Eastern Europe.”

A picture of caviar on a plate designed in a way that each small ball of caviar represents one of the European destinations makes the parallel between the caviar (it connotes luxury) and luxurious airlines.

The picture of woman with a scarf ‘knitted’ from pills makes the relation between the pills Redoxon – all day defense:
“Keep yourself covered all day.”

Advertisements for perfumes often without the body text but with the picture of a young beautiful model in light transparent dress use a metaphorical implication: a perfume will ‘cover’ you in the same way like the dress gently covers the woman in the picture. There are cases, in which a famous person stands for and represents the whole brand. The qualities of him or her are attributed or aligned with the qualities of the product, as in the following advertisement for charm bracelet. Sasha Cohen, a famous figure skater, represents the unstoppable quality and charm of the product:

“UNSTOPPABLE Charm SASHA COHEN HAS IT. So does her Citizen Eco-Drive.”

The simplest advertising phrase pattern is the pattern of a brand name (one element) and the additional phrase in apposition (second element). It creates a metaphorical parallelism between a product and a feature or quality to which is compared:

Infusion 23: A remedy for your hair.

- **Metonymy**

A metonymy is the use of a single characteristic to identify a more complex entity. It is extremely common for people to take one well-understood or easy-to perceive aspect of something and use that aspect to stand either for the thing as a whole or for some other aspect or part of it.

Wikipedia offers some clear, commonly used examples of metonymy: The presses for the news media, Wall Street for the American financial industry, The Crown for the British monarchy. Among other examples belong following sentences:

‘He reads Shakespeare= (his books), I drink Champagne= (a drink), etc. In advertisements, an associated word often expresses the whole group: I like Volvo= (Volvo cars), woman is an uncharted territory= (all the women), ‘a fragrance of Sabatiny= (=perfumes made by Sabatiny).
• **Antithesis**

“Antithesis is a figure of speech, which uses the same or similar structure to express two opposite ideas so as to achieve the effects of emphasizing the meaning and the contrast. The figure has the characteristics of harmonious combination of sound and rhyme, balanced syllables, sharp rhythm and compendiousness. The combination of pleasant senses of vision and hearing often stimulates the good feelings of readers and arouses consumers’ buying desire. Antithesis relates to words, clauses or sentences. It is based on antonyms (words of opposite meaning) or opposite ideas:

“Talks inside. Shouts outside.”

“Imagine a mini phone with maximum style and design.” “Feel the surge of calm.”

• **Polysemy and homonymy**

According to Trup (1999), there is a difference between polysemy and homonymy from the point of view of etymology. A homonym is a lexeme, which has the same pronunciation and spelling as another lexeme, but a different meaning, so there is no semantic connection between the two lexemes, only phonological one. For example, ‘seal’ =

1. Sea animal (N),
2. A piece of wax on letters and boxes (N); ‘fair’ = 1. Treating people equally (Adj).
3. A market at which animals were sold. (N).

A polyseme is a lexeme with two or more multiple, related meanings, so the connection is not only phonological, but also semantic. The additional meanings are derived from the original meaning of the lexeme: ‘seal’ =

1. A piece of wax on letters and boxes (N),
2. To close an envelope (V); ‘fair’ =
1. Animal market (N),

2. An event at which people, business, etc. show and sell their goods (N).

It is usually very difficult to define, which of the meanings is original and which are derived. Often it is difficult even to define whether the meanings are related or not. The following advertising shows an example of a polysemy: “To tackle weeds permanently you have to get to the Root of the problem.” A picture shows the root of a plant in detail. The first meaning of ‘root’ is ‘the part of a plant that grows under the ground, and the second meaning, which is related to the first one by the value of ‘something substantial’ means ‘the main cause of a problem or difficult situation.’ In addition, the collocation ‘to get to the root of the problem’ has here both literal meaning (‘to get under the ground and get rid of the root of the problem = weed’) and figurative meaning (‘to find out the cause of the problem’).

5.5 Findings

5.5.1 Types of slogans Used

Before looking in detail at the rhetorical figures used in the slogans in these corpora, this part will briefly describe the types of slogans employed. The analysis is based on Arens and Bovee's five-fold taxonomy of headline: benefit, news/information, provocative, question and command focused slogans. In each case the predominant function of the slogan is counted, even though some ones may actually display more than one function. In parallel corpus, three percent of the slogans appeared in English, and were not translated at all. For the purposes of this chapter, the author assumes that the slogans types and rhetorical figures used in them will lose their power over the target audience if written in a foreign language. The specific effects of using a foreign language in adverts will be discussed in chapter six. The data shows that there is a definite preference for provocative slogans in the English corpus which is less marked in the Persian parallel corpus, suggesting that elements which make slogans provocative are often not maintained when the adverts are translated into Persian. Provocative slogans are used less frequently in the Persian corpus, although they are still the most frequently used type. Persian-language adverts in the corpus use slogans which define the product being advertised and promote its
benefits more often than those in the parallel English corpus; with the use of benefit slogans were being markedly higher.

The advertisers in the English corpus are all relatively well-known and operate world-wide. Due to the levels of competition in the British market, advertisers have to ensure their adverts stand out from those of their competitors. One means of doing this is to use provocative slogans to arouse curiosity and instigate questions and thoughts among potential customers. By involving the readers, advertisers hope that theirs will be the product remembered and bought rather than that of a competitor. The level of competition means that advertisers are always striving to produce new and improved products, which may account for the use of news or information-type slogans frequently employed by advertisers. What is surprising is that the benefit-style slogans are not used as frequently in the English corpus, whereas in the Persian corpus it is the most popular slogan type. The benefit slogan is an important device for differentiating one product from another and giving a brief summary of the rewards that using a particular product will bring, both features are greatly appreciated in Persian. Kelly (1998, p. 227) worked on Russian market and Annapurna & Motaqed (2017) worked on Persian market and reached similar findings. He notes Russians' preference for information and it can be claimed true and valid for Iranian community as well. As follows: ‘informativeness is much more highly valued than free flights of creative fantasy’. The reasons could be as follows:

- Many Iranians and Russians cannot afford to buy luxury goods as their money is needed for daily necessities; in order to justify the purchase of an expensive, nonessential product, the benefits will have to be made explicitly clear in the opening headline.

- Provocative slogans, which aim to create an image of a product and place the potential consumer within a specific lifestyle, may be unpopular similar reasons.

The adverts in the Persian corpus are situated in the middle ground. They translate the original English slogans, yet also have to suit the Iranian market. Both the news/informative and provocative slogans share the most popular type of slogans in the English corpus, but are less frequent than in the Persian corpus. This is because
benefit slogans are used more often in the Persian corpus than in the English one. This strongly suggests that the advert slogans are being adapted in a way that reflects the preferences of the colonized. Some more cases of these differences will be shown more specifically in the next section when figures of rhetoric in the slogans are explained.

5.5.2 The Use of Rhetorical Figures in the Corpora

To follow the issue, as mentioned earlier, a generalized model of Leech (1972) that is generalized by the author is applied.

5.5.2.1 General Patterns

In the parallel corpus ninety-seven percent of the adverts have clearly defined slogans. In the three percent adverts which do not have a slogan, the only written text is the name of the product and the advertiser. In the Persian corpus, ninety-one percent of adverts have a slogan. The slogans in the English corpus are more likely to use rhetorical figures, with ninety-one percent having one or more figures; the corresponding figures in the Persian parallel corpus are seventy-four and sixty-nine percent respectively. These results suggest that English language advertising texts are more likely to use rhetorical figures in their slogans than texts that have been written in Persian and that Persian adverts are more likely to use slogans which do not have linguistic figures. The use of syntactic and semantic and lexical devices is balanced across the English corpus, whereas in the Persian corpus there is a preference for semantic, phonological and lexical means. This convergence at the first decision level suggests that the translators are not choosing the most appropriate figures for the target audience, which, as the Persian corpus indicates, appear to be syntactical rather than semantic, phonological and lexical devices and means used more frequently in the Persian corpus that is in line with Leigh (1994) findings, where he notes that some figures are used frequently and others seldom (26). This is due, he suggests, to the fact that certain figures are more suited to slogans copy. Schemes (syntactic) of insertion, primarily those of repetition, are frequently used in the parallel English corpus. The percentage in the parallel Persian corpus, however, is much lower thus indicating the difficulty of translating the repetitive effects present in the English adverts into Persian. The trend is different in the use of semantic, morphological-lexical and
phonological of association, where they are used frequently in the English corpus, but less so in the Persian corpus. The most striking example of a difference across the corpora comes in the use of word play. Although the frequency is not high, seven percent in the English corpus; there is no incidence of word play in the Persian corpus. These results suggest that word play is not as an effective a device in Persian language printed advertising, and this certainly seems to be the case in the adverts analysed in these corpora. These findings tie in with Koxtev's 1997 taxonomy, where he does not explicitly refer to the use of word play in Russian advertising. They also support the tendency, noted above, for Persian language advertising to promote the benefits of the product being advertised, in particular through the use of exaggeration (hyperbole is a significant figure in the Persian corpus) rather than provocative, often playful, slogans.

5.5.2.2 The Translation of Rhetorical Figures in the Parallel Corpus

According to Newmark (1988, pp.45-47, 81) translation strategies can be classified as below.

Table 5-6: Newmark’s classification of translation strategies (1988, pp.45-47, 81)

<table>
<thead>
<tr>
<th>source language- orientated strategies</th>
<th>target-language-orientated strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>word-for-word</td>
<td>communicative</td>
</tr>
<tr>
<td>literal</td>
<td>idiomatic</td>
</tr>
<tr>
<td>faithful</td>
<td>free translation</td>
</tr>
<tr>
<td>semantic</td>
<td>adaptation</td>
</tr>
</tbody>
</table>

As Newmark's flattened V diagram shows the cross-over between source- and target orientated strategies occurs between semantic and communicative translation. For the purposes of this chapter, I have classified communicative translation as being broadly source-language orientated, reserving target-language-orientated strategies to those which depart further from the source text, such as idiomatic and free translation or adaptation. Unlike Newmark, I do not view these strategies negatively, but as necessary and often desirable ways to ensure that the resulting headline has its intended impact.
the slogan is defined as displaying either transference, source-language emphasis or target-language emphasis each of which will be described as follows:

- Transference: totality of the slogan remains the same in the source and target language versions.
- Broadly Source-Language Orientation: changes made to the source language slogan create target language slogans which maintain the meaning of the source text.
- Broadly Target-Language Orientation: the slogan has been totally changed to produce a new one in the target language, which does not contain the same matter as the source text.

Within these sections the author will discuss what happens when the slogans are translated into Persian. The nature of advertising means that any translation should direct to create a target-language advert which will have a positive impact on the target audience. It is thus not of primary importance whether a particular Linguistic figure is translated by the exact same figure in Persian (the original source language figure may not be as persuasive in the target culture, for example); what is important is that the target text slogan should have the same attention-grabbing function as the original. If this is not like that, it may well be the result of power inequalities. Each of the three broad categories will be discussed in detail below.

### 5.5.2.2.1 Transferred Slogans

There are three adverts in the Persian corpus which have English slogans, the slogans of two show rhetorical figures in the English version. The non-translation of these slogans means that the impact of the linguistic figures is lost. The following slogan is from Kenzo's perfume Peace: TIME FOR PEACE (EP/RP: 16)

In this slogan peace is polysemous, it has the same spoken and written form, but a number of related, yet different meanings, for example `a time with no war' or `a time of quietness'. In addition peace also refers to the product name and this reading of the slogan suggests that now is the time to use Kenzo's perfume Peace. By not translating the slogan into Persian, meanings have been lost for the target audience. Here one can do little more than speculate, but if advertisers go to the lengths of creating
adverts, incorporating linguistic figures intended to have an impact on the reader, why
do they not ensure that the slogan is translated when the

Campaign is launched in a foreign country? It could be that the advertiser hopes
the target text receiver will know enough English to understand this play on words, or
is relying on the chic effect of English to compensate for incomplete comprehension.
This strategy is a prime example of the colonizer exercising its dominance over the
colonized by enforcing its own native tongue. Whatever the reason is, if the slogan is
not translated, it cannot be expected to have the same effect on the reader and even
risks being totally incomprehensible to most of the target audience.

5.5.2.2.2. Broadly Source-Language-Orientated Strategies

A broadly source-language-orientated translated slogan is one where the English-
language source slogan has been changed to produce a grammatical and idiomatic
Persian slogan, while maintaining the overall meaning of the original. The parallel
corpora contains three hundred adverts (eighty-two percent) which can be classified
as having been translated using broadly source-language-orientated strategies, making
it by far the most popular means, in the corpora, of rendering an English slogan into
Persian. As it is clear, there may be six kinds of translation strategy used in translation
as follows:

<table>
<thead>
<tr>
<th>Table 5-7: Categorization of Translation strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Categories of translation strategies</td>
</tr>
<tr>
<td>Figure(s) not translated :figureless headline</td>
</tr>
<tr>
<td>Figure(s) not translated :fewer figured slogans</td>
</tr>
<tr>
<td>Figure(s) not translated :compensated by figure from same category</td>
</tr>
<tr>
<td>Figure(s) not translated -compensated by figure from different category</td>
</tr>
<tr>
<td>Same figure(s) in source and target slogans</td>
</tr>
<tr>
<td>Figure(s) added to target slogans</td>
</tr>
</tbody>
</table>

I will discuss these categories individually.
- Figure(s) not translated -figureless headline There are seventeen adverts in the corpus where the figures of rhetoric in the original are not maintained in the translated Persian slogans, resulting in a figureless Persian slogan. Ten of them are schemes of repetition (eight of alliteration and two internal rhymes). Here is an example of alliteration which is not maintained:

Gladiators of the garden, (EP: 16)

Negahbane bagheh shoma (RP: 16)

Clearly, maintaining the repetition of single letters, whilst keeping the same meaning is a particularly difficult task for the translator, and by not introducing another compensatory figure. The translated slogan is perhaps not as effective as the original. ’?

The other two examples of non-translated figures are both hyperbole and come about due to the use of articles in English. In this example, “the” is being used to suggest that this is a unique fragrance, rather than just one of a larger, less exclusive, class.

The real American [sic Ks] fragrance (EP: 40)

Asiltreen rayeheh amrykaee (RP: 40)

‘Genuine American fragrance' Persian does not have articles. So, the translation of this slogan will be interpreted as one of many American fragrances. In order to achieve the emphasis in the original, a suffix such as “tereen” ’the most' would need to be added. Thus, changing the meaning to suggest that Tommy is ‘the most genuine American fragrance’; unfortunately this is disallowed according to Persian advertising law. This shows that translators may sometimes be unable to make the most proper and effective translation due to legal restrictions.

- Figure(s) not translated: -fewer figured slogans This category refers to slogans which display more than one figure in the original. In the target slogan, one or more of these figures will have been maintained, although
certain figures will have been sacrificed. As in the above category, the overwhelming majority of figures sacrificed are schemes.

In the advert for Estee Lauder's Pure Color lipstick, the scheme of climax is maintained as the attributes of the product are presented in ascending order of importance, saving the best until last. The English and Persian versions place different emphasis on the elements, in the English advert the fact that the lipstick is long-wearing is most important; whereas in Persian its shininess. The scheme of isocolon, however, is not maintained in the translation.

Intense color, ultra shine, long wear (EP: 10)

`Steadfast lipstick, rich color and ultra-shine'

`Rozheh lab e forere, ba reng hayeh zeeba va drakhshandegiyeh foqulleh'

Isocolon calls for the exact balance of syntax within, or across, clauses. This is achieved in the English original through the use of an adjective, followed by a noun. In Persian this effect is not present as there is a noun followed by an adjective, a perfective passive participle followed by a noun, a conjunction and finally a compound noun. The use of drakhshandagi foquladeh `ultra-shine' breaks the pattern. Another balance is, however, conserved in the original and its translation: the weighting of syllables. In the English and Persian versions, the three noun phrases have a decreasing number of syllables: four, three, two in the English, and eight, five, three in Persian. Most of the figures not translated are schemes, there is another scheme of balanced word order, two of repetition and two of omission. There are, however, a few examples of tropes. The following example for Calvin Klein's perfume,

Truth, shows how the use of personification, giving senses the ability to lie in both English and the Persian versions. In English, the phrase is also an allusion to a popular saying. The saying, in Persian, is not unheard of, but does not have the same common currency as in English: the senses don't lie (EP: 2) (be ehsas khod e’atemad konid (RP: 2)

`Senses do not deceive'
The failure to translate some of the figures of rhetoric means that slogans lose some of their memorability. However, the fact that the slogans still use one or more other figures ensures that they are likely to have an impact on Persian readers.

- Figure(s) not translated: compensated by figure from same category. This category includes slogans where figures in the originals are not maintained in the translated version, but there is compensation with a figure from the same rhetorical category, though it is not present in the source slogan. This means that the target slogan maintains the persuasive power provided by the rhetorical figure in the original, albeit with a slight modification in the way it is achieved.

- Once again the figures which have not been translated tend to be schemes. L’Oreal’s advert for Color Riche lipstick is a good example of the quite subtle changes that mean one linguistic figure is used over another.

Rich in color, rich in moisture and rich in shine (EP: 19)

The English original displays both parallelism with the repetition of rich at the beginning of each clause and isocolon, or the exact repetition of the structural pattern (here, adjective + preposition + noun).

Khosh rang, barraq, martooobkonandeh qavi. (RP: 19)

`Luxury of color. Luxury of shine. Luxurious care. ‘

In the Persian translation the parallelism is not maintained in the three clauses, and incomplete sentences were replaced and used. The isocolon is not maintained either, yet this is an example of pun that words with some kind of semantic relations were used.

The second example refers to slogans which use polysemny to achieve a persuasive effect. Waltham’s adverts for its cat and dog foods, Advance, both contain a variation of the same headline:

ADD LIFE TO THE LIFE OF YOUR CAT. (EP: 43)

ADD LIFE TO THE LIFE OF YOUR DOG. (EP: 44)

Be zendegiyeh gorbeyeh khod zendegi dobareh bebakhsheed (RP: 43)
`GIVE YOUR CAT MORE LIFE!'

Be zendegiyeh sage khod zendegi dobareh bebakhsheed (RP: 44)

`GIVE YOUR DOG MORE LIFE!'

The English version plays on the two of the meanings of life. The first life refers to `continuance or prolongation of animate existence; opposed to death' (RP: 145), whereas the second life is `energy in action, thought or expression; liveliness in feeling, manner or aspect; animation, vivacity, spirit' (4a). This polysemy is marked by the repetition of the keyword life, thus exhibiting an example of ploche (the repetition of words intermittently within a clause). The Persian maintains the use of polysemy as the word ZENDEGI”

`Life' can also be understood in two senses. Firstly, as `the time of an existence “from its beginning to its end” and ‘animation, manifestation of activity, energy’.

Another scheme of insertion is employed which more than compensates for the lack the ploche - alliteration. The cat food advert repeats the <g> consonant on two occasions and the dog food advert three times. In addition, both adverts employ the similar sounding husher consonant <z> which adds to the alliterative effect. The original rhetorical device has been compensated in this slogan by the introduction of another rhetorical device. If it seems impossible to maintain a certain device when translating slogans into Persian, one possible means of compensating is to introduce a figure which comes from the same rhetorical category. This is a means of ensuring that the nearest possible equivalent effect is achieved.

- Figure(s) not translated: compensated by figure from different category. This category is similar to that above, however here the lost linguistic figure is replaced by a figure from a different rhetorical category. The pattern continues where schemes tend not to be maintained, while tropes are more frequently translated. Again, you can see the problems of translating schemes of insertion, particularly those which use repetition. This is demonstrated in the Hugo Boss advert for its male fragrance Boss.

BOSS, BOTTLED (EP: 14)
The English language version demonstrates alliteration, with the repetition of <b>b</b>. It also carries an example of metonymy, where the referent (the fragrance) is replaced by the source of the fragrance (Boss). The slogan is also a humorous link to the image which shows a male model shrunk to fit inside the fragrance bottle. booyeh khosheh boss. (RP: 14)

'BOSS style now in a bottle'

- The Persian translation maintains both the scheme and trope present in the original. The slogan maintains the humorous reference, as the same image of a man in a bottle is used. Even though the figure is compensated, it would be argued that the Persian slogan, has added an adjectives to make the slogan, ore understandable and of course memorable. In this second example for Shiseido's The Skincare, the scheme of alliteration has been lost, whilst the trope personification is maintained since the product addresses the reader itself there is alliteration of consonant <s> sound in Persian and also exaggeration is there in Persian translation.

I am your skin's strength Rely on me (EP: 39)

Poosti salem ba kremhayeh Shiseido, yek bar azmayesh konid mozejeh ra bebineed(RP: 39)

'I am the strength of your skin.

There is no life without excess (EP: 35)

The slogan carries examples of hyperbole (the slogan is an exaggeration as life continues without excess) and a homophone (as excess and XS are pronounced the same, giving the slogan the double meaning that it is impossible to live without excesses or the XS fragrance). This slogans is transferred into the Persian and homophone and hyperbole both are maintained, but for Persian readers, in the Persian version the homophone {XS} is not understandable; it is wile personification is added to Persian version.

(There is no life without excess)

* ba ekss gendegi koneed (RP: 35)
`{XS} (there is no life without excess)

* no life without ...'

The target advert invites readers to complete the ellipsis with whatever they need to complete their lives, the cynical may suggest oxygen, though a suitably persuaded reader may offer the product name XS. The scheme of word play is compensated by one of omission in Persian translation. Here the lost figures have been compensated for by figures from a different rhetorical category. I would have expected this to be a very successful means of rendering slogans which are difficult to translate, although, as the examples have shown, the results can often be substantially weaker.

- There are a number of adverts in the corpus which use the same figures in both the English and Persian language versions. Many of these are tropes, such as allusions, personification and hypotyposis. Ensuring that the same rhetorical figures are employed demonstrates a desire to stay close to the colonizer's model advert, which works successfully elsewhere. The following example for Hewlett Packard's Vectra computer shows how the tropes of metaphor, hypotyposis, personification and the scheme of synonymy are present in both versions.


The metaphor is best demonstrated through the advertising image, combined with the slogan. The image shows a Samurai warrior, so a comparison is implied between the defensive capabilities (highlighted by the slogan) of the warrior and the computer. Personification is represented as the computer is given the ability to defend data in the same way as the people mentioned in the slogan. The slogan also paints a picture with words hypotyposis, of the kind of person to which the computer is being compared (irrespective of the advertising image). And finally there is an example of synonymy through the repetition of the three words with very similar meanings. It should be noted, however, that there is a significant prosodic difference between the English and its Persian translation: while the three English words all have three syllables, the Persian have two, three and three respectively. There are few examples of shared schemes; however one exception is L’Oreal’s Color Riche.
In English and Persian versions, there is a scheme of ellipsis and tropes of personification and re-direction. Rich, Caring and Never Lets Me Down. My Lips Have Fallen In Love! (EP: 20)

Labhayeh Man do freshteh negahban Darand Va Hargez Anhara Tarrk Nemikonand Choon Asheqeshoon Hastand! (RP: 20)

`GIVES ME LUXURY... AND MOREOVER SHINE

MY LIPS HAVE FALLEN IN LOVE AT FIRST SIGHT. '

Ellipsis of a referent in both the slogan means that it is not immediately evident who is `rich, caring and never lets me down' or `tark nemikonan choon asheqeshoon hasan" `gives me luxury'. The slogan suggests some kind of animate entity (most likely a man but also super natural elements in Persian version), however the image shows the object of Milla's affection to be a lipstick and thus demonstrates re-direction. English and Persian versions both maintain ambiguity into the second clause. Both versions show personification by suggesting that lips have the human capacity to fall in love. It is possible to translate slogans so that they contain the same types of figure in the target advert as they do in the source. It appears that the task is made simpler if the slogan is based on the use of tropes. If schemes are involved, ones that require a balancing of words within a clause or use synonyms can also be rendered particularly successfully.

- Figure(s) added to target slogan the final category contains one advert which includes a greater number of figures of rhetoric in the target slogan than are present in the original. It could be argued that the slogan has been improved. What is interesting is that, in contrast with the other categories, the figures which have been added are all schemes. The example is for Calvin Klein's fragrance Contradiction.

She is always and never the same (EP: 1)

Hamisheh hargez manandeh baar pish nist (RP: 1) `always different. Invariably as before'

The English and Persian versions both display paradox as the clause is contradictory (hence the name). Persian version, however, also exhibits schemes of
isocolon, internal rhyme and ellipsis. Isocolon is present as we see repetition of an adverb followed by an adjective and internal rhyme, due to the repetition of the adverbial beginning <ha>. The referent is also left ambiguous as the pronoun has been ellipted. Although Persian can omit pronouns, in this instance it is ambiguous to whom or what the feminine adverbial beginnings are referring. They could be a reference to the model pictured in the advertising image, a female reader or an object of feminine gender. It is up to the reader to fill in this gap. If translators can introduce figures of rhetoric into a slogan, either consciously or inadvertently, their introduction can only help to increase the effect of the slogan. This addition will be all the more effective if they are figures that are frequently used in the target language, as is the case in the slogan in this category.

5.5.2.2.1Discussion

This section has demonstrated the range of strategies employed in translating figures of rhetoric in slogans (from non-translation, through two levels of Compensation to the maintenance of the same figures in the source and target texts). In general it seems that schemes are more difficult to translate than tropes. Schemes are foregrounded by their patterns of regularity of form (syntactic or phonetic); whereas tropes twist words away from their usual meanings and collocations to produce semantic and lexical deviation (Wales, 1989:, pp. 176-77).

The maintenance of the regularity of form, necessary in the communicative translation of a scheme, is a challenge for translators. The author suggests that the difficulty also varies depending on the part of the phrase where the regularity is present.

Regularity across clauses should be less difficult to maintain than the regularity of individual words, which in turn is easier than maintaining phonetic regularity.

This is shown through the data; there are similar frequencies of regularity at phrase level (such as parison and isocolon) in the English and Persian parallel corpus; at word level there are examples where the figures have not been maintained; and at the phonetic level, the instances of non-translation are higher.

Within schemes, the most difficult category of rhetorical figure to translate is repetition. This is perhaps more marked due to its popularity in the English corpus.
(App. A), which houses the source slogans to be translated into Persian. Alliteration is the most frequently used figure within the category of repetitive insertion in the English corpus, yet it barely figures in the Persian corpus at all. It could be argued that the translators see alliteration as a figure to avoid. Alliteration is not as deeply rooted in Persian poetic culture as it is in English, which uses alliteration to compensate for the paucity of rhyme opportunities. Alliteration does not feature in Rozental' and Koxtev’s taxonomy (as adapted for Persian by Annapurna & Motaqed (2017) which suggests that, although English-speakers are attuned to alliteration, it does not mean as much to Persian. Translators may discard alliteration in favor of another figure, however as shown above this does not seem to be the case and alliteration is often not compensated, merely ignored (perhaps indicating that translators themselves do not perceive it when translating from what is not their native tongue). In the Persian corpus alliteration is used with a lower frequency to the English parallel corpus. It is, however, conceivable that although alliteration is used in Persian it does not have the same impact as in English advertising texts. Reader to respond to alliteration it had to be quite marked (for example more than two occurrences); though in the heavily marked examples in this corpus (Waltham’s dog and cat food adverts), the alliteration was well received.

Alliteration is particularly difficult to translate, as translators are expected to find words that carry both the same meaning in Persian as they do in English and begin with a particular letter. This is a near impossible task and is reminiscent of Mosavi’s (2010) comments about the impossibility of translating poetry.

Advertising which incorporates phonetic repetition is close in that respect to poetry and all the problems that are attached to its translation. It does not seem surprising, then, that the figures present in both the Persian and English versions are tropes. The translator has more leeway if the aim is to deviate from the ordinary and principal meaning of the word in order to translate the trope communicatively. It is understandably easier to translate a phrase so that it becomes a question which is subsequently answered (anthypophora), or to ensure that a product is capable of speaking (personification). This does not, however, mean that all of the tropes are translated, indeed this is not the case, but they are still more likely to be translated than schemes. The result is that, whereas in the English corpus the use of tropes and
figures is almost equal, the Persian parallel corpus uses more tropes than schemes which in turn is in stark contrast with the Salehi’s findings (2016) where she concluded that schemes are used far more frequently than tropes in Persian, suggesting that translators are sticking too closely to the colonizer's model. It remains to be seen whether schemes are used over tropes when translators decide to move away from the original meaning of the advert and use broadly target-language orientated translation strategies.

5.5.2.2.3 Broadly Target-Language-Orientated Strategies

In the Persian corpus there are eighteen examples of adverts which have been translated according to broadly target-language-orientated strategies: where the source language slogan has been changed in the Persian version so that it will have a greater impact on the target market. Nine of the slogans are based on popular sayings in English that are linked to the image, creating an example of re-direction. If these slogans had been translated with a more faithful or semantic strategy, then there would not have been the required picture-slogan link-up and the slogan would have been less effective. This study focuses on one of these popular phrase slogans as an example. The English-language Ford KA advert carries the slogan: hi ho silver (EP: 12). The slogan is an example of a popular saying (an implicit allusion to encyclopedic knowledge) which originates from the radio and television series The Lone Ranger. The Lone Ranger was an honest, upright and well-spoken cowboy with a trusty steed named Silver, he would urge his horse off with the cry Hi-ho Silver away (Room, 2000, p. 408). the slogan encourages the reader to think of this horse, while the image shows silver Ford KA. The advert uses a metaphor to compare the horse Silver, with this silver KA; the advertisers want readers to equate the positive attributes of Silver the horse - fast, trustworthy and handsome - with those of the KA. The car should be seen as the modern version of the Lone Ranger's horse.

The Persian-language version approaches the slogans differently. This time a popular phrase is not used, however it is a parody of the language often found in children's fairy tales.

Va shoma hamchoon almas bederakhsheed (RP: 12)

`How about shining brightest of all'
Viewing the slogan using a simile in Persian without the image suggests that you, the reader, should shine brighter than all other people. And it is imperative sentences that makes a mild command and infect a suggestion. In addition, this slogan suggests that if you buy a Ford KA, you, the reader, will stand out from the crowd. However, when placed with the advertising image, you realize that the slogan does not refer only to the person reading the copy, but also to the car itself. The car has the capacity to shine brighter than all other cars on the road. In addressing the car by means of an informal command, the advertisers are also personifying it. Figuratively, ‘to make a brilliant display of; this car is something to be flashed around or boasted about. Although the copy in the Persian and English versions of the KA advert is very different and the figures used are not equivalent, the adapted slogan may be regarded as successful, as a more literal translation of the original would have resulted in a rather meaningless and culturally irrelevant slogan. The nine adverts are free translations of slogans using figures which feature both an element of sound repetition and a tie in with the product name.

Since product names are not usually translated. Maintaining this kind of device is difficult. The advertisers have used other rhetorical devices to ensure that the slogan remains memorable. This can be seen in LG slogan: life’s good! (EP: 125)

The slogan is translated into Persian as ‘zedegi zibast’ that is a free translation with the repetition of consonant <z> sound that makes the slogan rhythmic and more memorable in person that English version. In general, the adverts translated by broadly target-orientated strategies use figures employed frequently in the Persian corpus. The use of hyperbole is an exception, as it is an important figure in all the corpora. These slogans employ more tropes than schemes.

The rather free translation of the slogans seems to have been necessary for certain adverts in the corpus due to the fact that they were based on either popular English phrases which were linked to the advertising image, or a sound-figure which incorporated the name of the product being advertised. The free translation ensures that they still function as a persuasive device in the target market, although it means a change of rhetorical device is necessary, if not inevitable.
5.6 Concluding Remarks

The slogan is an extremely important component of print adverts as it is the linguistic element that encourages and persuades potential consumer to read on, absorb the advertising message and, hopefully, buy the product. The percentage of adverts in the English and Persian corpora which have slogans is evidence of their importance. There is a tendency for slogans written in Persian to promote the benefits of the product, whereas English-language slogans are more likely to use provocation in order to attract readers’ attention.

The use of figures of rhetoric in advertising slogans appears to be one of the most significant means of attracting attention. The corpora have shown that figures of rhetoric are used in Persian- and English-language advertising, although the frequency is higher in English-language advertising. There is a wide range of rhetorical types used in the corpora, with the English corpus showing a preference for schemes, and the Persian corpus tendency is towards tropes. The categories of figures used are varied, with repetitive devices being important in all corpora. Looking specifically at the slogans in the parallel corpus, there are examples of a number of different translation strategies ranging from transference to free translation. Transferred slogans are the most prominent display of the colonizer's power, being an assumption Persian speakers are capable of understanding the foreign language, and the subtle use of language found in slogans; or that they will be so attracted to the “other” that the use of foreign words and characters is the persuasive aspect of the slogan, irrespective of what the slogan actually communicates. Even when other translation strategies are employed, the colonizer's power is still strongly evident. Within those slogans translated by broadly source-language-orientated strategies, there are a number of sub-strategies including loss, compensation and addition. Since devices of linguistic feature so prominently in slogans, it is surprising how many are not translated from English into Persian. Whenever a figure is neither translated nor compensated, the slogan loses some potential effectiveness. As my own taxonomy shows, the range of rhetorical figures is extremely wide, so it is possible translators are not aware of the types of figure that could be present in slogans, do not realize their power or simply cannot recognize them. External influences can also exert enormous pressure on translators; many companies insist on the use of back-translation as a form of
verification. Translators, then, are unable to move away from the exact meaning of the
text to maintain the figures of rhetoric or find more culturally acceptable figures; so
even if translators recognize the existence of the figures they are powerless to
maintain them. This indicates the prominence of the advert sender, the colonizers,
who have the last say in which form the advert takes. It is the advert sender who is
unaware of the persuasive impact of linguistic figures and in exerting power over the
colonized translators; they are also diminishing the power of the original advert
producer who created slogans containing figures. Alliteration, one of the most
frequently used devices in the English corpus, is a useful example here. It is sometime
used in the Persian corpus; however, not as frequent as English corpus. Thus, show
that it is a difficult figure to translate successfully. Alliteration works on the smallest
unit of translation, an individual letter which carries not only the repetitive element;
but the meaning contained in the original. In order to maintain the device, translators
will, almost certainly, have to depart from the original meaning of the text, a strategy
which would be rejected by a translation commissioner. The figure, therefore, is lost
and the resulting slogan is less effective than it could be. The adverts in the Persian
corpus use rhetorical features less often than the English adverts in the parallel corpus.
The bland translated slogans, stripped of their figures of rhetoric, serve as the
colonizing model for those producing advertising texts for the Persian market, leading
Persian copywriters to produce similarly bland advertising slogans. However, the
slogans for these native Persian products do reflect the needs of the Persian
consumers, who prefer to receive information about the benefits of the product being
advertised rather than enjoy the artful playfulness that figures can bring. The Persian
parallel corpus contains examples of advert slogans which have been altered for the
Persian market. The figures used in these adverts, such as allusions to popular
sayings, are also employed in the Persian corpus although with less frequency than in the
English. The infrequency of these figures, however, seems to be a characteristic of
the products advertised in the Persian corpus. In the adverts in the corpus are more
formal than the billboard adverts, and the figures used create refined rather than
amusing slogans. The model for this kind of advert comes from the West, as there is a
tendency for advertisements for very expensive perfumes and cosmetics to be Aloof
and Austere; although it is possible to advertise luxury goods humorously in English,
for example cars and expensive ice cream, this does not seem to be the case in native
Persian advertising. The Persian adverts in the parallel corpus, which have been translated from English, seem to be in an intermediate state: no longer English adverts, but still not quite Persian either. The pressure of the colonizer corporations gives translators an incentive not to move away from the source text and create something using the rhetorical figures which are effective in Persian yet they often cannot maintain the devices that make the adverts effective in English either. Even when slogans are altered or the lost figures compensated, they tend to incorporate figures which are not the most frequently used in Persian and may not be completely appropriate. There appears to be an identity crisis, with the colonized not yet certain which are the most appropriate figures to employ. Rhetoric has been used throughout Persian advertising history. Persian advertisers and translators have to redefine themselves in relation to their corporate colonizers. The dominance of these colonizers and the effect they have on translation practices make the process of acculturalization that much harder; meanwhile, there are slogans which have been very well translated, the overriding result seems to be one of flux where neither the colonizer nor the colonized are truly represented.