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ADVERTISING SLOGANS (1990-2010): RHETORICAL CHARACTERISTICS

Key words: (Slogan: شعار) (Schemes: النظم) (Alliteration: الجناس الاستهلاكي)

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الشعارات الإعلانية ١٩٩٠-٢٠١٠: الصفات البلاغية

كلمات افتتاحية: (الجناس الاستهلاكي: Alliteration)
(النظم: Schemes) (شعار: Slogan)

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Abstract

Along with the rapid development of social economy, advertising has penetrated every corner of society and advertising slogans have become increasingly popular. People are exposed to numerous advertising messages every day. To compete with many other similar advertising messages, advertisers use various linguistic and rhetorical devices to catch readers' attention, arouse their desire, and induce their action. In order to secure a number of readers and to compete with many other similar advertising messages, advertisers try to make their advertisements as effective as possible. They use various linguistic devices to catch the reader/hearer's attention. In this paper, the researcher tries to generalize the major rhetorical characteristics used in advertising slogans from 1990 to 2010 in the hope of helping language learners understand English ads and to highlight the beauty of advertising language

الخلاصة

جنباً إلى جنب مع التطور السريع للاقتصاد الاجتماعي، اخترقت الإعلانات كل زاوية من زوايا المجتمع، والشعارات الإعلانية تزداد شعبية يوماً بعد يوم. الناس يومياً عرضة إلى العديد من الرسائل الإعلانية. وللتنافس مع العديد من الرسائل الإعلانية المماثلة الأخرى، يستعمل المعلنون مختلف التراكيب اللغوية والبلاغية لجذب انتباه القراء وإثارة رغبتهم واستمالتهم للشراء، لتأمين عدد من القراء وللتنافس مع العديد من الرسائل الإعلانية المماثلة الأخرى، يسعى المعلنون لجعل إعلاناتهم فعالة قدر الإمكان، حيث يستعملون مختلف التراكيب اللغوية لجذب انتباه السامع أو القارئ. في هذه البحث، يحاول الباحث استعراض الصفات البلاغية الأساسية للشعارات الإعلانية المستعملة منذ سنة ١٩٩٠ وحتى ٢٠١٠، أملاً في مساعدة متعلمي اللغة الإنجليزية لفهم الإعلانات الإنكليزية وتسليط الضوء على جمالية لغة الإعلان.

1. Introduction

Advertisement has become the part and parcel of present-day life. In each advertisement, there is an attractive power that has the potential to manipulate the consumer; an invisible voice of advertisement advocates, encourages, asks, announces and deeply embeds into peoples' minds. In last decades, the market glut of advertising caused the increased intention and interest in linguistic aspect of advertising. Linguists began to describe, analyze the linguistic means and evaluate the language of advertisement; they try to find out the principles, create new kinds of relationship between elements of language, improve the technique, with the aim to be unique and maximize the effect at full blast.

Advertising slogans are of great value from linguistic, sociological, sociolinguistic, psychological, ethnological and last but not least marketing point of view. Linguists, for instance, are interested in the language of advertising because they want to know how a particular language works in this type of discourse, which linguistic means are used here and how advertising language is changing in the course of time. English enables the creators of advertisements to use word puns, figurative language, pictures, music; it contains information, invokes emotions and imaginations. As such , advertisements can serve various social and practical purposes.

Thus, this paper is concerned with the analysis of the language of advertising, focusing on the rhetorical strategies used in issuing advertising slogans (1990-2010).

2. Slogans: Defined

A lot of definitions have been formulated to account for what a slogan is; yet no definition can said to be comprehensive, sufficient, and inclusive.

The following are the most salient definitions taken from dictionaries and books of linguistics, starting from the most general to the most specific.

According to the *Explanatory Dictionary of the Romanian Language*, published by the Institute of Linguistics of the Romanian Academy (2009:s.v., slogan), a slogan is "an eminent, compelling phrasing expressing in a lapidary manner the political or economic aims of groups, organizations, etc., a topical issue" or "a battle cry of old Scottish clans". Extrapolating, one may say that, a product's slogan is equivalent to the old battle cry: it is defined by concision and memorability; it has a precise purpose and emphasizes the copywriter's personality. Its efficiency for advertising is undeniable. The role of a slogan is to evoke the message in the most focused possible wording, meant to draw the addressee's attention, even to surprise him/her, getting them to remember the idea suggested, regardless of whether it concerns a certain product offered for sale, or it regards a candidate, a political program or an ideology (Nistea, 2012:119).

In an attempt to define the term slogan, it is worth quoting "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, 2001.,s.v. *slogan*).

This is clearly emphasized by the *Routledge Dictionary of Language and Linguistics*, a slogan is a precise and impressingly formulated expression with a persuasive function, frequently formed as an elliptic sentence and equipped with figures of speech such as advertising slogans (e.g. *Have you driven a Ford lately?*) or political slogans (e.g. *Give me liberty or give me death, Better dead than red*) (Bussmann,2006:1086).

Focusing on the idea of memorability of slogans, Goddard (1998:125) maintains that the main function of a slogan is to keep continuity for a campaign. Usually a brief, easily memorable statement is connected with the product. Nevertheless, Myers (1997:43) 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.

Functionally, Borchers (2002:181) stresses the fact that "slogans are linguistic statements designed to produce an emotional connection between an audience member and a persuader". Greatrex (cited in Goddard,1998:1) indicates that advertisements are clever puzzles, in reference to the viewpoint about the slogan that it should be left somewhat incomplete for the audience to puzzle over. The audience would remember a slogan better when it is presented in an unfinished form as it would make the audience attempt to complete the slogan, thus increasing the chances of recall (MacLachlan, 1984:56).

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" (Motto, 2014: online).

All these definitions have in common the fact, that advertising is a means of promoting the product, idea, or organization on the market with the aim to give information and to persuade people of the advantage of the product and induce them to take an action (e.g. *buy it*).

3. Advertising Slogan

According to Brierley (2002:147), advertising slogans are short, often memorable phrases used in advertising campaigns. They are claimed to be the most effective means of drawing attention to one or more aspects of a product. Its purpose is to emphasize a phrase that the company wishes to be remembered by, particularly for marketing a specific corporate image or connection to a product or consumer base.

4. Figurative Traits of Advertising Slogans

Advertising language usually appears in the form of informal, non-figurative structures. However, figurative language can also be found in the majority of advertisements serving as one of the attention-seeking devices that make a lasting impression on the reader. Crystal (1992:135) distinguishes two types of figurative language: Schemes (parallelism, alliteration) and Tropes (metaphor, metonymy, personification etc.).

4.1 Schemes

Schemes with their striking features of regularity and repetition have succeeded in attracting consumers' attention. These schemes, parallelism, parison/isocolon, alliteration, anaphora epiphora, antimetabole, antithesis, rhyme, chime and consonance, have been an important tool used by advertisers in persuading the consumer. However, figure (1, p:14) clearly shows that their use throughout the two decades was limited. Nevertheless, they were present even if their mean was low.

4.1.1 Parallelism

Parallelism is one of the forms of schematic patterning. It is defined by Leech (1972:186) as "repetition of formal patterns". Schematic patterning occurs in all levels of language. Anaphora, epiphora, alliteration, assonance

and antithesis also belong to techniques of schematic patterning (Wikipedia, 2014: online). 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. The following are examples of parallelism:

-Drink less caffeine.

-Take warm baths.

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 a separate line. The last clause makes up a semantic and formal parallel to first two clauses.

4.1.2 Parison / Isocolon

Parison is a rhetorical term for a succession of phrases, clauses, or sentences of approximately equal length and corresponding structure (Grammar.About, 2014: online). Isocolon is a figure of speech in which a sentence is composed by two or more parts perfectly equivalent in structure, length and rhythm: it is called bicolon, tricolon, or tetracolon depending on whether they are two, three, or four (Wikipedia, 2014: online). An example for this is Harley Davidson's slogan "*American by Birth. Rebel by Choice*".

4.1.3 Alliteration

Alliteration can be defined as "literary technique, in which successive words (more strictly, stressed syllables) begin with the same consonant sound or letter." (Wikipedia, 2014: online). 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 (1997:124) most used, because they stand out more than others. An instance is: "*Performance. Prestige. Passion for Innovation*" (Ibid).

4.1.4 Anaphora

Parallelism is often accompanied by anaphora "the deliberate repetition of the first part of the sentence in order to achieve an artistic effect".

Consider:

- *My life is my purpose. My life is my goal. My life is my inspiration.*

(Literarydevices, 2014: online)

4.1.5 Epiphora

Epiphora, on the other hand, is "the repetition of the same word or words at the end of successive phrases, clauses or sentences", as in:

- *See new. Hear new. Feel new.*

(Wikipedia, 2014: online)

4.1.6 Antimetabole

An antimetabole is another form of schematic pattering. Antimetabole is derived from a Greek word which means "turning about". It is defined as "a literary term or device that involves repeating a phrase in reverse order, e.g., "You like it; it likes you" and "Fair is foul and foul is fair"." An example of antimetabole is the following:

- *Instead of moving the furniture around, why not move around the furniture?*

(Literary Devices, 2014: online)

4.1.7 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 (the repetition of the initial consonant sounds):

- *How much reality can you handle?*

4.1.8 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 of 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 (Languageinindia, 2014: online).

Antithesis is " fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings" (Cuddon, 1999, 46). Antithesis relates to words, clauses or sentences. It is based on antonyms (words of opposite meaning or opposite ideas):

-*Talks inside. Shouts outside.* (Ford)

-*Imagine a mini phone with maximum style and design.* (Samsung)

-*Small seeds generate big ideas.* (CNN)

4.1.9 Rhyme

Rhyme is the repetition of syllables, typically at the end of a verse line. Rhymed words conventionally share all sounds following the word's last stressed syllable. An example for this is Mars' chocolate advertising slogan:

- *A Mars a day helps you work, rest and play.*

(Poetryfoundation, 2014: online.)

4.1.10 Chime

Chime is the repetition of initial sounds or consonants of key words such as in the Ford slogan, *There's a Ford in your future* where the /f/ sound of the consonant *f* is repeated in the main nouns, Ford and Future. Chime is differentiated from alliteration in which there are three or more

repetitions of an initial consonant although in many instances, chime is taken to be alliteration (McQuarrie and Mick,1996:430).

4.1.11 Consonance

Consonance is the repetition of consonants in words stressed in the same place (but whose vowels differ). It is a kind of inverted alliteration, in which final consonants, rather than initial or medial ones, repeat in nearby words. Consonance is more properly a term associated with modern poetics than with historical rhetorical terminology. For example:

-First in the West with jet power fights. (Continental Airlines)

4.2 Tropes

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" (Oxford Advanced Learner's Dictionary 2001: s.v., trope). It is a figurative expression. In this part, there is a list of most important tropes used in advertising language: personification, simile, metaphor, hyperbole, metonymy, and pun.

4.2.1 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" (Corbett and Connors,1999: 402).

The readers of advertisements usually do not register or realize that there is personification used 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) fulfils 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.

4.2.2 Simile

A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words "like" or "as". Therefore, it is a direct comparison ([literarydevices](#), 2014: online).

We may also find comparative constructions used when comparing two things or two situations: "as...as", "so...as".

-Ibuleve gel as fast & effective as pills? Now there's clinical evidence.

-Breakfast without orange juice is like a day without sunshine.

(Myers,1997:125)

4.2.3 Metaphor

A metaphor is very difficult issue to define and there are many ways to define it. For example, Oxford Advanced Learner's Dictionary (2001: s.v. metaphore) defines metaphor as "a word or phrase used in an imaginative way to describe somebody. /something else in order to show that the two things have the same qualities and to make the description more powerful". In the same vein, Lakoff and Johnson (1980:124) define metaphor as "statements and/or pictures which cause a receiver to experience one thing in terms of another", as shown in

-Clearly, Mother Nature is a romantic.

A single metaphor may be worth of a hundred words of advertising text. It has an 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 freedom is actually the powder, because when you put the powder on your face, you will feel free.

4.2.4 Hyperbole

Hyperbole, derived from a Greek word meaning ‘over-casting’ is "a figure of speech, which involves an exaggeration of ideas for the sake of emphasis" ([literarydevices](#), 2014: online). Businessmen and manufacturers use the figure of speech to advertise their goods in as attractive a way as possible:

“No other pain-relieving gel works like Deep Relief”

“The best just got bigger!”

“The number one to Eastern Europe”

In the last slogan, there is a hyperbole in that it stresses ONLY. It, of course, is by no means the only razor that does so but it does not do too much harm to brag a little bit to attract attention.

4.2.5 Metonymy

Metonymy is "a figure of speech in which the name of an attribute or a thing is substituted for the thing itself". Common examples are 'The Stage' for the theatrical profession; 'The Crown' for the monarchy; 'The Bench' for the judiciary; 'The press' for the news media; 'Wall Street' for the American financial industry (Cuddon, 1999: 510).

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).

4.2.6 Puns

Pun is the third most popular trope used in the advertising slogans analysed. It has been called 'a humorous device', 'a riddle' (van Mulken et al., 2005:708), "a short lived layer of the language" (Hickey and Puppel, 1997:10) and a very common form of 'speech play' (Tanaka,1992:91). Examples of puns are present in Ford's 1994 slogan, Everything we do is driven by you and in Guinness & Co. 's slogan, It strikes one it's Guinness time. The pun in the former lies in the verb, driven, and in the latter, the noun one can refer both to oneself and also to the time, one o'clock as being lunch time. In the pun, the message carries at least two different meanings or interpretations. Both meanings may be relevant to an audience or only one may be relevant (Van Mulken et al.,2005:715-716).

Both the Ford and General Electric slogans mentioned carry two different interpretations which are relevant to the advertiser's message. These two slogans seem more intent in getting the message across than in amusing or puzzling the audience. Both these advertisers may be using a sensible approach to ensure the longevity of these slogans, the reason being: Puns, like slang, represent a short lived layer of the language: while they are new they may entertain, but once familiar they can only irritate (Hickey and Puppel, 1997:10).

4.2.7 Ellipsis

In advertising, ellipsis is associated with the 'brevity principle' which helps the advertiser to be economical with words and to focus on features

of the message which the advertiser targets (Cook, 2001:171-2). The use of ellipsis in advertisements has a '*discourse function*', i.e., creating an atmosphere of proximity and intimacy. Ellipsis belongs to cohesive devices and it is defined as "the omission of part of a structure" (Goddard, 1998:123). Cook (1989:51) further elaborates: "It enables ads to draw parasitically on the genre of 'conversation': the prototype of interactive reciprocal communication in which formalities and differences of rank are often diminished or partially suspended". Ellipsis in advertising is used for many purposes: for economical reasons; to save space and money because words cost money.

Ellipsis in advertising creates an effect of closeness with the reader and conversational tone; sometimes suggests immediacy. In advertising, there are many examples of situational ellipsis of interrogative clauses:

"Expecting guests?"

In this case, it can be observed that the omission of subject and operator: -(Are you) expecting guests?

It also creates proximity and intimacy. "*Nespresso. What else?*", this is the advertisement slogan for a coffee. Everybody may recognize that the person, who asks the question, is a waitress in a cafe. 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.

5. Data Analysis

Fifty advertising slogans have been selected from the internet used in the last two decades. Out of the advertising 50 slogans analysed, it was found that about 95% of the slogans analysed used at least one scheme or

trope with a mean of approximately 1.8 per slogan. This means that most of the advertising slogans analysed contained one or more rhetorical figures. A total of 15 slogans or 30% contained only one rhetorical figure. This means that 35 slogans or 70% were found to have two or more rhetorical figures in them.

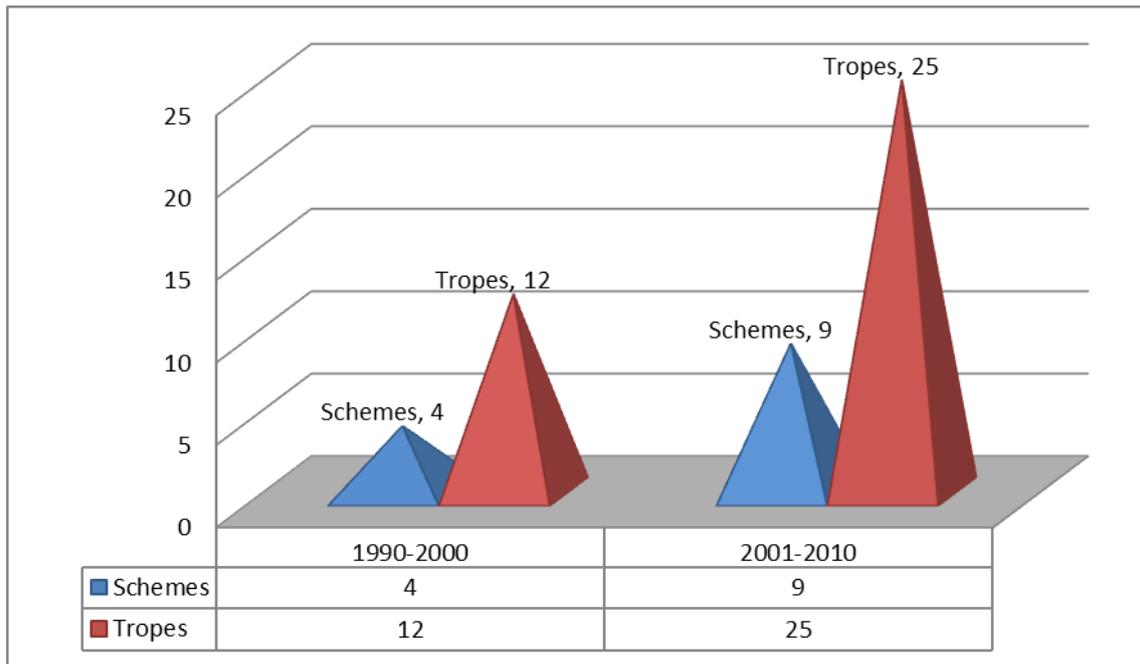


Figure 1: The Use of Schemes and Tropes in Advertising Slogans from 1990 -2010

The column chart in Fig.1 shows the trend of the use of schemes and tropes in advertising slogans from 1990 till the 21st century. From the beginning of the 20th century, there was a consistent use of both schemes and tropes with only variations in their degree of use. Both schemes and tropes were especially popular in the slogans of the 19th century. However, from the 1950s till the end of the 1970s, there was a slight decline in their use. However, the ratio of schemes to tropes was equal in the 1970s and 1980s. It was from the 1990s that the trend reversed. Tropes began to be used more widely and overtook the use of schemes, particularly from the year 2000. In this decade, the mean of tropes reached nearly 12 while the

mean of schemes fell sharply to just under 4. This has not, however, changed the trend of tropes becoming more dominant than schemes in the last two decades 25 and 9 respectively.

The following subsections will describe the analysis of schemes and tropes present in the 50 advertising slogans analysed. The presence of schemes will be described first.

Analysis of Schemes

Table 1: The Mean of Schemes

Schemes	Mean
Parallelism	2
Parison	1
Alliteration	5
Anaphora	3
Epiphora	2
Antimetabole	1
Assonance	12
Antithesis	2
Rhyme	7
Chime	11
Consonance	8

Table 1 shows the mean of schemes present in the 50 advertising slogans analysed in every decade from 1990 to 2010. The scheme with the highest mean was *assonance* at 12. This was closely followed by *chime* with a mean of 11. *Consonance* was the third most popular scheme with a mean of 8.

The other schemes present were *rhyme* with a mean of 7 followed by *alliteration* at 5, *parallelism* at 2, *anaphora* at 3, *antithesis* and *Epiphora* at 2 and lastly, *antimetabole* at 1.

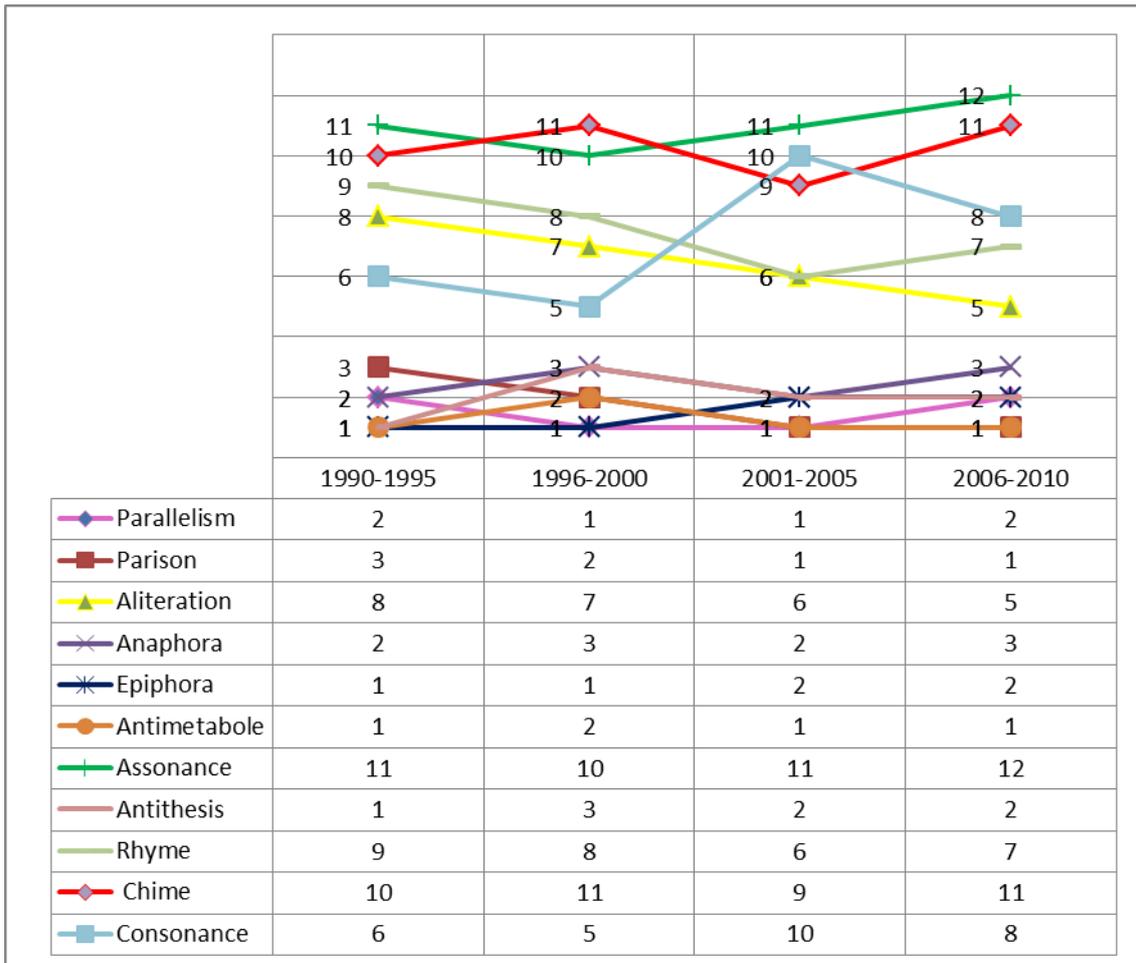


Figure 2: Schemes present in the slogans analysed from 1990-2010

The column chart in Fig.2 shows the trend of individual schemes present in the slogans analysed from 1990 to 2010. The scheme with the highest mean, that is, *assonance*, was present even in the late 1990s and was popularly used in the early 21st century with a mean of above 12. There was a slight decline in its use in the following decade but it rose again in the 2005.

The scheme with the second highest percentage of use was *chime*. From Figure 3, it can be seen that it was used from the early 1990s, being present in every decade of the last century and even into the 21st century. Overall the use of chime in slogans rose in the first half of the 1990s century, with

only a slight decrease in the 21st century. It reached its peak in 1998 with a mean of over 11. It fell slightly to a mean of just under 10 in the 21st century after which there was a steady decline in its use till 2005. It rose again in 2008 and dropped to a mean of just over 11.

The third most popular scheme found in the advertising slogans analysed was *consonance* with a mean of 8. Though not as popular as chime and assonance, the chart shows that it was present in the two decades of the 1990s and the 21th century and even in this present decade. From the early 1990s, there was a consistent rise in the use of this scheme till 1996. Then it fell from 1999 and only started rising slowly again in 2001. In 2003, it reached its peak with a mean of above 10. It fell slightly in 2004 and 2005. Then from 2006, its use declined sharply to a mean of just above 8.

The next most popular scheme was *parison* with a mean of 1. The chart shows that this scheme was used from the 1990s with a mean of 3 which was its highest. It continued to be used in every decade throughout the last century except in the 1995. The chart shows *parison* with a slightly increased mean in the 1999. The decade of 2000 to 2010 shows a low mean of less than 1 for this scheme.

The fifth most popular scheme employed was *rhyme* with a mean of 7. The chart shows its use from 1990 and it was present in every decade except for the 21st century.

The chart shows both rises and falls in its mean. From a mean of above 9 in the first decade of the 1990s, it fell to just under 8 in the year 2000. It dropped to a mean of below 6 and only rose slightly from the year 2005.

Another scheme that appeared in most of the decades on the chart was *alliteration* with a mean of 5. The chart shows that the scheme was used in the 1990s. The chart also shows that the scheme was not used from the year 2000.

The schemes *anaphora*, *antithesis*, *antimetabole* were also present in the slogans analysed. However, the chart clearly shows that their use was limited as they did not appear consistently in most of the 1990s. Nevertheless, they were present even if their mean was low. Only anaphora has a mean of above 3 in the early 1990s. The rest of the schemes mentioned had a mean of below 3.

The following subsection will describe the use of tropes in the 50 advertising slogans analysed.

Analysis of Tropes

Table 2: Tropes Advertising Slogans (1990-2010)

Trope	Mean
Personification	6
Simile	5
Metaphor	11
Hyperbole	3
Metonymy	21
Puns	15
Ellipsis	34

Table 2 above shows the mean of tropes found in the 50 advertising slogans analysed from the year 1990 till 2008. The trope with the highest mean was *ellipsis* at 34. This was followed by *metonymy* with a relatively distant 21 which was the second highest mean. *Pun* was the third highest trope used with a mean of 15. With a mean of just under 11 was *metaphor*. Then it was *personification* with a mean of 6. *Simile* has a mean of 5. Lastly, *hyperbole* has a low mean of 3.

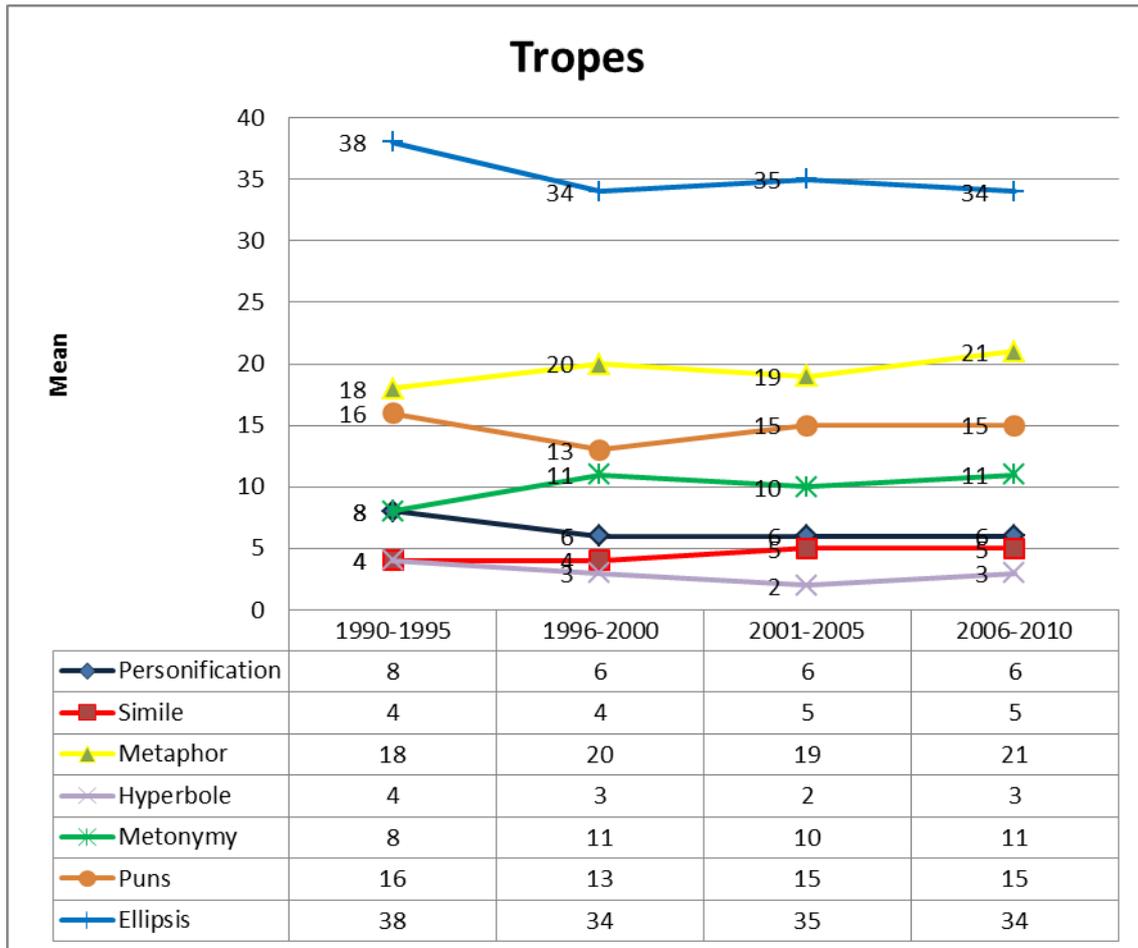


Figure 3: Tropes present in the slogans (1990-2010)

Figure 3 shows the trend of individual tropes present in the slogans analysed. The trope that was used most was *ellipsis* with a mean of 34. Looking at the trend of its use, it seems to have been utilized in advertising slogans in every year for it is associated with the ‘brevity principle’ which helps the advertiser to be economical with words and to focus on features of the message which the advertiser. In the early 1990s, it had a mean of 38 but this figure fell steadily in 1997 and 1998. It then rose again to nearly 35 in 2001 after which it fell again in the 2003, only to rise again in 2006. However from 2007, the mean climbed steadily, reaching its peak in 2010 with a mean just above 34.

The trope with the second highest mean of 21 was *metonymy*. Although the gap between this trope and ellipsis was fairly big, metonymy was found to have been used throughout most of the two decades. It was found to be used in the 1990s and from then there was a fall and rise pattern till the present decade. Its lowest mean at below 18 occurred in both the early 1990s and in the 1995.

The *pun* was the third most used trope with a mean of 15. This trope also showed a rise and fall pattern, reaching its peak in 1993 with a mean 16. However, it dived to a mean of just over 13 in 1997. Overall, there was a higher occurrence of the pun in the second half of the period analysed with a steady rise from the 2002 till the 2009.

Metaphor was the fourth most popular trope with a mean of 11. A single metaphor may be worth of a hundred words of advertising text. It has an 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. It was found to have been used in all the two decades except for the first decade of the analysis period. It maintained a low mean of below 8 throughout the first half of the period analysed. Its use only began to increase significantly in 1997 and reached its peak in the 1997 with a mean of just above 12. It fell a notch in the 1998 and plunged further in the 2002 to below 10. However, it rose again from the year 2006 to a mean of above 11.

Another trope that was found in advertising slogans was *personification* with a mean of 6. Its highest mean was approximately 8 in the late 1991. From then it was a rise and fall trend throughout the two decades the

personification figure was present in. Significantly, it never went above the mean of 6 after 2001.

Simile was also another trope used with a mean of 5. However, the mean stayed below 4 throughout the two decades. It was used in all the two decades except in the 21st century.

6. Conclusion

- 1- Advertising slogans exhibit various types of stylistic features, with the aim of effecting readers' impression and attracting their attentions towards taking an action.
- 2- The majority of advertising slogans utilize one rhetorical figure, mostly ellipsis.
- 3- Both schemes and tropes were commonly used but with different degrees in the 20th century. Yet, only tropes were popular in the slogans of 19th century.
- 4- In the last two decades, the use of tropes became more dominant than that of schemes.
- 5- Assonance, Chime, consonance, respectively were the most popular used schemes from 1990 to 2010; whereas rhyme, alliteration, parallelism, anaphora, antithesis, parison, respectively were the least popular schemes used from 1990 to 2010.
- 6- Ellipsis, metonymy and pun, respectively were the most commonly used rhetorical devices in advertising slogans from 1990 to 2010.

7- In comparison, metaphor, personification, simile and hyperbole, respectively were the least used rhetorical devices in advertising slogans through the last two decades.

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Internet Resources:

- Grammar.About (2014) 'Parison' <http://www.grammar.about.com/>
- Languageinindia (2014) 'Antithesis' <http://www.languageinindia.com/>
- Literarydevices (2014) 'anaphora' <http://literarydevices.net/anaphora/>
- Literarydevices (2014) 'antimetabole' <http://literarydevices.net/antimetabole/>
- Literarydevices (2014) 'hyperbole' <http://literarydevices.net/hyperbole/>
- Literarydevices (2014) 'simile' <http://literarydevices.net/simile/>
- Poetryfoundation (2014) 'Rhyme' <http://www.poetryfoundation.org/>
- Wikipedia (2014) 'Alliteration' <http://www.wikipedia.org/>
- Wikipedia (2014) 'Epiphora' <http://www.wikipedia.org/>
- Wikipedia (2014) 'Isocolon' <http://www.wikipedia.org/>
- Wikipedia (2014) 'Parallelism' <http://www.wikipedia.org/>

List of Advertising Slogans:

- *A fragrance of Sabatiny.* Gabriela Sabatini
- *A Mars a day helps you work, rest and play.* Mars Bar
- *American by Birth. Rebel by Choice.* Harley Davidson Motorcycles
- *Beanz Meanz Heinz.* Heinz
- *Breakfast without orange juice is like a day without sunshine.*
- *Clearly, Mother Nature is a romantic.*
- *Coffee at its best.* Nescafe
- *Coke Is It.* Coca-Cola
- *Connecting People.* Nokia
- *Don't Leave Home Without It.* Don't Leave Home Without It
- *Don't dream it. Drive it.* Jaguar
- *Don't just book it. Thomas Cook it.* Thomas Cook
- *Drink less caffeine*
- *Expecting guests?*
- *Express yourself every day.* Philips
- *Eye it. Try it. Buy it.* Chevrolet
- *Finger lickin' good.* KFC
- *First in the West with jet power fights.* Continental Airlines
- *Give me liberty or give me death.* Liberty Cigarette
- *Go well. Go Shell.* Shell Oil
- *Have a break, have a Kit Kat.* Kit Kat Chocolate
- *Have you driven a Ford lately?* Ford
- *How much reality can you handle?*
- *I never knew you had dandruff.* Head & Shoulders shampoo
- *Ibuleve gel as fast & effective as pills? Now there's clinical evidence.* Ibuleve Speed Relief Spray
- *I'm lovin' it.* McDonald's
- *Imagine a mini phone with maximum style and design.* Samsung
- *Impossible is Nothing.* Adidas
- *Instead of moving the furniture around, why not move around the furniture?*
- *Just do it.* Nike
- *Melts In Your Mouth, Not In Your Hand.* Milk Chocolate M&M
- *Nespresso. What else?.* Nespresso
- *No more tears.* Johnson's Baby Shampoo

- *No other pain-relieving gel works like Deep Relief. Deep Pain Relieving Gel*
- *Obey your thirst. Sprite*
- *Performance. Prestige. Passion for Innovation. Chronomat Evolution*
- *Save Money. Live Better. Walmart*
- *Sheer driving pleasure. BMW*
- *Small seeds generate big ideas.*
- *Take warm baths.*
- *Talks inside. Shouts outside.*
- *Taste Me! Taste Me! Come on and Taste Me!. Doral Cigarettes*
- *The best just got bigger! Juvela Products*
- *The happiest place on Earth. Disneyland*
- *The number one to Eastern Europe.*
- *There's a Ford in your future. Ford*
- *Think Small. Volkswagen*
- *We bring good things to life. General Electric*
- *We Really Move Our Tail For You. Continental Airlines*
- *Woman is an uncharted territory.*