

The Rhetoric of Persian and English Advertisements

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Abstract

Advertisements should have readability, simplicity, familiarity, and believability to be understandable to the readers. Despite different studies conducted in business writings, there is almost no comparative study that takes into account both the role of context of situation in shaping English advertisements and the nature of advertisements across languages. In this study, 300 English, Persian, and Persian-English advertisements were randomly selected and analyzed based on Haixin's (2003) and Clark's (1998) models. The frequency of rhetorical figures was calculated and results were compared by means of chi-square formula. The findings of this study revealed various rhetorical figures incorporated to make advertising vivid, conspicuous, impressive, and readable. The study also suggested no significant difference between various parts of advertisements in the three sub-corpora. The result of the study suggests that rhetorical figures deserve further attention for writing English advertisements which are written by nonnative advertisers.

Keywords: Rhetorical Figures; Critical Discourse Analysis; Advertisemen

Introduction

Advertising, as a social institution that produces advertisements within a political economy of technical specialization, usually informs the public about a product or service via pictures, films, TV, newspapers, or the Internet, and it has become one of the most important forces in our society (Dyre 1982). Not being aware of the underlying constructs of advertisements and their motives, people might easily be hoodwinked into buying the product or taking the service that is advertised (Williamson 1978).

Culture and advertising are inextricably bound to one another. Being a part of culture and a means to creating a new global culture, advertising, in fact, breaks national boundaries and forms a global cultural village (Cook 1992). As systems of message, advertisements are designed to increase one's perception and organize thoughts (Williamson 1978). The success of an advertisement depends, to a large extent, on the cultural values attached to it. As a matter of fact, advertisements are regarded as fecund sources of cultural knowledge to which one can refer.

Over the last two decades, a growing stream of scholarship has contributed new insights into rhetorical figures, an aspect of advertising style that includes *Rhyme*, *Anithesis*, *Pun*, and *Metaphor* among others (McGuire 2000; Mcquarrie & Mick 1996, 1999; Mothersbaugh, Huhmann, & Franke 2002; Munch & Swasy 1988; Philips 1997; Scott 1994; Stern 1989; Swasy & Munch 1985; Tom & Eves 1999; Toncar & Munch 2001). Tom and Eves (1999) and Mothersbaugh et al. (2002) analyzed archival data obtained from advertising copy-testing services. The authors coded the advertisements as containing rhetorical figures or not. In both studies the consumers had initially looked at magazines without knowing that they would later be asked about the advertisements. McQuarrie and Mick (2003) analyzed the rhetorical structures of advertisements. They embedded advertisements containing visual and verbal figures in a 32-page magazine designed to be interesting to subjects and manipulated directed processing or incidental exposure to the advertisements. Nickerson (2005) analyzed the use of English for specific business purposes in print advertising of glossy magazines aimed at young women in Germany, Spain, and the Netherlands, together with an empirical investigation of their attitudes to and comprehension of English. Akbari (2007) attempted to identify and systematize the discourse cues—linguistic or nonlinguistic—in newspapers and television advertisements by incorporating the critical discourse analysis (CDA) framework into her study. Khodabandeh (2007) also analyzed

rhetorical figures in 200 headlines of English and Persian advertisements, using Clark's (1998) framework for analysis.

Tom and Eves's (1999) study found that, compared to advertisements without rhetorical figures, those incorporating rhetorical figures were read by most participants and they were recalled later. Mothersbaugh et al.'s study (2002), however, relied exclusively on memory measures and did not offer process-oriented or affective insights through cognitive responses or attitude measures. Results have also indicated that advertisements with figures are called more often and liked better by readers. Visual figures are more often effective regardless of processing condition, whereas verbal figures perform better only when learners are directed to process the advertisements. Moreover, rhetorical figures can have a positive impact on consumer response, independent of instructions to focus on the advertising or on the editorial matter that surrounds it (McQuarrie & Mick, 2003). Other studies have also confirmed understanding of how languages in general and English in particular can be used by the business world in promoting products, and that some target audience may be struggling to understand the message but may not appreciate it either (e.g., Nickerson 2005). Further studies have revealed that some contextualization cues can help one to decode the author's intended meaning which is implicit in advertisements (Akbari 2007), and in order to make advertising words vivid, conspicuous, and readable, various figures of rhetoric are used in advertisement headlines in different languages. Each language prefers some specific devices but not others and this preference can be related to cultural and personal differences (Khodabandeh 2007).

Smith (2006) analyzed 45 English advertisements and their translated Russian pairs by investigating rhetorical figures in the translation process. Three broad translation strategies were identified (transference, source-language-orientated, and target-language-orientated) and their implications discussed in detail. The use of transference (untranslated retention of original) highlighted the foreignness of the product being advertised, relying on the source culture's attractiveness to the target audience. The most popular strategies were source-language-orientated, that often resulted from advertisers' insistence on following a model advertisement, maintained the source meaning in the target headline, and so had the greatest impact on the use of figures. Smith also concluded that when target-language-orientated strategies are employed, translators have more freedom to create headlines using rhetorical figures. Smith suggested that the analysis of translated Russian advertising headlines offers another concrete example of the globalizing tendencies of large corporations and the power they exercise in shaping contemporary media discourses.

Despite different studies conducted in business writings (Dudly-Evans 2007; Mothersbaugh, Huhmann, & Franke 2002; Tom & Eves 1999; Vergaro 2004), studies of rhetorical figures have been short ones in advertisement texts and there is almost no comparative study on advertising that takes into account both the role of context of situation in shaping English advertisements and the nature of advertisements across two languages. For instance, Persian advertisement writers in English (Persian-English hereafter) might not completely abide by the rhetorical conventions that characterize an English advertisement. That is, the context of situation in which they compose their advertisements might influence the structure of the advertisements. On the other hand, advertisements written in English and Persian might be shaped differently because they target different readers in their own cultural settings. The decline in more thorough analysis of advertisements is crucial in light of the theoretical explanation offered for the positive impact of rhetorical figures. Contrasting English and Persian advertisements can help one become more conscious of the features of advertisements in the two languages and avoid problems in the use of either language, especially when one translates from one language into another.

Following this paucity, the present study intends to trace the application of rhetorical figures in Persian and English advertising in order to discover how this genre is treated in the two languages. The choice of this genre is motivated by its significance, its role in translation, and journalist students' interest in using its representative sample texts as authentic materials. So in order to execute this study the following questions stand out:

1. What generic structures characterize English, Persian, and Persian-English advertisements? 2. Are there any significant generic or lexico-grammatical differences between the above advertisements?

Method

Materials: Newspapers description

Six newspapers were chosen for analysis in this study. A brief account of each follows. Unwind and Explore are the branches of Gulf news published in Dubai, a multi-lingual and multi-cultural community where English is the medium of communication among people with different linguistic backgrounds. Gulf news is 30 years old, full of display advertisements, and very popular among people of Dubai.

Explore is a weekly newspaper that was established in 1993, covering Northwest Tucson. The newspaper provides news coverage, features, sports, columns, arts, entertainments, and an opinion section. Established in 1997 as a weekly newspaper, Unwind also covers a number of sporting and cultural events in the United Arab Emirates. This newspaper provides topics and stories about cinema, DIY, entertainment, food, health, lifestyle, and people.

Established in 1979 as an affiliate to the Islamic Propagation Organization, Tehran Times is an English-language daily newspaper based in Tehran, Iran. Iran Daily, another English newspaper published in Iran, is affiliated to the Iranian news agency, IRNA. For the first time, it was published in 1994 as a morning newspaper with a circulation of 90,000 for the week (Saturday to Thursdays). It contains social, political, sports, culture, and science topics.

Hamshahri is a major national Iranian Persian-language newspaper published by the Municipality of Tehran as the first daily newspaper in Iran and has several pages of classified advertisements. Currently, the newspaper is distributed within the limits of Tehran municipality. It has a daily circulation of over 400,000 copies, which is on the par with major American daily newspapers such as the San Francisco Chronicle, Boston Globe, and Chicago Tribune. The second Persian newspaper, Iran, is a morning newspaper covering social, cultural, political, and economic news and it is affiliated to the Islamic Propagation Organization.

The materials in this study consisted of a corpus of 300 advertisements– 100 English (advertisements published in Dubai), 100 Persian, and 100 Persian-English (English advertisements published in English newspapers in Iran)– selected from about 600 advertisements from the above six leading newspapers, two English (Unwind, Explore), two Persian newspapers (Hamshahri, Iran) and two Persian-English newspapers (Tehran Times, Iran Daily). They were listed serially and then every other advertisement was chosen for analysis, assuming that the number would allow for valid generalization.

These advertisements revolved around selling goods and products including items like computers, furniture, and other items for sale or rent like houses. In order to avoid the variable of time affecting data collection, advertisements published between January 2007 and May 2008 were collected for the study. The factors of size and color were not considered in selecting advertisements.

Instrument

This study aimed to scrutinize the rhetorical features and generic characteristics of advertisements in order to identify the characteristic features of the sample advertisements in the two languages. To this aim, Clark's (1998) framework was taken up for the rhetorical analysis of texts. Providing a comprehensive analysis of the verbal techniques used in the language of headlines, the framework takes in 78 figures of rhetoric of which only 24 was observed in the advertisements. The move structure of advertisements was also investigated by Haixin's (2003) framework. The model assumes five parts in an advertisement, namely Headline, Body copy, Slogan, Illustration, and Trade mark, and besides, it reports five kinds of headlines including Benefit, Provocative, News/information, Question, and Command headlines.

Procedures

First, all the advertisements published between January 2007 and May 2008 were collected for the study, and they were manually scanned and converted into Rich Text format; then they were saved on the computer, and word count was run on them excluding e-mail addresses, phone numbers, subtitles, and footnotes. The obtained corpus contained a total of 30950 words (10367 English, 10279 Persian, and 10304 Persian- English). In order to guarantee the coding reliability of analysis, sixty headlines were first analyzed by the researcher and another experienced researcher in discourse analysis and we agreed on minor differences. Afterwards, the advertisements were carefully read and analyzed to calculate the frequency of rhetorical figures in them in light of Clark's (1998) model. Final-

ly, the data were analyzed using Haixin's (2003) generic patterning to determine the type of macro organization.

Analysis of rhetorical figures

The first stage in the analysis dealt with the rhetorical figures used in the headlines of advertisements within and between the two languages. Table 1 presents the results of the analysis.

Table 1: Frequency and Chi-Square Analysis of Rhetorical Figures in the Headlines

No X ²	Rhetorical figures	English (%)	Persian (%)	Persian- English (%)
1.	Alliteration 0.362	13 (3.63)	10 (3.08)	12 (4.52)
2.	Ambiguity 7.751	40 (11.17)	37 (11.41)	19 (7.16)
3.	Antithesis 0.687	5 (1.39)	3 (0.92)	3 (1.13)
4.	Balanced sentence 3.931	20 (5.58)	9 (2.7)	15 (5.06)
5.	Cliché 6.584	1(0.27)	2 (0.61)	2 (0.75)
6.	Colloquialism 1.520	7 (1.95)	5 (1.54)	3 (1.13)
7.	Elatives 0.000	10 (2.79)	10 (3.08)	10 (3.77)
8.	Ellipsis 0.516	25 (6.98)	23 (7.09)	20 (7.57)
9.	Exclamatory 4.536	10 (2.79)	3(0.92)	5 (1.88)
10.	Hyperbole 8.053	25 (6.98)	12 (3.70)	10 (3.77)
11.	Image 0.640	79 (22.06)	83 (25.06)	80 (30.18)
12.	Imperative 7.022	25 (6.98)	10 (3.08)	14 (5.28)
13.	Jargon 16.258	4 (1.11)	20 (6.17)	5 (1.88)
14.	Logo 5.500	8 (2.23)	16(4.93)	6 (2.26)
15.	Metaphor 19.490	7 (1.95)	6 (1.85)	1 (0.38)
16.	Metonymy 2.196	5 (1.39)	12 (3.70)	10 (3.77)
17.	Oxymoron 0.136	5 (1.39)	5 (1.54)	4 (1.5)
18.	Paradox 1.963	2 (0.5)	4 (1.23)	1(0.38)

19. Personification 2.763	4 (1.11)	10 (3.08)	6 (2.26)
20. Pun 1.118	16 (4.46)	16 (4.93)	11 (4.15)
21. Repetition 0.256	10 (2.79)	12 (3.70)	10 (3.77)
22. Rhetorical question 2.252	6 (1.67)	3 (0.92)	2 (0.75)
23. Rhyme 10.224	30 (8.37)	11 (3.39)	15 (5.66)
24. Synecdoche 0.491	1 (0.27)	2(0.61)	1(0.37)
Total No. Rhetorical Total number of words	358 (100) 10367	324(100) 10279	265(100) 1030
(Critical $\chi^2 = 5.99$, $\alpha = 0.050$, $df=2$)			

Inter - group comparison

According to table 1, the use of *Images* was noticeably greater than other rhetorical figures in the three groups. In fact, the result revealed that forming striking visuals to send their message across was the first priority of the advertisement writers. The percentage of this figure of speech was greater in Persian-English corpus than the other groups. *Ambiguity* ranked second in number in the advertisements. As stated by other researchers, the language of advertising is unduly double-barreled (Chuandao 2005; Goddard 1998; Leech 1966), evading clarity and perspicacity that consequently require interpretation at various levels. Elliptical structures were ranked third in the corpora. This structure is normally used for reasons of economy and can often create a sense of informality. *Pun* was the fourth category which was favored in advertisements. A pun shows a clever and humorous use of a word and so leaves a profound impression on consumers (Chuandao, 2005; Goddard, 1998; Leech, 1966). Punning is one way in which the advertiser attempts to improve social relations with his audience (Tanaka, 1992, 5). *Alliteration* was the next figure which occurred in the advertisements, similar to the results obtained by Khodabandeh (2007).

On the other hand, *Hyperbole*, used to induce customers to buy their products, *Elatives* (comparative and superlative), and *Metaphors* were less frequent in the sample headlines. *Rhetorical questions*, as sensible form of attracting attention, were used with a low frequency in the corpora. By opening an advertisement with a question the reader is, in fact, invited to think and to participate in the answer (Mardh, 1980). Still, some figures of rhetoric such as *Cliché*, *Oxymoron*, *Paradox*, *Metaphor*, and *Synecdoche* were rare in the three samples.

As displayed in Table 1, differences emerged in four figures, with *Hyperbole*, *Imperative*, and *Rhyme* being more frequent in English whereas *Jargon* was more frequently incorporated in Persian headlines. English and Persian-English headlines, that represent two registers of English, were distinguished by *Ambiguity*, *Hyperbole*, and *Rhyme* being more frequent in English while *Image* bulked larger in Persian-English headlines. On the other hand, Persian and Persian-English headlines share one thing: They are both shaped in the Persian context though one in English and one in Persian. With these two groups, again, differences emerged in *Ambiguity* and *Jargon* being more present in Persian headlines whereas *Balanced sentences* and *Image* were more significant in Persian-English headlines.

In order to make one to one comparison of rhetorical figures in the corpora, *Chi-square* analysis was run and the results (Table 1) indicated statistically significant differences in the case of *Ambiguity*, *Cliché*, *Hyperbole*, *Imperative*, *Jargon*, *Metaphor*, and *Rhyme*. *Chi-square* test comparing the overall frequency of rhetorical figures in the advertisements showed no significant differences (Table 2).

Table 2: Overall Chi-square Test in the English, Persian and Persian –English Newspapers

	Total words	Rhetorical figures	0.001	x ²	d.f.
English newspaper	10367	358	35	1.35	2
Persian newspaper	10279	324	32		
Persian-English newspaper	10304	265	26		

X²:5.99

Advertising headlines

The frequency of the different types of advertising headlines is given in Table 3. The English advertisements had a higher proportion of *Command*, *Provocative*, and *Question* headlines while *Benefit* and *News/information* headlines were more frequent in the Persian sample. The Persian–English headlines were shaped by *Benefit*, *Command*, and *News/information* headlines; that is, analysis revealed that Persian-English headlines were closer to Persian headlines than to English ones, implying that the shape of headlines depends more on contextual than linguistic factors.

Table 3: Frequency of Advertising Headlines

Headlines categories	English	Persian	Persian-English
Benefit headline	19	34	25
Command headline	21	19	24
News/information headline	16	24	23
Provocative headline	18	8	10
Question headline	26	15	8
Total	100	100	100

Slogan

The slogan is commonly considered one of the major backbones of an advertising strategy (Khodabandeh, 2007). Because of the importance of slogans in advertisements, an investigation was done on the frequency of stylistic features of slogans in the headlines. The average number of words was used as the criterion for the length of slogan.

Table 4: Average Length of a Slogan

	English	Persian	Persian-English
Number of words	277	242	251
Number of slogans	60	51	59
Average length per slogan	4.61	4.74	4.27

The average length of the slogans is almost the same (Table 4), with Persian-English headlines being slightly shorter. Shorter slogans carry the impression that they are easier to read and repeat correctly.

In the next stage, the frequency of stylistic features of slogans was computed (Table 5). The use of *Alliteration*, *Rhyme*, *Phrase*, and *Imperative* sentences outnumbered any of the other rhetorical figures in the corpora. The great occurrence of phrases in all three samples is related to the importance of brevity in this genre. The use of simple sentences in slogans is one of the key features of advertising text type. It is believed that presenting one message per sentence can help comprehension at subliminal level. The phonetic features of a slogan are short and ideally feature a certain rhythmic pattern (Khodabandeh, 2007).

Table 5 shows that slogans were different on account of the use of stylistic features characterizing them. *Alliteration* and *Ambiguity* distinguished the English slogans from others while Persian slogans were more distinct in the use of *Simple sentences* and *Present tense*. On the other hand, Persian-English slogans were marked by the use of *Simple sentences*, *Pronouns*, and *Imperative* features, making these slogans partly approximate Persian and partly English slogans.

Table 5: Frequency of Stylistic Features of Slogans in the Advertisements

No		English (%)	Persian (%)	Persian-English (%)
1	Alliteration	16 (13.22)	8 (5.92)	14 (8.59)
2	Ambiguity and pun	11 (9.09)	10 (7.40)	10 (6.13)
3	Idioms or proverbs	4 (3.30)	1 (0.74)	2 (1.22)
4	Imperative sentences	15 (12.39)	4 (2.92)	17 (10.42)
5	Phrases	31 (25.61)	44 (32.59)	48 (29.44)
6	Present tense	5 (4.13)	15 (11.11)	10 (6.13)
7	Pronouns	10 (8.26)	10 (7.40)	20 (12.26)
8	Repetition	5 (4.13)	3 (2.22)	2 (1.22)
9	Rhyme	14 (11.57)	20 (14.81)	15 (9.20)
10	Simple sentences	10 (8.26)	20 (14.81)	25 (15.33)
Total		121 (100)	135(100)	163(100)

Discourse features of advertisements

A written advertisement, as stated earlier, comprises five parts: *Headline, Body copy, Slogan, Illustration, and Trade mark* (Boduch 2001; Haixin 2003). An investigation was done on the frequency of their occurrence in the advertisements in focus. Table 6 presents the frequency of discourse features of advertisements.

Table 6: Discourse Features of Advertisements

No	Discourse features	English (%)	Persian (%)	Persian-English (%)
1	Body copy	100 (22.57)	100 (24.15)	100 (23.64)
2	Headline	100 (22.57)	100 (24.15)	100 (23.64)
3	Illustration	87(19.63)	90 (21.73)	79 (18.67)
4	Slogan	61 (13.54)	51 (12.31)	59 (13.94)
5	Trade mark	95 (21.44)	73 (17.63)	85 (20.09)
Total		443 (100)	414 (100)	423 (100)

All the components occurred almost equally in the advertisements irrespective of language mode in the data. The similarity can be attributed to the nature of this genre, that the above features are regarded as obligatory parts of advertisements.

Differences in body copy

Common examples of body copies include *straight sell, institutional, narrative, and dialog/monolog* (Boduch, 2001; Haixin, 2003). The frequency of the different types of body copies of the corpora is given in Table 7. *Straight sell* body copies outnumbered other categories while *Dialog/monolog* was the least category in the corpora. Once again this overall similarity can be genre specific.

Table 7: Body Copies in English, Persian, and Persian-English Corpora

No	body copy	English (%)	Persian (%)	Persian-English (%)
1	Straight sell	55	60	62
2	Institutional	28	21	25
3	Narrative	15	17	13
4	Dialog/monolog	2	1	0
Total		100	100	100

Discussion

Expected results

English adverts are principally colloquial, incorporating simple and known vocabulary. By using informal style, English advertisers tend to suggest a casual social relationship between the interlocutors, typically by informal address terms, imperatives, or direct address to the reader, mostly with the personal pronoun *you* (Khodabandeh, 2007). Note the following examples:

Zip it! (*Explore*, 24 May 2007)

Why pay more when you can have it for less? (*Unwind*, 2 October, 2007)

In example (1), the advertisement writer uses informal strategies or colloquial structure, and in the second one he uses the direct and informal addressee question to show solidarity with the reader. In Persian advertisements with the use of *Jargon*, advertisers tend to specify the product to a special group of people as we can see from the example that follows:

/a:ncə shuma: mi:bi:ni:d Re6ZA ba: vu:zo:hə ba:la: bə tasvi:r mi::keshəd/

(Whatever you see, Re6ZA shows with high quality.) (*Iran*, 13 December 2007)

In this example the advertiser's use of *Jargon* specializes advertisement for a special discourse community, and a picture beside the text shows the object and makes this type of advertisement readable to others. The use of *Jargon* in Persian advertisements may arise from the fact that these products are not Iranian made, so the advertiser should introduce them with their real name such as *LCD*, *Re6ZA*, *X.Vision*, *Dell*, and *Rado*.

In some advertisements in both Persian and English, writers use more than one rhetorical figure, like the following examples:

(4) Let's talk business. (*Unwind*, 2 May 2007)

(5) / ɔez ma:st ke goerma:st!/

(We ourselves make heat!) (*Iran*, 11 December 2007)

In example (4), the advertiser's use of *Imperative*, *Cliché*, and *Colloquialism* is obvious. The advertiser uses more than one rhetorical figure to make an interesting statement and persuade reader to follow the text. In example (5), the Persian writer uses *Ambiguity* and *Alliteration* at the same time. By this strategy, the advertiser conjures up the Persian proverb /az ma:st ke boerma:st/ (This is the result of our deeds) and persuades the reader to follow the rest of the advertisement.

Sometimes, even when an advertisement is displayed in two newspapers in two languages, it is advertised rhetorically differently. Note the following examples:

(6) /jek cha:je khu:b cha:je mi:a:d/

(A good tea, Miad tea) (*Iran*, 21 February 2008)

(7) Memorable drink! (*Unwind*, 2 May 2007)

In example (6), the use of repetition of word *tea* is obvious. But for the same product in English advertisements, example (7), the advertiser chooses other rhetorical figures (*Ambiguity*) to encourage readers to buy the product. Scott (1994) argues that rhetorical structure resides and operates within a complex web of sociocultural signs and meanings, and so advertisers consider the broad context of culture based on which they use special rhetorical figures to persuade their addressees. In other words, their choice of appropriate schematic figure intimately depends on the context in which the text is shaped and the different linguistic choices exercised by the community.

Use of metonymy in Persian-English and Persian advertisements is more frequent than the English ones, as one can see in this example:

(8) Eggscatly the way to start your day, Breakfast Buffet. (*Iran Daily*, 27 December 2007)

(9) /be hæmra:he di: ech el be esteghba:le sa:le no berævi:d/

(Welcome New Year with DHL) (*Hamshahri*, 15 March 2008)

The advertisers (8 & 9) referred to an item by introducing something related to it. In example (9), the advertiser tried to show the novelty of the product by relating it to new year, which in Iranian culture people start with new things, like buying new clothes or vehicles to make a fresh start. Access to another culture through texts as the flesh and blood of a culture (Ertelt-Vieth, 1989) can only be achieved through the examination of texts that are integrated into a more comprehensive cultural analysis. Language and communication are carriers of society's cultural characteristics. Besides, the decoding abilities of author and receptor are constrained by their receptive knowledge of syntax (Khosdabandeh, 2007). Syntax, however, is not the only constraint on understanding. Decoding also depends on the recipient's awareness of key conventions which are often historically defined. Notice the following example of *Cliché* which also is more common in Persian advertisements:

(10) /ju:sefe gomgæshte ba:z a:iæd be kæna:n ghæm mækhor/

(Joseph will come back soon, don't be sad ...) (*Iran*, 23 February 2008)

In this example, the reader should know something about Joseph and his story, as a historical fact in Holy Book of Muslims. With proverbs being more common in Iranian culture, it might be of little appeal to write a Persian proverb or *Cliché* in Persian-English advertisements which are expected to be more aligned to English patterns and meanings. These strategies also reveal that addressees play a very active role in the decoding of advertisements. The information given, usually by foregrounding linguistic structures, should be interpreted in accordance with the basic aim of advertising, which is to persuade consumers to acquire goods or services, no matter their actual needs. So the choice of rhetorical figures, that link writers to readers, should be based on background and sociolinguistic factors as well as linguistic tendencies of readers. Notice the following example:

(11) / ævæli:n moæsesi:e tærmi:m mu: dær i:ra:n ba: motækhæsesi:n æz ka:na:da:/

(The first institute for hair treatment in Iran, with Canadian experts) (*Hamshahri*, 22 August 2007)

This example suggests that the product is of high quality because it has been worked jointly with a country known for its scientific and technological advances (i.e., Canada). This way, the advertisement may impress readers. Foreign products, especially those that are developed by countries with high technology which would imply a guaranteed top quality, are more common in Persian advertisements.

In most of the cases like use of *Alliteration*, *Balanced-sentence*, *Exclamatory*, *Imperative*, *Logo*, *Personification*, *Repetition*, *Rhyme*, and *Synecdoche*, Persian-English advertisements are closer to English samples. Notice the following examples:

(12) Take some time out and treat yourself at your own premises. (*Tehran Times*, 15 March 2007)

(13) Whenever you are headed ... take a short break. (*Unwind*, 2 March 2008)

In example (12), the advertiser uses *Balanced sentence*, *Alliteration* (take, time, treat), *Repetition* (your), and *Imperative* which are common rhetorical figures in English advertisements. Similarly, example (13), written by an English advertiser, demonstrates the use of *Alliteration*, *Imperative form*, and *Balanced sentences*. The similarities of Persian-English and English advertisements seem related to the similarities of their addressees because both target English users (native or nonnative). However, in other forms of rhetorical figures like use of *Rhetorical question*, *Metaphor*, *Hyperbole*, and *Rhyme* Persian-English advertisements do not follow the English rules. Sometimes the structure of Persian transfers into Persian-English advertisements like (14):

(14) A new elegant Mexican restaurant serving authentic Mexican food has been opened in Amir Hotel. (*Iran daily*, 3 December 2007)

(15) Discover the thrill of relaxation, our wide range of services takes you there... (*Explore*, 5 January 2008)

Example (14) is similar to a report than an advertisement. It seems to be a word by word translation of Persian statements. The advertiser could also use one of the following: *the best Mexican food that you have ever eaten, in Amir Hotel*, (*Hyperbole*), or *Mexican restaurant in Amir Hotel for all*, (*Exclamatory*), or *enjoy delicious food in Mexican restaurant of Amir Hotel*, (*Imperative*). So the suggested advertisements appear more English because they use *Hyperbole*, *Exclamatory*, and *Imperative* which are

more common rhetorical figures in English advertisements. Take example (15) in which an English advertisement promises a good service and uses imperative form to persuade the reader.

In addition to language structure, ideology also has a role to play in discourse. Kress (1990) stresses that any linguistic form considered in isolation has no specifically determinate meaning as such nor does it possess any ideological significance or function. Language can never be value free; it always appears as the representative of a system of linguistic terms which themselves realize discursive and ideological systems, like use of pronouns in Persian- English advertisements which emphasize advertiser's promise to reader as depicted in the following example:

(16) We are privileged to introduce (*Iran Daily*, 27 December 2007)

This goes contrary to the English advertisements which are more reader-oriented and reflect the ideology of the readers as in:

(17) That lead you to! (*Explore*, 2 March 2008)

(18) Mesave, the new savings account that makes your saving work harder and offers higher interest! (*Explore*, 23 February 2008)

Headlines

Because consumers are under no compulsion to start reading a headline, finish reading it, or continue to read the rest of the advertisement, an important function of rhetorical figures is to motivate the potential reader (McQuarrie & Mick 1996, p. 3). By looking at the difference in various types of headlines in the corpora, it was found that the use of *Command* and *Question* headlines is more frequent in English advertisements as in:

(19) Enjoy the thrill and fun of desert safari. (*Unwind*, 2 May 2007)

(20) Want to be one of the privileged few? (*Explore*, 14 October 2007)

Words like *enjoy* and *privileged* motivate the reader to accept the advertisements, and questions, like (20), persuade readers to follow the advertisements and read the *Body copy*. Here the readers try to find the answer to the question in the rest of the advertisement. So this type of headline acts as a provocative statement.

In Persian, *Benefit* and *News/information* headlines reflect the Persian culture, that Persian readers may like to get information at first sight as shown in this example:

(21) /ghole a:b moedæni tabi:ei:/

(Ghole, natural mineral water) (*Iran*, 4 May 2008)

This makes the Persian headline expressive enough, that the underlying intentional meaning of the headline is materialized by explaining the object *Ghole* to readers and giving them information to work out meaning. The linguistic tendencies are made more vivid when the former example is juxtaposed with a *command* headline that appeared in *Unwind*, where the reader, according to the situation, finds that *sand* means *land*.

(22) Explore the sand (*Unwind*, 23 May, 2008)

So, choice of the type of headline depends on reader's ideology, sociological perspective, and cultural factors.

Slogan

As we see in the examples below, the advertiser sometimes makes a memorable slogan by using rhythmic alliterative statements like example (23), or he creates a fixed statement that refers to products like example (24). Sometimes the advertiser combines to make both rhythmic and fixed statements, like example (25) in which we have a combination of *Alliteration* and *Imperative* form.

(23) Customer care line (*Explore*, 14 May 2008)

(24) Drive your way (*Unwind*, 9 May 2007)

(25) Life is better lived together. (*Unwind*, 4 March 2008)

These slogans suggest that the use of sounds is more important than meaning in English and advertisers prefer more phonetic rhetorical figures than semantic ones, like *Ambiguity* and *Pun*, but on the

contrary rhetorical figures like *Present tense* and *Simple sentences* are more common in Persian. In some Persian headlines, *Slogans* were written in English, like the following example:

(26) Tomorrow's kitchen appliances (*Hamshahri*, 3 March 2007)

The above example is for *Kenwood* product, which was printed in *Hamshahri*, possibly because the product is foreign. In some cases Iranian products have an English slogan and that is when they want to provide high quality in order to tout first class people, as in this example:

(27) Be smart, buy right (*Iran*, 17 May 2007)

This advertisement stands for *Men suits* in a special shopping center; Persian advertisers use this strategy to show that the materials of this suit are from other countries, though tailored in Iran, and they are of high quality.

Unexpected results

In the analysis of the materials, one group of rhetorical figures could not be categorized based on Clark's classification, and that is when advertisement provides information about price or terms. Use of such rhetorical figures provides specific price information to impress readers rather than to merely give them information and facts. This rhetorical figure increases credibility and status by emphasizing objectivity, as in:

(28) Celebrate 6/03. National bonds reward its bondholders with a profit rate of 6.03 %.(*Explore*, 23, February, 2008)

(29) /el si:di: 46 bœra:ye œvœil:n ba:r zi:re 2/000/000 tuma:n/ (LCD 46" for the first time under real price 2/000/000 Tomans.) (*Hamshahri*, 23 October, 2007)

An interesting finding of this study was that in some Persian cases the advertiser uses more than one language. This case is especially more common in Persian slogans, as one can see in the following example:

(30) /emersa:n vœghti: œendi:she pœrva:z mi:konœd when ideas begin to fly...../ (Emersan, when ideas begin to fly) (*Iran*, 5 February, 2008)

This seems to be a strategy employed by Persian advertisers to enhance the readability even for international readers. We might refer to this strategy *integrated rhetoric* which uses more than one language and one rhetorical figure in advertisement.

Conclusion

As Khodabandeh (2007, p. 59) mentions, the language of advertising not only influences members of a community but also reflects the social etiquettes and patterns acceptable in that society. The use of various types of rhetorical figures depends on the functions that they have in their discourse community rather than formal elements, that is how the text is aimed to manage the minds of others (Van Dijk, 1993), and languages incorporate various rhetorical devices to achieve this; in other words, some rhetorical figures have a higher frequency in one language but not in the other. This preference might be the result of cultural or personal differences, so this requires the advertiser to be aware of the diversities in order to avert possible problems. This study can help us identify gaps in cross-cultural understanding of the text, here advertisements, and help advertisement writers select the most effective device for expressing their purpose to the audience.

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