

Impact of Verbal and Visual Rhetoric in Advertising on Consumers' Response

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Abstract:

Rhetorical figures are linguistic tools that tend to have a great influence on consumers' response and help in the persuasion process. The deviation caused by rhetorical figures evokes the audiences' feelings and increases their elaboration and attitude towards the advertisement. Advertisers use verbal and visual rhetorical figures to communicate their messages. The present study analyzes a corpus of 10 advertisements to find out the rhetorical devices used in them. In addition, it tests the impact of verbal versus visual structures to find out which of them is more persuasive and more favorable for consumers. The study conducts a questionnaire to test the impact of using verbal and visual components in the advertisements and to find out which of them is more persuasive and more favorable for the consumers. Results have shown that processing verbal-visual advertisements showed more pleasure and favorable attitude toward the advertisements.

Keywords: Semiotics. Verbal. Visual. Rhetoric. Advertising. Persuasion.

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1. Introduction:

Brierley (1995) argues that we are bombarded with commercial messages at every point of the day in radio, on billboards, in magazines and newspapers, and on TV. Today people are surrounded by a world of spectacular visuals; they see images more than words. According to Alozie (2010), advertising is a vehicle for marketing products across cultures. It also serves as a medium for conveying rhetorical, symbolic, and metaphorical contents. Advertising depends on using multimodality such as visual imagery, colors, and other non-verbal elements to convey and enforce cultural values.

Fletcher (2010, p. 2) defines an advertisement as “a paid-for communication intended to inform and/or persuade one or more people.” In other words, an advertisement is an intended communication bridge between the sender and the receiver. Advertisements communicate something in words, pictures, or both to inform and/or persuade the target audience. There is a debate on the significance of advertising whether it is intended to inform or persuade. It is difficult to state the purpose of advertising; however, an advertisement presents information for the purpose of persuasion.

Visuals have their own linguistic system that enables people to construct their meaning process. An image is used in

advertising as a reflection or representation of life. It may stand alone or unite with other elements to present an argument that inform or persuade a target audience. According to Kress and Van Leeuwen (1996), verbal and visual structures express meanings; visual structures are interpreted according to the common cultural sources, experiences, and social interactions of a society.

Goodman and Messaris (as cited in Wang and Peracchio, 2008) state that advertisers are used to using visual rhetoric in print advertisement. Goodman (2002, p. 37) stated that “as the initial point of interest, the image must also be presented in ways that pull the reader deeper into the ad.” Thus, advertisers are encouraged to employ visual images for the purpose of creating effective advertising and persuading viewers of an advertisement. The present study is intended to test the impact of using verbal and visual elements in advertising on consumers’ response.

2. Significance of the Study:

The present study aims at understanding the language and the tools used to deliver the advertised message. It also explores the role of rhetoric in advertising. Furthermore, it sheds light on the communicative potential of visual rhetoric

and what impact verbal and visual components of an advertisement have on readers.

3. Research Questions:

The present study is intended to answer two main questions. Firstly, what is the impact of verbal and visual rhetoric on consumers? Secondly, which is more persuasive a verbal or a visual advertisement?

4. Theoretical framework:

For the purpose of the analysis, the study adopts two theoretical frameworks: 1) McQuarrie and Mick's (1996) Figures of rhetoric in advertising; and 2) McQuarrie and Mick's (1999) Text-interpretive, experimental, and reader-response Analyses.

4.1. McQuarrie and Mick's (1996) Figures of rhetoric in advertising

According to McQuarrie and Mick (1996, p. 425), rhetoric is the art of finding the most effective ways of expressing a thought and how to alter an expression to suit different situations. Rhetoric in advertising language is based on three premises: (1) variations in the style and the use of rhetorical figures in advertising language are expected to determine how the advertisement is perceived or processed;

(2) the properties of the rhetorical figures themselves could be the base for these variations, and (3) 'these properties are systematically interrelated'. Furthermore, they divide figuration into three levels. The first level is figuration per se; the second is two modes of figuration; and the third is four fundamental rhetorical operations differently ordered according to a gradient of deviation and complexity.

4.1.1 Figuration:

Rhetorical figures deviate from expectations, and the form rather than the content is deviated. The use of expectations refers to the different uses a figure has by violating some norm or convention. In other words, deviation is the unorthodox use of expressions (McQuarrie and Mick, 1996 and Corbett, 1990). McQuarrie and Mick (1996) stated that in order to overcome the difficulties related to describing figures as abnormalities or unorthodox use of expressions, deviation in rhetorical figures should be relative to expectations. According to Sperber and Wilson (1995), violation is recognized by listeners, and they render it intelligible by searching for a suitable context. When consumers successfully render and understand the statement, they recognize figuration and respond accordingly.

The definition of figuration is limited by three conditions that are not included in the definition. Firstly, however they deviate from expectations, bad grammar and faulty diction are not figures; figuration deviates but it does not err. Secondly, 'deviation in messages content is also not figures' (McQuarrie and Mick 1996, p. 427). When deviation lies at the level of content rather than of form, it does not constitute a rhetorical figure. Thirdly, the final limit distinguishes figures according to the stylistic device. In order to be counted as a figure, a deviation in form must be defined independently of any individual occurrence. A deviation where it is not possible to formulate a rule across content elements is only a stylistic device.

According to Barthes (as cited in McQuarrie and Mick, 1996), rhetorical figures could be intended to adapt to the circumstances which an advertisement is presented in. Rhetorical figures (deviation) motivate readers to stop at an advertisement and spend some time reading it. Figurative advertisements get more attention when compared with non-figurative language. Deviation creates pleasure in texts; and thus, figurative advertisement is supposed to motivate readers' attention and increase their positive attitudes toward the advertisement. Figurative advertisement is more memorable than non-figurative one.

4.1.2 Figurative mode

On the second level, McQuarrie and Mick (1996) distinct between two modes of figuration: *schemes and tropes*. Schemes are characterized by excessive order or regularity, such as rhyme and alliteration; while tropes deviate by disorders or irregularities such as metaphors and puns. A distinction between schematic and tropic modes of figuration is based on two linguistic constraints: combination and selection. A combination constraint limits how signs are combined into sentences; while a selection constraint selects signs for certain positions (e.g., subject, verb, and object).

Schemes are considered deviant combinations. A repetition of sounds and words, for example, violates the convention that sounds are not generally relevant to senses of utterances. Furthermore, it violates readers' expectations that sounds will only be violated except by grammatical and semantic constraints necessary for a well-formed sentence. Tropes effected in a single word, in particular metaphors and puns, are deviant selections.

According to Eco (as cited in McQuarrie and Mick, 1996) tropes that are not effected in a single word must be distinguished by a semiotic distinction between undercoded and overcoded texts. Overcoding is distinguished by a more

possible organization of information; while undercoded is characterized by the insufficient organizations of information. Schemes are overcoded; while tropes are undercoded. Schemes are both quantitatively and qualitatively distinct from tropes; schemes are less deviant than tropes because of the excessive regularity obtained 'via rearrangements of the surface of the text' (McQuarrie and Mick, 1996, p. 429). Irregular tropes represent incongruity and, thus, are more deviant than schemes.

McQuarrie and Mick (1996) argue that the qualitative and quantitative distinctions of figuration are related to consumer response. It is evident that a figurative (tropic and schematic) advertisement is more memorable than literal or a non-figurative advertisement. Although qualitative distinctions are more memorable than literal language, overcoded schemes are expected to be redundant. Repetition, for example, in a text motivates recall as if the whole text is repeated. Another example is that rhyme imposes many encoding possibilities such as phonemic links, the syllable node, and the prepositional content, etc. These encoding possibilities offer receivers multiple opportunities for retrieval of the advertisement. Undercoded tropes are incomplete in the sense of lacking closure. Thus, tropes motivate the reader's elaboration.

Furthermore, reinterpretation and different interpretations of a text enhance memorability, retrieval, and recall by the reader. Although figurative advertisement language is more memorable than literal advertisement language, there are no implications for advertisements recall between figuration modes. A number of moderating factors determine which is more memorable a tropic or a schematic advertisement. These moderating factors are based on the distinction between undercoded and overcoded text. Thus, tropic language is not comprehended, and memorability of schemes is advantaged because they are overcoded and redundant.

The quantitative distinction, on the other hand, suggests that tropes are more effective than schemes. The greater deviation of tropes, what Berlyne (as cited in McQuarrie and Mick 1999) called "the stopping power", leads to enhanced memorability over schemes. This shows that more attention is given to tropic advertisement language. However, the attention given by tropes is not enough per se; the reader must accept it and continue processing the advertisement 'in order to enhance favorableness toward the ad' (McQuarrie and Mick, 1999, p. 429).

4.1.3 Rhetorical operations and consumer response

Anand and Sternthal (as cited in McQuarrie & Mick 1996) argue that the four rhetorical operations can be understood from a resource-matching perspective which assumes that persuasion is successful when there is matching between the process demands on the recipient part and the processing resources available. Both messages that place too few or too many demands on the recipient fail. It is expected that complexity and deviation are additive effects that can increase demands on processing and make complex figures more difficult to comprehend.

However, more information that requires effort to be processed is more memorable and retrievable than its less effortful counterparts. In other words, the more cognitively complex the figure is, the more memorable it is. Because of their irregularity and deviation, tropes are more demanding to process than schemes. Examples of simplest demanding types of scheme include figures of repetition and rhyme; while figures of destabilization such as pun and paradox are complex and demanding of all rhetorical operations. In this way, the advertiser makes use of the four rhetorical operations to vary

the degree of deviation in order to accommodate audiences with different resources for processing.

4.2 McQuarrie and Mick's (1999) Text-interpretive, experimental, and reader-response Analyses

4.2.1 Introduction:

McQuarrie and Mick (1999) found that stylistic devices and visual rhetoric in advertising are parallel to rhetorical figures found in language. They stated that visual figures produce elaboration, facilitate comprehension, and increase desire towards advertisements. According to them, there are four approaches to studying advertisements: the *archival*, the *experimental*, the *reader-response*, and the *text-interpretive tradition*.

First of all, the *archival* tradition is the oldest. It is based on collecting samples of advertisements that contain visual elements to perform content analysis and describe the frequency of these visuals. Furthermore, it investigates correlation of certain elements and specific audiences' responses. According to McQuarrie and Mick (1999), this approach is criticized for being descriptive, lacking strong evidence for causality, and the investigated visual elements have no theoretical specifications.

Second, the *experimental* tradition systematically varies the absence or presence of pictures per se, the nature of particular visual elements, or the processing conditions under which subjects experience visuals. The analysis depends on causality combined with theoretical specifications. However, it shows impoverished reader-response, and the theoretical specification is applied to consumer processing rather than to the visual elements.

Thirdly, the *reader-response* tradition is based on meaning generation consumers drew from the advertisements. Sometimes it interviews participants to manifest the rich interplay between the advertisement elements and consumers' responses. However; this tradition has a limited ability to ascertain causal analysis and to link specific elements to the meanings generated by consumers.

Finally, the *text-interpretive* approach systematically examines semiotic and rhetorical elements of advertisements in order to find out the elements that form an advertisement. It assumes that visual and verbal elements convey meanings equally; thus they are worth analysis. According to McQuarrie and Mick (1999), this approach is weak since it ignores consumers' responses to the advertisements and does not demonstrate causality.

By the analysis of these approaches, McQuarrie and Mick (1999) found that there is a need to come up with a new approach that draws on the strengths of each. Thus, they integrated two strands of the text-interpretive (rhetoric and semiotic), the experimental, and reader-response traditions together. They proposed that figures of speech and variations of style have an impact on consumers' response.

4.2.2 Text structure and consumers as readers

McQuarrie and Mick (1999) argued that consumers may spend some of their time and stop to read an advertisement. They may approach advertisements differently; disdaining, engaging, enjoying, or endorsing an advertisement. This approach is determined through text structure that shapes consumers' response; however, it does not fix or determine it. Text structure refers to any discriminable part, pattern, or style of the advertisement, in particular stylistic variations. It may motivate a reader to read an advertisement. Style includes the different aspects of an advertisement that assert the message content *per se*. Stylistic variation includes distinguished aspects of an advertisement forming the message content that is the attribute linkage to the brand. Any change to a text that still communicates a certain brand-attribute linkage is a change of style. Consumers care about the style as well as the content of an advertisement.

McQuarrie and Mick's (1999) framework integrates text-interpretive and experimental traditions. Rhetorical theory, on one hand, is suitable for a linkage that generates specific predictions about the impact of stylistic variation. Rhetorical tradition differentiates aspects of visual styles in advertising. Since its beginning, rhetorical tradition is more flexible and facilitates experimentation. On the other hand, reader-response tradition facilitates the measurement of the potential meanings generated by consumers when processing visuals in advertising. Besides, the framework defines the different types of figures concluding that it is possible for visual figures and their impact on consumers to exist.

4.2.3 Impact of visual rhetorical figures

According to McQuarrie and Mick (1999), visual rhetorical figures are expected to increase the consumers' elaboration and pleasure.

I. Elaboration:

From a cognitive psychological perspective, elaboration is the extent of integrating information in working memory with prior knowledge structures. Elaboration could be defined as the amount of interpretations or inferences occasioned by the text a reader engages. Elaboration indicates the cognitive activity occasioned by a stimulus. It is supposed that elaboration could be imagistic or discursive.

Due to their artful deviation, all rhetorical figures stimulate elaboration. Deviant texts motivate readers to consider the writer's reasons for making such deviation. As illustrated by Wilson and Sperber (1995), readers always find relevance on the communicator's part. By deviating, the communicator intentionally deviates from expectations to make a point. The audiences note and recognize it, so they interpret the text correctly. According to Berlyne (as cited in McQuarrie & Mick 1999, p. 40) "deviation can be understood as the stimulus property of incongruity." Incongruity provokes elaboration, thus, visual rhetorical figures will show more elaboration than a baseline advertisement.

It is argued that tropes will increase more elaboration than schemes because they fall at different points on the gradient of deviation. Tropes (such as a rhyme or antithesis) are more deviant from expectations than schemes (such as a metaphor, irony, and pun) for two reasons. First, tropes are undercoded, that is they are disordered, incomplete, and require filling in the gap by the reader; while schemes are overcoded, that is they are excessively ordered and contain multiple meanings. Second, "the excessive regularity of schemes is constructed from sensory elements (e.g., the duplication of syllables in rhyme); while the irregularity of tropes is constructed from semantic elements (e.g., the

different meanings brought together in a metaphor)" (McQuarrie & Mick 1999, p. 40).

The literal falseness of metaphors yet their nonetheless illuminating equation of two dissimilar things and the accidental resemblance of puns are tropes. In terms of relevance theory, literal falseness of rhetorical figures enables the ordinary reader to recognize that there is a point to be made by this deviation. Since rhetorical figures are artful deviation that primarily causes elaboration, it is possible experimentally for visual figures to have an impact on consumers and for tropes to show more elaboration than schemes. To get these effects, deviation should neither be so minimal (unnoticed) nor so extreme (incomprehensible).

II. Pleasure

Because of their artful deviation, rhetorical figures are a source of pleasure for readers. In semiotic terms, unlike one-dimensional texts, texts with multiple interpretations are sources of pleasure to readers. Sometimes pleasure could be in the referent of the text but not in the text itself. Texts with multiple and complex readings are more pleasurable. Ambiguous texts stimulate readers to act favorably and continue reading the advertisement. However, readers fail to get pleasure from opaque texts. Positive attitudes toward the

advertisement enhance the notion of pleasure (McQuarrie and Mick, 1999).

Pleasure of the text is linked to the readers' attitude towards it. Enjoyment of the text makes the reader willing to regard the advertisement more favorably. The text-interpretive account suggests that tropes produce more elaboration than schemes, and pleasure results from deviation. If the text lacks art and deviation, pleasure does not exist; however, pleasure comes from incongruity, a function of deviation. Despite the greater deviation of tropes in comparison to schemes, an interaction of schemes and tropes produces a more favorable attitude towards the advertisement than baseline advertisements that lack visual figures.

5. Methodology:

5.1 Subjects and procedures:

A total of 30 of English language lecturers at Egyptian universities filled in an online questionnaire. A group of ten students of English as a second language participated in a pilot test. The pilot test proved that the questionnaire was simple and students could answer it simply. Some of them mentioned that the questionnaire implied a comparison and that their responses were changing when they moved through the

questionnaire and responded to verbal and visual advertisements.

In both the pilot test and the questionnaire, the participants were told that it is an experiment of advertising. The questionnaire contained 5 verbal advertisements and 5 visual ones. The participants were told that their answers were neither right nor wrong and that their answers are all accepted. After finishing the questionnaire, they were asked to tell what this experiment was about. Finally, the information elicited was statistically explained to check out the impact of the selected advertisements on the participants' elaboration and attitude toward the advertisements

5.2 Procedures:

The qualitative analysis is based on flagging up ambiguities, locating figures of speech, and showing how they advance the speaker's message following these procedures:

Verbal advertisements are analyzed following these procedures:

1. Finding rhetorical devices used in the advertisements by deciding figuration, the deviation from expectations, and that the form rather than the content is deviated.
2. stating their figurative mode (scheme or trope):

- Schemes: characterized by excessive regularity (such as rhyme)
- Tropes: characterized by their irregular usage (such as metaphor).

3. and finally finding out appeals to rhetoric (ethos, logos, and pathos).

- **Ethos:** means convincing the reader by the character and credibility of the author.

Types:

- Skills and titles
- Personal interest and experiences
- Quotes and phrases by credible individuals
- **Pathos:** means stirring the readers' emotions and connecting arguments to their values.

Types:

- Figurative language
- Imagery
- Imagination
- Values and beliefs
- **Logos:** an appeal to factual proof and evidence.

Types:

- Examples
- Cause and effect
- Statistics
- Rational response

Visual advertisements: are analyzed following these procedures:

1. finding rhetorical devices used in the advertisements;
2. stating their figurative mode (scheme or trope);
3. and finally finding semiotic relations (iconic, indexical, or symbolic)

- **Signs:** a sign is something that stands for something else termed its object. The relation between a sign and its object constitutes three fundamental aspects: iconic, indexical, and symbolic.

- **Iconic:** iconic signs signify by a similarity or resemblance to its object (e.g., A photo)

- **Indexical:** indexical signs signify by virtue of causal connection with their objects (e.g., smoke and fire).

- **Symbolic:** signs signify by convention; they must be learned (e.g., flags).

6. Analysis of the selected advertisements:

6.1 Verbal advertisements:



Figure (1)

Figure “1” is an advertisement for Union Reform Judaism, an organization that leads Jewish movement in North America. The advertisement contains this verbal text “A TASTE OF JUDAISM,.....Are You Curious?” It tells that their organization tastes Judaism - is concerned with Judaism - and asks if anybody is interested in learning about its beliefs. The producer used deliberative rhetoric *metaphor* to portray Judaism as a flavor and a *rhetorical question* so as to make an assertion. Both *metaphor and rhetorical question* are examples of *Tropes*.

It is plausible that the producer of the advertisement wants the reader to learn about Judaism. Following Aristotle (as mentioned in Toye (2013), the advertisement motivates personal interest and experiences by asking a question, an appeal to *ethos*; uses a metaphor portraying Judaism as a flavor, an appeal to *pathos*; the question motivates the audiences and expects a specific response, an appeal to *logos*.

**NOW OPEN
LIVERMORE TOYOTA
RENT A CAR**

People you know, cars you trust.

Figure (2)

Figure (2) is an advertisement for Toyota. The advertisement contains this verbal text “NOW OPEN, LIVERMORE TOYOTA, RENT A CAR - *People you know, cars you trust*”. It is plausible that the producer wants to say that their company, Livermore Toyota, is well-known and that their products are trustworthy. The “*People you know, cars you trust*” spans are an example of *Parison*, a marked parallelism between successive phrases that often involve the use of one or more embedded words. *Parison* is an example of *Scheme*.

The producer of the advertisement connects him/herself to the topic of the advertisement as being known and could be trusted, an appeal to (*ethos*); the evidence relation established between the parts of the advertisement is an appeal to (*logos*); and the use of a rhetorical figure, *Parison*, has an appeal to (*pathos*). The advertisement tries to persuade the audiences that trust results from dealing with known and famous companies such as theirs. Because they are well-known for cars rent services, they are able to be trusted, and customers can rent their products safely.



Figure (3)

Figure (3) is an advertisement for an acupuncture clinic that offers medical services. It is plausible that the producer wants to say that they can help relieve your pain. It reads “**STOP YOUR PAIN!** Are you experiencing significant pain at your neck, shoulder, back...? **WE CAN HELP!!!**” The advertisement uses *metaphor*, an example of trope, to portray the pain as something to be stopped.

The advertisement refers to the producer’s ability and skills to help stopping pain, an appeal to (*ethos*); it also has an appeal to (*pathos*) since it uses metaphor as a figurative expression, and it has an appeal to (*logos*) by shedding the light on a problem and offering a solution to that problem.

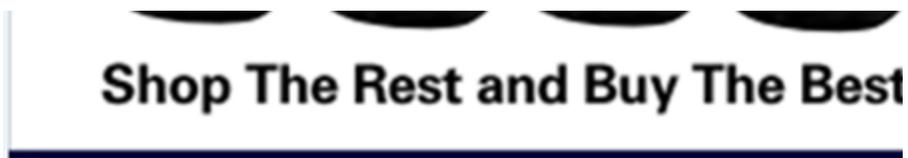
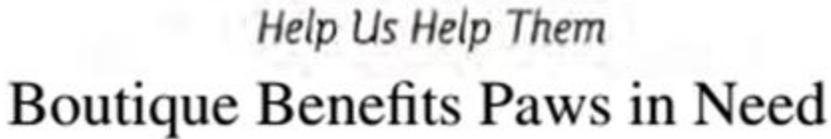


Figure (4)

Figure (4) is an advertisement for Quick Lane for tires. It reads “**Shop The Rest and Buy The Best**”. It is plausible that the producer wants the reader to compare products and their qualities, and then choose the best product. This advertisement is an example of *Rhyme, scheme*.

The advertisement producer connects him/herself to the process of buying tires and suggesting him/herself as the best seller, an appeal to (*ethos*); it also has an appeal to (*logos*) in that it motivates the reader to compare prices and qualities, in addition to a relation of Means holding between the parts of the advertisement; and it has an appeal to (*pathos*) since it uses figurative language, rhyme.



Help Us Help Them
Boutique Benefits Paws in Need

Figure (5)

Figure (5) is an advertisement for animal lover's boutique which helps sick and injured pets. It reads "Help Us Help Them. **Boutique Benefits Paws in Need**". The producer wants the audience to aid helping sick and injured pets. The word "help" is repeated at the beginning of the phrases. This repetition is a representation of an *anaphora, scheme*.

The advertiser connects himself to the topic showing his ability to help and interests in the topic, an appeal to (*ethos*); an appeal to (*pathos*) appears in the use of figurative language, anaphora, and the values and beliefs of helping paws in need; and an appeal to (*logos*) appears in the

Motivation relationship holding between the advertisement parts.

6.2 Visual advertisements



Figure (6)

Figure (6) is an advertisement for Livermore Sanitation, Provider of recyclables, organics, and garbage collection services. The producer encourages the audiences to get rid of their food scraps by putting them into the recycling bins. The advertisement contains a picture of a recycle bin receiving scraps. The advertisement uses visual *metaphor*, an example of trope, to depict the bin as a human being receiving food scraps by his hands. There is an iconic relation between a recycle bin and the hands and receiving things; an indexical relation between outstretched hands and receiving; and a symbolic relation between the recycle bin and receiving things.

The advertisement has appeals to *logos*, *pathos*, and *ethos*. An appeal to (*logos*) appears in the cause and effect of putting food scraps into the recycling bins; (*ethos*) is evident in presenting a picture of a recycling bin stamped “organics”; and (*pathos*) appears in the use of words visual metaphor.



Figure (7)

Figure (7) is an advertisement for BARONS, a silver restoration store. The advertisement contains a picture of a silver object before and after restoration. It is plausible that the producer wants to tell the audiences that his store helps repairing, polishing, and plating their old silver. There is a visual *antithesis*, an example of scheme, where binary opposites are incorporated in the picture. There is an iconic relation between the representation of old silver and plated silver; indexical relation between polished silver and restoration; and a symbolic relation between shining silver and restoration.

The advertisement has appeals to logos, pathos, and ethos. An appeal to (*logos*) appears in the cause and effect of a silver restoration; (*ethos*) is evident in the advertiser's skills and experiences of silver restoration; and (*pathos*) appears in the use of visual *antithesis*.



Figure (8)

Figure (8) is an advertisement for animal lover's boutique which helps sick and injured pets. The producer wants the audiences to aid helping sick and injured pets. The picture shows a cat and a dog holding a lifebuoy calling for help. There is a visual *metaphor*, an example of trope, depicting pets in need as drowning and in need to be rescued. There is an iconic representation of a life buoy and pets in need; an indexical relation between lifebuoy and rescue; a symbolic relation between lifebuoy and help.

The advertisement has appeals to logos, pathos, and ethos. An appeal to (*logos*) appears in the rationale response behind helping; (*ethos*) is evident in the advertiser's interest and experiences of helping animals in need; and (*pathos*)

appears in the use of imagination evoked by the visual *metaphor*.



Figure (9)

Figure (9) is an advertisement for Heritage estate, a community for those 60+ to live in. It is plausible that the producer wants to tell his audiences that they can stay in a very comfortable and beautiful place that looks more like a resort than a retirement community. There is a visual *pun*, an example of trope, associating lying down in a handcart to living comfortably. There is an iconic relation between relation between living in a comfortable place and moving or being pulled by a handcart; an indexical relation between moving comfortably and being pulled in a handcart and welfare; and a symbolic relation between comfort and welfare.

The advertisement has appeals to logos, pathos, and ethos. An appeal to (*logos*) appears in showing an example

from the resort; (*ethos*) is evident in the advertiser's interests and experiences of offering a comfortable resort; and (*pathos*) appears in the imagery, visual *pun*.



Figure (10)

Figure (10) is an advertisement for Centennial Light Dental, a dentist's Office. The advertisement uses a picture of a woman with bright white teeth. It also presents a picture of a lamp next to the office name to signify brightness and shining. It is plausible that the producer wants to say that the office helps you to have a beautiful smile and whiter teeth. There is a visual *metaphor*, an example of trope, based on the underlying resemblance between a lamp and a whiter smile. There is an iconic representation of shining teeth; an indexical relation between whitening teeth and shining; and a symbolic relation between white teeth and a lamp light.

The advertisement has appeals to logos, pathos, and ethos. An appeal to (*logos*) appears in showing an example of

white shining teeth; (*ethos*) is evident in the advertiser's skills and experiences of teeth polishing; and (*pathos*) appears in the use of visual *metaphor*.

7. Conclusion and implications:

According to McQuarrie and Mick (1996, p. 425), rhetoric is the art of finding the most effective ways of expressing a thought, and how to alter an expression to suit different situations. Rhetorical figures deviate from expectations, and the form rather than the content is deviated. Figurative advertisements get more attention when compared with non-figurative language.

The present study is an analysis of some advertisements to find out the rhetorical devices used in them. It, also, intended to test the impact of using verbal and visual elements in advertising on consumers' response. It has been found that advertisers tend to use rhetoric to create pleasure in texts; and thus, motivate readers' attention and their positive attitudes toward the advertisement. The analysis has shown that rhetoric is used in advertising for persuasive effects. Appeals to *ethos*, *pathos*, and *logos* are different means of persuasion that help in the persuasion process. The table below shows results of the questionnaire which confirmed that visual advertisements are more pleasurable, enjoyable, and favorable for the consumers.

Visual advertisements evoked more elaboration and pleasure than verbal ones. Participants liked visuals more than verbal advertisements.

The present study applied a questionnaire which showed that the mean of elaboration evoked by verbal advertisements was 1.97 %; while mean of visual advertisements was 2.49 %. It also shows that mean of pleasure caused by verbal advertisements was 1.81 %; while that of visual ones was 2.31 %. It becomes clear, then, that visual advertisements showed more elaboration and pleasure than verbal ones. Accordingly, readers enjoy processing multimodal texts rather than verbal ones, and thus visual advertisements are more persuasive than verbal ones.

To sum up, rhetorical figures are linguistic tools that advertisers use to enforce certain effects on consumers. Logos, ethos, and pathos are different appeals to rhetoric that together have an impact on consumers' responses toward the advertised products. Both verbal and verbal rhetoric have different impact on consumers. Verbal and visual rhetoric seem to be important components of advertisements used by advertisers to communicate their messages in a persuasive way. However, visual figures have a more persuasive effect than verbal figures.

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تأثير استخدام الأدوات البلاغية اللفظية والمرئية في لغة الإعلانات على استجابة المستهلك

ملخص

الأدوات البلاغية هي أدوات لغوية تستخدم لإحداث تأثير على استجابة القارئ. تساعد تلك الأدوات البلاغية في إثارة القارئ وتحفيزه للاستمرار في قراءة النص وتحقيق متعة وتكوين اتجاه ايجابي تجاه النص. يستخدم منتجوا الاعلانات تلك الأدوات لتحقيق أهدافهم الدعائية. وهناك نوعان من الأدوات البلاغية: الأدوات اللفظية و الأدوات المرئية. يستخدم منتجوا الاعلانات الأدوات اللفظية والمرئية أحدهما أو كلاهما. يهدف هذا البحث إلى تحليل الأدوات البلاغية المستخدمة في بعض الإعلانات المختارة لمعرفة مدى تأثيرها على تغيير اتجاه القارئ نحو النص. كما يقارن البحث بين الأدوات اللفظية والأدوات المرئية لمعرفة أيهما ذو تأثير أقوى على القارئ وأيهما يساهم بشكل أكبر في عملية الإقناع. من أجل تحقيق هدف البحث، فقد تم تطبيق استبيان للحصول على استجابات حول الأدوات اللفظية والأدوات المرئية. وتبين من خلال التحليل والاستبيان أن الأدوات المرئية ذات تأثير أقوى على القراء من الأدوات اللفظية فقط.