CHAPTER 2

LITERATURE REVIEW
The previous chapter introduced figures of speech and the way copy writers use these to appeal the minds of the readers. This chapter focuses on theme based research gaps. The themes of importance are figures of speech in advertising language, analysis of language used in the advertisements of various industries, study of figures of speech in the advertisements of automobile industry, effects of slogans on consumers and recall of slogans.

2.1. THE HISTORY OF RHETORIC

The oldest and the most popular reference to rhetoric can be traced in the epic poems of Homer. To substantiate, the heroes, in Homer’s epics, consider the power of speech as a part of human excellence and use them in their speeches (Dixon 1971). Vickers (1988) claims about the reference of quotes from Homer’s epics by Aristotle. These were referred by Aristotle more than 40 times. Besides Aristotle many other Roman rhetoricians analyzed Homer’s epics for rhetorical activity. The author further states that Homer’s works were full of rhetorical devices and many of the writers who worked on the principles of rhetoric referred to Homer’s works for examples.

Rhetoric is defined as the faculty of discovering in the particular case, what the available means of persuasion are (Aristotle, 1991). The rhetorician believes in the presence of distinct stylistic options that become the means of motivation. The study of rhetoric when applied to specific area such as advertising opens avenues to identify and differentiate the various stylistic options available. The number of options cannot always be known in advance, but the rhetorician inclines to assume that there are more, rather than fewer.

Todorov (1982) mentions that, “Rhetorical figures were first identified and discussed over two thousand years ago in classical antiquity”. From Aristotle until the advent of modern social psychology, the discipline of rhetoric was the primary
repository of Western thinking about persuasion (Barthes, 1970; 1988). The central concern of rhetoric is, and has always been its method and manner. The method works on to discover the most effective way to express a thought in a given context whereas the manner works on to alter its expression to suit any conceivable context. In this context, it is very pertinent to mention and understand that the use of figures of rhetoric has been, as antique as, the human race itself.

This formed the basis of oral tradition to effectuate emotive stance in any piece of literary renderings, as a device of figuration in songs, ballads etc. since times immemorial. However, with the development of language and literary tradition, these figures of rhetoric came to be identified. After the identification, the figures of rhetoric were classified that formed an important aspect in the emphatic dimension of literary creation. The growth and development of rhetoric can be broadly classified into the following category as seen in Figure 10.

The genres of rhetoric established by Aristotle and further applied by Dixon (1971) explain that the judicial rhetoric is the oratory of the law courts and rhetoric of legal prosecution and defense and when the audience is probed to review an action in the future it is termed as deliberative rhetoric. The praise or criticism of an individual/institution is taken care by epideictic rhetoric.

As seen in Figure 10, Vickers (1988) stated that Figures of rhetoric transform the styles of speech. It changes the styles from that of a plain to middle and to grand style based on the context. Plain style is used when commonplace matters are to be discussed simply whereas grand style is used when lofty subjects are to be discussed impressively. Middle style is used when topics between plain and grand style are to be discussed in a tempered style. This can be viewed in Figure 10.
**Figure 10:** **Rhetorical Modes, Genres and Categories**
Göttert (1991) stated that rhetorics can be used as the parts of a speech. Rhetoric finds its place/can find its place in the introduction called as exordium and in the description of circumstances termed as narratio. Rhetoric can justify and do the argumentative part, argumentatio and can conclude i.e., peroration. The author further mentions the role of rhetorics in the stages of composition during invention of the ideology, structuring, memorizing and during verbal presentation of ideas. Finally during delivery of speech also rhetoric plays a prominent role. These stages are termed as invention, disposition, memoria, elocution and pronuntiatio. Kennedy (1991) gave out the Artistic modes of persuasion and stated that Ethos is persuasion derived from the character of the speaker; Pathos is persuasion derived from the emotion awakened by a speaker in an audience and Logos is mentioned as persuasion derived from true or probable argument. The research further stated the significance of rhetoric as functions of speech where in Movere, moves the passions; Docer, teaches and Delectare, delights.

The existence of figures of rhetoric traces back to the Shakespearean era and also in various genres like poetry, prose and novels. To quote few, Charles Dickens novel, Hard Times where Dickens has used lot of figures of speech in many places to express his feelings, selected songs of the pop singer late Michael Jackson etc. The range of rhetoric is not limited to literary conventions. These deviations are prevalent in the advertising language.

2.2. PRESENCE OF FIGURES OF RHETORIC IN DIFFERENT GENRES

The usage of language in framing messages to capture the minds of people existed in all the genres like prose, novel and poetry. Existence and usage of figures of speech traces back to the Shakespearean era. Ravi (2015) states that in Mark Antony’s funeral oration in Julius Ceaser, which follows the dull prosaic speech of Brutus, Shakespeare employs irony, rhetoric, melodrama, hyperbole and repetition, all of these create a grand symphony. Another example from
Shakespeare’s *Macbeth*, when Macbeth himself realizes the ghastliness of his crime that he committed, he cries out in guilt:

*Will all great Neptune’s ocean wash this blood/Clean from my hand?*

*No; this hand will rather/The multitudinous seas incarnadine,/Making the green one red.*

*Here is the smell of blood still; all perfumes of Arabia will not sweeten this little hand?*

Similarly in the same play, *Macbeth*, it is seen that Lady Macbeth, Act 5 Scene 1, metaphorically says that all of the perfumes of Arabia could not get rid of the smell of blood on her hands, that no amount of perfume could "sweeten" them. Ironically, she says in Act 2 Scene 2, that her husband, Macbeth, should not worry about the blood on his hands after he kills Duncan as a little water will take care of it. But a little water doesn't take care of it, and here she is, later, suffering from Obsessive Compulsive Disorder with imaginary blood on her hands all the time. Her guilt has developed and grown, and resulted in obsession and depression.

Another example can be traced from Charles Dickens novel, *Hard Times* where Dickens has used lot of figures of speech in many places to express his feelings (Aritonang & Ownie, 2013). The author mentions the types of figures of speech involved in it and further explains the figurative meaning so the reader will be able to appreciate. The author further goes on to state that without the knowledge of these, the reader will not be able to comprehend and might find them confusing. The figure of speech dominantly involved in the study is metonymy.

In a study of selected songs of the pop singer late Michael Jackson, (Aritonang & Ownie, 2013), related the figure of speech to songs. The dominant type of figure of speech found is hyperbole. Hyperbole is a figure of speech that is a clearly exaggerated description and it very ideally used in songs as it makes it more interesting and makes the listener give more attention to the song.
This universality of figures of rhetoric can never be outdated or out of vogue as its trace is still the essence of every literary work be it Shakespeare or in today’s contemporary work. For example in author Salman Rushdie short story, *Good Advice is rarer than rubies*, is an interplay of the same and can be experienced in the words of the protagonist, Miss Rehana, whose words “I am a poor potato” depicts her poor state of living by way of metaphorical comparison.

The range of rhetoric is not limited to literary conventions. These deviations are prevalent even today in the advertising language. To capture the attention of the readers, the advertisers, fill the advertisements with rhetorical devices. Sperber and Wilson (1986) states that when deviations in the language happen, the readers examine for a context that makes the deviation intelligible. When the search gives positive results, consumers accept the deviation. Looking at the creative side of the impact created by the figures of speech used, the copywriters have largely banked on its resourcefulness which is pertinent in every art piece of advertisement. The copywriters have played around the emphatic quality of language displayed via the rhetoric be it in the west or the east and Indian advertisement is no exception. It even proved its space in the advertising industry also.

### 2.3. Figures of Speech Used in the Advertisements of Various Industries

In the examples of advertisements from Figure 11, be it the initial lux advertisement of 1929 which featured the legendary actress Leela Chitnis or the advertisement of Lucky Strike Cigarettes, these advertisements talk about the application of figures of rhetoric in advertisements, the use of these, in advertisements, aims at arousing and persuading consumers’. Their proper use can make an advertisement pleasing to both the eye and the mind. So, advertising copywriters often use figures of speech in advertisements.
Taking the example of tourism advertising, related to the Gujarat tourism endorsed by the famous Bollywood celebrity, Mr. Amitabh Bachhan, the copy text of the advertisement is structured on the format of a post card resonating the essence i.e., the showering of sudden pleasant effect this visit has lead him to. The post card bears immediate response from the place of his visit to UPARKOT and SAPUTRA, to his near and dear ones which is emphatically suggested by his handwritten note along with his signature stating: “…I heard that within the caves of uparkot, I would find inner peace. When I went there I saw exquisitely carved pillars. I saw ornate sculptures. I saw beautiful structures built in rock. Then I closed my eyes, only to see much more.”

These lines can be viewed in Figure 12. It hints at a direct invitation to the place UPARKOT, as the name too find mention in his statement. It also hints at his personal visit and liking for Gujarat tourism. There is an invitation to the caves, referring to the beauty, serenity and the mysticism which the place evokes.

In another advertisement of Gujarat Tourism, he refers to the caves in SAPUTRA in his running statement “You can’t lose your way when there are no wrong turns. That was the feeling I got in Satpura. Here every turn offered me new things. Like
the meandering Ambika river. Each step brought me closer to nature. In the dense Jungles of Dangs, I felt as if all the trees and shrubs were my old friends………..”

The advertisement is a prose narrative and this narrative tends to effectuate in a simple, yet forceful way by emphasizing how a place like Gujarat, otherwise an arid zone could offer pleasantness. Careful observation of the body copy of the text proves the use of rhetorical figures like metaphor.

**Figure 12: Example of Tourism Advertising by Mr. Amitabh Bachhan**
(Source Google Images)
The ‘Fill it, Shut it, and Forget it’ campaign promoted by Salman Khan for Hero Honda of 1980’s (Now HERO) deserves a mention here. This campaign captured the imagination of the people and transformed the biking revolution in India then. The Annual report of Hero Moto Corp Ltd. for the year 2012-2013 mentioned that it is the first advertisement of its kind. It further stated that it created an aura amongst men that it is a utility product marketed for them with exceptional mileage reinforced by the slogan ‘Fill it, Shut it, Forget it’ as shown in Figure 13.

![Image of Fill it, Shut it, and Forget it campaign](Source Google Images)

**Figure 13: Fill it, Shut it and Forget it Campaign**
(Source Google Images)

The impact of language can be judged by the factor that there emerged a complete transcendence in the application of language considering the socio-economic transformation which can be seen in the campaign that came out in 2005. The year 2005 saw the launch of Pleasure scooter positioned as a Pleasure scooter for women with the slogan, ‘Why should boys have all the fun?’ The company targeted only the women and they gave an affirmative statement that why should you expect men to ride that scooter. Followed by Maestro – *Such a boy thing* - the Maestro campaign for positioning their product for men.

The emphatic role of rhetoric can be seen played around by the advertisers in the entire campaign. Language indirectly asserted the transformation in the socio-
economic structure by promoting exclusive automobile product for women which so far remained an exclusive masculine entity.

Similarly looking at the range of various advertisements campaigned, it becomes apparent that the spread of education along with awareness, a class has emerged that wants to feel the pulse of the product which can in no way be experienced by glitzy display but by subtle move of words and its hidden meaning, the art and craft exclusive to rhetoric.

Today many products like chocolates, butter, household products are recalled not by their brand names, but by the language used in the slogans. If we look at the taglines, we recollect the following brands as shown in Figure 14.

Taste the thunder (Thumbs-up)
Because You are Worth it (L’Oreal)
Daag Acche hain (Surf)
Boost is the secret of our energy (Boost)
An Idea can change your life (Idea)

![Figure 14: Examples of Advertisements that captures the minds of readers and viewers (Source: Google Images)](image-url)
A good look at above mentioned taglines, we will come to know that all of them verge on the principle of usage of rhetorical devices. Since the creation of a tagline defines a product, is the most significant task, the copy text an element of a print advertisement, has to meet the requirement of the targeted audience.

The studies of rhetorical figures play a prominent role in the field of Consumer research, for two prominent reasons. Firstly, the research of Leigh (1994) proved that newly obtainable content analyses have confirmed the prevalence of usage of figures of rhetoric in the language of advertising. Secondly, the archetypal commotion associated with the beginning of postmodern (Sherry 1991), text-based views (Hirschman and Holbrook, 1992) and semiotic (Mick, 1986), lead to a focus on rhetorical phenomena in advertising.

Scott (1994) argued about the invisibility of advertising style until the rhetorical perspective began to be applied. The research emphasizes that making advertising style apparent means recognizing and differentiating the distinct stylistic options and all the engagement of the rhetoricians in this activity. From time immemorial, rhetoricians were habituated to compile lists of figures of speech (e.g. Rhyme, anaphora, antithesis, syllepsis, and many, many more). These compiled lists framed catalogs with examples for each entry.

With the scientific revolution clasping western thought, real knowledge gained more prominence over these catalogs, as lists do not hoard up very well against an equation like $E=mc^2$. This juncture of assembling these unstructured lists, and abandoning the matters led to Samuel Butler’s famous ridicule: “For all, a rhetorician’s rules teach nothing, but to name his tools.”

As per the study of Mc Quarrie and Mick (1996) researchers have then, begun to consider the rhetorical figures in advertisements from a theoretical perspective.

Mc Quarrie and Mick (1996) devised an integrative structure that went beyond a simple list and provided an underlying conceptual network. It linked some elements of the list together and at the same time distinguished them from other elements. The structure devised that verbal rhetorical figures in advertising could be organized according to a three-level hierarchy. It is owing to the efforts of Mc Quarrie and David Glen Mick (1996) that the literary figures of rhetoric today have become the depth of the advertising, as far as its efficacy is concerned, whether from the point of view of its embellishment, or impact on recall.

**Figure 15:** Mc.Quarrie’s Taxonomy of Rhetorical Figures in Advertising (Source Mc.Quarrie & Mick, 1996)
Mc Quarrie’s taxonomy of rhetorical figures in advertising is based on the gradient of deviation. The first level mentions all rhetorical figures as artful deviations. The second level mentions about schemes and tropes. The third level of the rhetorical taxonomy under the heading of Schemes, the taxonomy distinguishes between Schemes Repetition and Schemes Reversal. Under the heading of Tropes, the taxonomy distinguishes between Tropes Substitution and Tropes Destabilization.

2.5. EXPLANATION OF LEVEL I (FIGURATION) & LEVEL II (FIGURATIVE MODE)- MC. QUARRIE & MICK TAXONOMY MODEL (1996)

Schemes and Tropes differ when viewed from the angle of adding incongruity to language. They differ in two ways. Schemes present deviation on the surface level rather the focus is on the sensory aspects. The categorization of Schemes is based either on repetition or reversal of sounds or words in the statements. In the Tropes the incongruity is focused on the semantic aspects. The categorization of Tropes is represented through substitution of one meaning for the other. The other effect is the creation of destabilization where comparison between two dissimilar things that may not exist literally happens.

The qualitative distinction that is observed between Schemes and tropes is the incongruity. Schemes involve incongruity which is excessively regular. Schemes carry excessive regularity so that the multiple redundant cues adequately communicate the intended meaning (Eco, 1979). Tropes carry excessive irregularity so that the existing cues do not help in communicating the intended meaning. On the contrary, they communicate several possible meanings to be resolved.


In the third level of the rhetorical taxonomy under the heading of Schemes, the taxonomy distinguishes between Schemes repetition and Schemes reversal. The rhetorical operation of schemes repetition works on the lines of not changing the
meaning of the element of expression. Instead, Schemes of repetition combine several instances of some element of the expression. The taxonomy specified in 1996 by Mc.Quarrie & Mick, emphasized that in advertising, the repetition of sounds, alphabets, words, phrases etc. are found. This created the figures of repetition of sound and resulted in figures of speech such as rhyme, chime and alliteration. The repetition of words created the figures of speech such as anaphora, epistrophe, epanalepsis, anadiplosis and parision.

Rhetorical operation of Schemes reversal is the outcome of the combination of the elements that frame the mirror images of one another in a semantic expression. As stated by Mc.Quarrie and Mick (1996), a striking characteristic of a mirror image, is that there is repetition of the original, but in the reverse order. Antimetabole and antithesis fall under this category where there is repetition of the original in reverse order. When there is repetition of words/pair of words in a phrase in the reverse order, it is happening of antimetabole. On the other hand when binary opposites are incorporated in a phrase, we term it as antithesis.

Substitution tropes also termed as tropic operations, involve a sudden, unexpected or unconventional meaning in their expression. It happens when an expression in a message demands the recipient to comprehend the intended content. Tropes which are highly irregular and somewhat complex, based on the gradient of deviation are subcategorized into substitution tropes and destabilization tropes. Tightly constrained resolution is observed in substitution tropes. On the other hand loosely constrained resolution is existent in destabilization tropes. Fogelin (1988) asserts that as substitution tropes have a single resolution, the recipient applies for a correction to what the communicator offers. Whereas destabisation tropes involve usage of multiple meanings which are apparent in the expressions and they offer a final resolution.

Tropes of substitution are subcategorized as hyperbole, ellipsis, epanorthosis, rhetorical question and metonym. The destabilization tropes are subcategorized as Metaphor, Pun, Irony and Paradox. In the tropes of substitution, hyperbole happens when a claim which is strictly impossible is mentioned. Ellipsis is the deliberate omission/leaving of a sentence incomplete for the readers to comprehend. Epanorthosis occurs when a claim is
made in the form of a doubt. Rhetorical question expresses a situation leading to a question to be answered by the reader. Metonym incorporates the characteristic of designating the object by something closely associated with it. Metaphor which falls under tropes destabilization is the figure of rhetoric that compares two unlikely things. Pun is a rhetorical figure which proposes two or more meanings. For creating the effect, pun exploits the meanings of words. The rhetorical figure irony is the expression that usually signifies the opposite of one's intended meaning. A statement which contradicts itself and still might be true is rhetorical operation, paradox.

Here it is to be noted that the Taxonomy of rhetorical figures of artful deviation in advertisements mentioned in Figure 15 suggested by Mc.Quarrie did not cover many of the rhetorical figure. The list was further upgraded and presented in a more exhaustive form. This was carried forward after consulting and synthesizing additional sources of advertising rhetoric. These sources were contributed by Huhmann et al., 1999, 2002; Leech, 1966; Nelson and Hitchon, 1999; Pandya, 1977; Tanaka 1994.

Modern attempts at systematization began with Jakobson and Halle (1956) and Burke (1950) and culminated in the elaborate typologies of Huhmann (2008) and Mc.Quarrie and Mick (1992). Mc.Quarrie (1996) states that rhetoric is an ancient discipline and that, it was fundamental to western thought for over 2,000 years. Rather swiftly, it began to fade away, as the scientific revolution took roots in the seventeenth and eighteenth centuries. Bender and Welberry (1990) mention that by 1900, rhetoric had almost disappeared from the canon. Deighton (1985) discussed that in the twenty-first century, for reasons as yet poorly unstated, rhetoric is flourishing once more. The author further mentions that the usage and the analysis of rhetoric has spread across disciplines relating to humanities and social sciences. It included consumer research. So by the early 1990s, theoretical and realistic sections spreading rhetorical ideas to the language of advertising, appeared with some constancy (e.g., Mc Quarrrie and Mick, 1992; Scott, 1994).
**Figure 16: Expanded Taxonomy Model (Source Huhmann, 2008)**
2.7. EXPLANATION OF LEVEL III-EXPANDED TAXONOMY MODEL  
(HUHMANN, 2008)
This Expanded Taxonomy Model differs from the basic model of Mc.Quarrie & 
Mick’s Taxonomy Model (1996) at Level III. So the explanation of Level III is as 
below. Under the rhetorical operation of repetition Schemes, the expanded version of 
taxonomy incorporated Epiphora, Assonance, Polyptoton. Similarly, in the rhetorical 
operation of reversal under Schemes it included Hyperbaton.

2.7.1. SCHEMES - REPETITION
The figure of rhetoric Epiphora is repetition of the last words whereas Assonance 
involves repetition of the vowel sounds with in a phrase or a sentence. The 
rhetorical operation of Polyptoton happens when there is usage of different forms 
of the same root word in the same sense. These were included in Schemes using 
rhetorical operation repetition.

2.7.2. SCHEMES-REVERSAL
The rhetorical operation of reversal included Hyperbaton. For creating emphasis, 
hyperbaton uses the reversal of the word order with in a phrase or with in a 
sentence.

2.7.3. TROPES-SUBSTITUTION
The expanded version of tropes Substitution included Euphemism, Synecdoche, 
Onomatopoeia, Anthimeria, Idiom and Periphrasis. Similarly the rhetorical 
operation of destabilization tropes included Simile, Personification, Synesthesia, 
Parody, Homonym puns, Antanaclasis puns, Syllepsis puns, Paronomasis puns, 
Loud puns, Resonance, Oxymoron and Litotes.
Euphemism involves substitution of words. The substitution includes soft, mild, 
less direct words or phrases with more harsh, unpleasant ones. Substitution of a 
part of word/phrases with that of a whole leads to Synecdoche. It refers to 
substitution of a particular category with a general one and substitution of a 
general category with a particular one. A word which imitates/mimics the natural
sounds of a thing is defined as Onomatopoeia. The sound effect created, mimics the object/thing that is described.

A rhetorical term that substitutes one part of speech for another is Anthimeria. Periphrasis is a stylistic rhetorical device that is used to convey a meaning through excessive and longer words. This can be conveyed with a shorter expression or in a few words. Idiom is a saying, generally a phrase or a fixed expression which substitutes a particular phrase with a culturally invariant meaning. Idiom has a figurative meaning and it holds a different meaning from its literal meaning.

2.7.4. Tropes-Destabilization

Discussing about the tropes of destabilization, a simile is a figure of rhetoric which is used to draw a comparison between two different things using the words “like” or “as”. The rhetorical operation of personification features the qualities of human beings to describe a non-living object. The rhetorical figure Synesthesis tries to describe something in a different sense using an experience from one of our five senses. Parody is a rhetorical operation which satirizes the language, style, or ideas of another for creating a satiric effect.

The rhetorical effect of Homonym pun is observed when a word that has different meanings is used; to create the effect. Antanaclasis puns involve repetition of a single word. But each time there is a repetition it comes with different meanings altogether. Syllepsis puns change the meaning of a word as they try to modify different words or clauses whereas Paronomasis puns mark the usage of words that sound alike but have a different meaning all together.

Loud puns rework on the meaning of a cliché or common phrase’s meaning. This is done through the replacement of another word. On the other hand, the rhetorical operation of Resonance is a verbo-pictorial pun. It happens when there is alteration in the common phrase due to the juxtaposition with an image. Oxymoron is a figure of speech that uses two contradictory terms together. Finally Litotes imply the contrary ideas through exaggerated overstatements or understatements.
In a nutshell the Table 2 below shows the various rhetorical operations and explanation of these operations with examples. These examples are taken from literary texts and few are taken from the world of advertising.
<table>
<thead>
<tr>
<th>Rhetorical Operation</th>
<th>Explanation</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhyme</strong></td>
<td>When there is repetition of syllables/sounds at the end of the phrases/words</td>
<td>Clean Wash. Neat Wash.</td>
</tr>
<tr>
<td><strong>Chime</strong></td>
<td>Repetition of identical sounds or letters in the initial position</td>
<td>Pleasure meets Power</td>
</tr>
<tr>
<td><strong>Alliteration</strong></td>
<td>Repetition of the same consonant sounds in three or more subsequent words initially</td>
<td>To watch, to catch, to match</td>
</tr>
<tr>
<td><strong>Anaphora</strong></td>
<td>Repetition of the same first word or the phrase</td>
<td>It runs fast. It runs unfathomable</td>
</tr>
<tr>
<td><strong>Epistrophe</strong></td>
<td>Repetition of the same word /words at the end of successive phrases, clauses or sentences</td>
<td>I want <em>the best</em>, and we eat <em>the best</em>, and we rank <em>the best.</em></td>
</tr>
<tr>
<td><strong>Epanalepsis</strong></td>
<td>Repetition of the same word with which the sentence began.</td>
<td><em>Next hour</em> there won't be a <em>next hour</em></td>
</tr>
<tr>
<td><strong>Anadiplosis</strong></td>
<td>Starting of a phrase appears with the last words of the prior phrase</td>
<td>&quot;She being none of your flesh and blood, your flesh and blood has not offended the king; and so your flesh and blood is not to be punished by him.&quot;</td>
</tr>
<tr>
<td><strong>Parision</strong></td>
<td>Repetition of words in the parallel construction of similar length phrases</td>
<td>Never verify, Never clarify.</td>
</tr>
<tr>
<td><strong>Epiphora</strong></td>
<td>Repetition of the last words</td>
<td>Clean it, wash it, dry it</td>
</tr>
</tbody>
</table>
| **Assonance** | Repetition of vowel sounds | Lifeeeeeeeeeee….
<p>| <strong>Polyptoton</strong> | Usage of the different forms of the same root word in the same sense | The thin becoming thinner |
| <strong>Schemes-Reversal</strong> | | |
| <strong>Antimetabole</strong> | Repetition in reverse order | You hate it, it hates you. |
| <strong>Antithesis</strong> | Contrary ideas expressed in a phrase/sentence | Evil men fear it; good men cherish it |</p>
<table>
<thead>
<tr>
<th>Tropes-Substitution</th>
<th>Description</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hyperbole</strong></td>
<td>Deliberate exaggeration</td>
<td>Those people are huge like mountains</td>
</tr>
<tr>
<td><strong>Ellipsis</strong></td>
<td>Deliberate omission of words</td>
<td>We are open till…</td>
</tr>
<tr>
<td><strong>Epanorthosis</strong></td>
<td>Making a claim to call that claim into doubt</td>
<td>This is made of thermoplastics.Ok.Thermoplastics</td>
</tr>
<tr>
<td><strong>Rhetorical Question</strong></td>
<td>Asking of a question for creating an effect</td>
<td>Doesn’t your child deserve the best?</td>
</tr>
<tr>
<td><strong>Metonym</strong></td>
<td>Defining an object by something closely associated with it</td>
<td>Hospital at your door step</td>
</tr>
<tr>
<td><strong>Euphemism</strong></td>
<td>involves substitution of words</td>
<td>I want to see that smile every day</td>
</tr>
<tr>
<td><strong>Synecdoche</strong></td>
<td>Substitution of a part of word/phrases with that of a whole</td>
<td>Bread earner for the head of the family</td>
</tr>
<tr>
<td><strong>Onomatopoeia</strong></td>
<td>A word which imitates/mimics the natural sounds of a thing</td>
<td>Buzz, Rattle</td>
</tr>
<tr>
<td>Type</td>
<td>Definition</td>
<td>Example</td>
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<td>-----------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
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<tr>
<td>Anthimeria</td>
<td>Substitution of one part of speech for another</td>
<td>Gift her with a lighter, more elegant model to wear at her party</td>
</tr>
<tr>
<td>Idiom</td>
<td>Generally a phrase or a fixed expression which substitutes a particular phrase with a culturally invariant meaning</td>
<td>As white as milk</td>
</tr>
<tr>
<td>Periphrasis</td>
<td>Substituting a descriptive word for a proper word</td>
<td>A plateful of cereals instead of healthy biscuits</td>
</tr>
<tr>
<td>Tropes-Destabilization</td>
<td></td>
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<tr>
<td>Metaphor</td>
<td>compares two unlikely things</td>
<td>The deer is as beautiful as the woman</td>
</tr>
<tr>
<td>Pun</td>
<td>One word proposes two or more meanings</td>
<td>Ask for me tomorrow and you shall find me a grave man</td>
</tr>
<tr>
<td>Irony</td>
<td>the expression that usually signifies the opposite of one's intended meaning</td>
<td>To a slow writer “You are as fast as a robot”</td>
</tr>
<tr>
<td>Paradox</td>
<td>A statement which contradicts itself and still</td>
<td>Though it looks empty, Still it’s full</td>
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<tr>
<td>might be true</td>
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<tr>
<td><strong>Simile</strong></td>
<td>Draws comparison between using the words “like” or “as”</td>
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<tr>
<td></td>
<td>He is as good as hundred soldiers</td>
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</tr>
<tr>
<td><strong>Personification</strong></td>
<td>features the qualities of human beings to describe a non-living object</td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Make your face jealous.” the tagline of Pond’s body lotion</td>
<td></td>
</tr>
<tr>
<td><strong>Synesthesia</strong></td>
<td>Description of something in a different sense using an experience from one of our five senses</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Add taste to your eyes</td>
<td></td>
</tr>
<tr>
<td><strong>Parody</strong></td>
<td>Rhetorical operation which satirizes the language, style, or ideas of another for creating a satiric effect.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No kids were harmed in the making of this product</td>
<td></td>
</tr>
<tr>
<td><strong>Homonym</strong></td>
<td>When a word that has different meanings is used, to create the effect.</td>
<td></td>
</tr>
<tr>
<td><strong>Puns</strong></td>
<td>Nature made Herbs</td>
<td></td>
</tr>
<tr>
<td><strong>Antanaclasis</strong></td>
<td>Involves repetition of a single word. But each time there is a repetition it comes</td>
<td></td>
</tr>
<tr>
<td><strong>puns</strong></td>
<td>People in place…please place them</td>
<td></td>
</tr>
<tr>
<td><strong>with different meanings altogether</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Syllepsis puns</strong></td>
<td>changes the meaning of a word as they try to modify different words or clauses</td>
<td>The manager sometimes takes advice in that chamber, and sometimes tea</td>
</tr>
<tr>
<td><strong>Paronomasis puns</strong></td>
<td>Mark the usage of words that sound alike but have a different meaning all together.</td>
<td>Waste -waist</td>
</tr>
<tr>
<td><strong>Loud Puns</strong></td>
<td>Rework on the meaning of a cliché or common phrase’s meaning. This is done through the replacement of another word</td>
<td>Kellogg’s tagline <em>Breakfast is as breakfast does.</em></td>
</tr>
<tr>
<td><strong>Resonance</strong></td>
<td>It happens when there is alteration in the common phrase due to the juxtaposition with an image</td>
<td>Maruti Suzuki <em>See More</em></td>
</tr>
<tr>
<td><strong>Oxymoron</strong></td>
<td>uses two contradictory terms together</td>
<td>Funnily Serious</td>
</tr>
<tr>
<td>Litotes</td>
<td>Imply the contrary ideas through exaggerated overstatements or understatements.</td>
<td>We offer nothing</td>
</tr>
</tbody>
</table>
Research shows the increasing interest devoted to rhetoric in advertising (McQuarrie & Mick, 1992, 1996, 1999, 2003, 2009; McQuarrie & Phillips 2005; Leigh, 1994; McGuire, 2000; Toncar & Munch, 2001; Phillips & McQuarrie, 2009; Bratu, 2010). Study of Leigh (1994) proved that extensive research has accrued to show that rhetorical figures are common in advertising and able to meaningfully alter consumer response (McQuarrie & Mick 1992, 1996; Mothers Baugh et al., 2002). Generally speaking, rhetoric pertains to the method or manner by which persuasion is attempted (Ong, 1982). Rhetorical strategy also comprises of specific stylistic devices (e.g., metaphor, rhyme) that may be used to attract the attention of consumers, provide pleasure, and evoke elaboration of the message (McQuarrie & Mick, 1996) and this deviation can happen both visually and verbally.

2.8. **Visual and Verbal Rhetoric**

The deviation or the rhetoric can be both visual and verbal/linguistic. Visual rhetoric works on the pictorial strategies available to advertisers to persuade the readers whereas Verbal or linguistic rhetoric focusses on the arrangement of words/sentences used in the body copy of the advertisements to persuade the readers. In the words of Ediger & Pavlik (1999), “Copy intends the words given in the sales message whereas, the illustrations are the photographs, images or other visuals and tagline is a catchy phrase or word that identifies a product or company”.

2.8.1. **Visual Rhetoric**

When we talk about human communication with special reference to advertising, its reliance on **visual rhetoric**, to persuade, is more prominent. Visual rhetoric has evolved with Barthes (1964) and Durand (1970). Following a detailed semiotic analysis of an advertisement, Barthes acknowledges that an
advertisement is composed of two levels: denoted and connotated. The literal message appears as the basis of the "symbolic" message. The literal image is denoted and the symbolic image is connotated. Based on this observation, Durand (1970) concluded that the creative advertising is based on the transposition of rhetorical figures to image advertising. The study gave a two-dimensional grouping of rhetorical figures, visible in advertising. The operation that enabled the transition from the literal sense to the figurative one that framed the first dimension. The second dimension revealed the relationship that defined the relation between the components of the figuration.

![Figure 17: Heinz’s Example for Visual Rhetoric (Source: Google Images)](image)

Later McQuarrie and Mick (1996) came up with the taxonomy of the figures used in advertising. They conveyed through this that the presentation of a message in a
manner is very different from that usually encountered by the recipient and also revealed that it represents a way to legitimize the violation of certain standards and conventions.

The focus in the analysis of visual rhetoric is, more on how images are used and the explanation talks about the usage of images. This works more on how image, text and the gaze of the viewer combine in making the message. It can be seen in Figure 17, the advertisement of Heinz Ketchup where the bottle of Ketchup looks like a chopped tomato giving the viewer a feel of a fresh tomato being used to make the Ketchup.

A good introduction on the usage of the images in advertising is found in the works of Goddard (1998). The work of Dyer (1982) gave a more resourceful and readable discussion in a fairly more detail manner about the positioning of products and people in advertisements. In continuation Vestergaard & Schroeder (1985) discussed the role of both language and image while influencing particular groups of consumers. The contribution of Williamson (1978) presented a very detailed and complicated discussion on the association of usage of word and image, to the product and their meanings. Nilsen (1979) presented a systematic overview of how ‘play’ at different linguistic levels create memorable and positive product names. The work of Cook (1992) discussed about how different media i.e., music, writing, speech, image combine in the advertising message. Later Messaris (1997) contributed a book length study about visual images in advertising. These studies proved the contribution of visual rhetoric in the field of advertising language.

2.8.2. VERBAL RHETORIC

Verbal rhetoric too plays a prominent role in the language of advertising. The study of Jairos Kagira Nawa (2009) proved that, designers of advertisements pay attention to the morpho-syntactic, semantic and phonological aspects of the language used in an advertisement. To support this study, the study of
Ke and Wang (2013) stated the noticeable language features of advertisements at three levels i.e., the lexical features, syntactical features, and frequently employed rhetorical devices in English advertising texts.

The picture in the Figure 18 is showing the fishes placed in the bags in a row,

**Figure 18: Volkswagen’s Advertisement to Show the Verbal Rhetoric**

with a porcupine in between standing in a row. The tagline of the advertisement says *Precision Parking, Park assistance by Volkswagen*. The images in the advertisement without the tagline would not provide any meaning. Here through verbal rhetoric Volkswagen spoke about the parking assistance. The research of Mzoughi and Abdelhak (2011) tested the impact of stylistic elements in advertising that form visual and verbal rhetorical figures on imagery and recall. The visual and verbal figures examined in this study produced more mental images and led to a more favorable attitude towards the advertisement. The study emphasized that stylistic devices effect the memorization of advertisement.
However, the ability of mental imagery contributes to enhance the recall of advertising messages using figures of rhetoric. So this research stressed the role of two types of moderating variables in the persuasion process i.e., involvement and ability of mental imagery. Individual reacts differently to the presence of visual and verbal figures in the advertisement. All these variables influence the relationship between advertising rhetoric and the responses related to persuasion.

Advertisements with figures were recalled more often and liked better and this was proved by the contribution of McQuarrie and Mick (2003). Visual figures were more effective regardless of processing condition, whereas verbal figures performed better only when subjects were directed to process the advertisements. Khan (2008) proved that visual literacy supplements linguistic literacy. With an effort to raise awareness about the importance of visual literacy, this study explored a form of highly visual texts – advertisements – to observe how linguistic elements and visual elements work together. This was done through the study of three advertisements published in three different countries, by following multiple layers and approaches of analyses. The revelations of the study of Philips’ (2000) state that verbal anchoring; though increases the comprehension of the advertisement; reduces the liking for the advertisement. It openly reveals the message, thus giving less space for readers to interpret the advertisements all by themselves. Thus there is a gap which proves that impact of language used in advertising is still not explored.

2.9. Past Studies that Concentrated on Particular Figures of Speech

In the canons of research, few researches concentrated on the usage of particular figures of rhetoric and few concentrated on the use of puns, condensed and allusive metaphors, rhetorical questions etc. The research of Pawlowski et al. (1998) revealed that the young readers had problem inferring metaphor. The older they were, their inference to metaphors improved. He further quoted that
metaphors used in the advertisements had least impact on the recall of the advertisements and also on the liking of the product. Thus the study proves that, for understanding the complexity of metaphors and to decipher the meaning conveyed by metaphors; the circumstantial knowledge is a must. The study of Lundmark (2005) examined the various ways in which conceptual metaphor and related cognitive processes are exploited for creative purposes in advertising texts and accompanying images. Studies of Riejos & Mansilla (2013) proved the frequent presence of metaphor in our daily language and in non-literary written discourse also. The work of Akinbode (2012) discussed the essential characteristics of advertising language in the mass media, which enabled the advertisers to reach the target audience. It also worked on how advertising language influences the consumer’s purchasing attitude. Coker et al., (2012) highlighted the use of puns, condensed and allusive metaphors, rhetorical questions and metonymy in the selected samples of advertisements. The study verified that, advertising copy is a poetic and creative piece. Study also states that it goes a long way to show the relevance of conventional language and literary studies to the practice of advertising even in the globalized world. The contribution of Ottati et al., (2010) concluded that, Metaphor serves multiple functions in persuasive communication. It stated that the effect of metaphor on persuasion is potentially mediated by multiple psychological process mechanisms. The study of Phillips and Mc.Quarrie (2002) proved that rhetorical figures such as metaphor, metonym, and irony have been used in advertisements for many decades. The evaluation of the effects of puns and metaphors, in print advertising was conducted by Toncar and Munch (2001). The study revealed that puns and metaphors necessitate readers to make interpretations in order to comprehend their intended meanings. Their studies further quoted that tropes created long-lasting impression being indirect or irregular statements and made the advertisements more promising and convincing than the explicit messages. The previous studies proved that rhetorical figures were often featured in Print advertisements (Mc Quarrie & Mick, 1996). Langrehr (2003) mentions, “both
literature and advertising share similar creative techniques to say things in ways other than by direct statements of fact.” Stern (1988) used poems to analyze, the advertisements of two financial services and applied poetic explication in the analysis. The prose was broken into poetry form and analysis was done using imagery, metaphor and symbol. The findings revealed that both advertisements convey different personas: one focusing more into power, while the other into establishing a relationship with consumers.

Further, Leigh (1994) investigated headlines in print advertisements. It was found that when compared to other figures of speech; puns, alliteration, and assonance were used widely. The research proved the prevalence of linkage between the figures of rhetoric and the headline picture in print advertisements. It is only after the publication of Leigh (1994), and Mc Quarrie and Mick (1996), it was extensively acknowledged that contemporary print advertising make use of the same rhetorical figures initially described by Greek and Roman orators over 2,000 years ago.

The works of Gustav et al. (1999) state that in magazine print advertisements, the focus is mainly on consumer perception whereas Leigh (1994) states that the emphasis is more on the usage of figures of rhetoric in the Print formats. The horizon of the research in the Print Media touched the cross-cultural studies (Hatzithomas et al., 2011) and Agarwal et al., (2010) worked on the strategies used in cross-cultural advertising internationally; Martin (2008) emphasized on the language-mixing. Okanlawon & Oluga (2008) centered the advertising language studies in the genre of gender studies, whereas Pratt et al., (1995) did comparative analysis related to nutrition in print advertisements. However, contribution to literature related to the language of automobile advertising with special focus on rhetoric’s; and its impact on the recall factor remained untested.

FINALLY BEFORE EMERGING WHY AUTOMOBILE?
In the research on advertising language, the studies center towards the effectiveness of advertising language (McQuarrie & Mick, 1996); observations and awareness about brand product (Ahluwalia, 2008; Nicol, 2001); theoretical
and lexical planes of demonstration (Peracchio & Levy, 2005). The studies of Wu & Chan (2007) focused on the use of language mix and the inputs of Martin & Nakayama (2005) emphasized the use of foreign language structure in local advertisements. Little is explored in the analysis of the automobile advertising rhetoric. The review of works contributed in the area of rhetorics, related to various industries is as mentioned below.

Djafarova & Anderson (2008) explored the way the figures of speech such as metaphors, puns, alliteration contribute to the creation of tourism images in print advertising whereas Chaysin (2011) investigated the use of figures of speech in printed food advertising from a food magazine and analyzed the most frequently used figures of rhetoric in the food product area. Jaganathan et al. (2014) analysed the rhetorical devices and language equivalence used in the English and German print advertisements. A contrastive analysis of three cars’ print advertisements, namely Mercedes Benz, BMW and Volkswagen from the German and Malaysian English dailies was carried out and identified the rhetorical devices used in the advertisements.

khankhrua (2007) investigated the linguistic features and language tactics used in the body copies of online diet program advertisements. The sample consisted of 36 diet program advertisements selected from the eBay Web site from December 1 to December 31, 2004. The study concluded that simple, clear, and easy-to-understand product or service information is very essential in online diet program advertisements.

When the focus shifts to the print form of advertisements, in the field of the rhetorical language used in automobile advertising it is realized that little is explored. A study by Burns et al. (2005) on claims by automobiles examined the accurate and inaccurate claims made by the automobile industry. The study did not investigate the rhetorical aspect of the language used by players in automobile industry in making claims. Sindano (2014) research is qualitative in nature. This study involved the critical examination of the collected car advertisements from
the Namibian newspaper from rhetorical point of view. They were subsequently arranged according to brand names. The samples of car advertisements were taken from the Namibian newspaper dating from January 2012 to December 2012. The examined car advertisements were found to contain slogans, aggressive language, comparative, and superlative forms. The study did not verify the impact of recall factor on the minds of readers based on the rhetorical structures used in the advertisements.

The research of Jaganathan et al. (2014) analyzed the rhetorical devices and language equivalence by using a contrastive analysis. The corpus of advertisements was taken from the English and Malaysian print advertisements. Three cars’ print advertisements, namely Mercedes Benz, BMW and Volkswagen from the German and Malaysian English dailies were identified and the analysis was done to recognize the rhetorical devices used in the advertisements.

The analysis of all these studies conclude that no study has been conducted so far the area of automobile industry with special focus on print media. Above all the choice of analysis of advertisements from Automobile Industry was clearly mentioned in Chapter 1.

GAP:

_The figures of speech used in the Indian automobile print advertisements have not been studied so far._

Thus the gap gets established that no work concentrated on the study of figures of rhetoric used in the advertisements of automobile industry.
2.10. Deviation In the Language of Advertisements & Slogans

When there is a mention about deviation, the deviation in an advertisement can happen visually and verbally also. Verbally the deviation can happen at the logo, slogan etc. We often come across this deviation in the slogans of the advertising message and Rosengren & Dahlén (2006) state that synthesizing the slogans contributes positively to brand equity creating brand awareness by linking the brand to a product category. There is interconnectedness between the comprehension of advertisements and the language with special focus on figurative language. This was validated in the studies of researchers like McGuire and Mick (2000); Toncar and Munch (2001); Mulken et al.(2005); Philips (2000) and Lagerwerf and Meijers (2008).

In the words of Borchers (2002), the linguistic statements that are intended to create a connection between an audience and a persuader is defined as a slogan also. These catchy phrases are also termed as taglines which persuade the readers to remember the message with minimal effort. Rosenweig (2000) asserts that slogans are powerful devices that are simple to read, understand and above all simple to recall. It is important to mention MacLachlan (1984) who mentions that incompleteness in the slogans puzzles the readers and Greatrex (1998) refers that advertisements are clever puzzles.

The existence of verbal texts is usually found in body text, headlines and subheads of the advertisements. Fuertes-Olivera et al., (2001) emphasizes the frequent presence of slogans in advertisements as they are hybrid text types. Supphellen and Nygaardsvik (2002) defines slogan as phrases that communicate persuasive information about a brand. This was further strengthened by O’guinn et al.(2009) who mentions slogan as a short phrase that establishes the credibility to increase the memorability of a product or service. Kohli et al. (2007) states that slogans contribute to enhance brand awareness and to create, support, or change the brand perceptions and (re)positioning. This makes slogans one fundamental element in the (re)construction of brand identity, recognizing that slogans may
have positive effects on brands (Dahlén & Rosengren, 2005). Slogans also provide continuity throughout advertising campaigns and facilitate the establishment and maintenance of a strong brand identity, enabling positive effects, namely: enhanced product differentiation, improved brand recall and improved brand evaluations (Dahlén & Rosengren, 2005).

The study of Boush (1993) emphasized that brand slogans seem to influence the acceptability of potential brand extensions and that there is significant relationship between the theme of a slogan and the product categories it belongs to. The study of Bradley and Meeds (2002) proved that syntactic complexity did not influence the comprehension of advertising slogans. The study of Ennis and Zanna (1993) revealed that in the segment of cars the product beliefs are influenced by the Slogans. It was stated by Katz and Rose (1969) that with the increase in the age, the familiarity of the slogan increases for some goods whereas it decreases for few other.

Some of the researches concentrated on the effects of slogans and the impact of slogans. The research of Reece et al., (1994) amounts that the wordplay involved in a slogan helps in the correct identification of brands and Stewart and Clark (2007) argued that when specific audience are exposed to the slogans, it turns out to be more effective. The research of Yalch (1991) evidenced that conditions play a key role in enhancing the memory and also substantiated the argument by stating that when slogans were included in an advertisement using the jingle, the memorability of the advertisement gets enhanced.

Research of Rosengren and Dahlén (2006) verified that slogans are mostly beneficial in branding and also stated that few empirical studies have tested the validity.

Thus observation of these studies gives out the gap for this research study i.e., \textit{the effect of slogans on the consumers; based on the language is still to be tested.}
2.11. BRANDING AND THE ROLE OF LANGUAGE

Relating the rhetorical usage to the brands and advertisements, when companies uses a symbol, logo, name or a sentence to distinguish their product from others it is stated as creating a brand. The visible items of a brand like its logo, tagline, colour, symbols help the brands in creating its identity. This is explained in Aaker’s Brand identity model (1996). This model has 4 elements namely brand as Brand as product, as organization, as person and Brand as symbol.

**Aaker’s Brand Identity Model (1996)**

Aaker (1996) a marketing professor at the University of California, in his popular book *Building Strong Brands* proposed a comprehensive brand identity planning model. Developing brand identity is developing unique set of brand associations implying a promise to customers. It also involves knowing what the brand stands and to express that identity effectively. To be more effective, a brand identity needs to resonate with customers, distinguish the brand from its challengers, and exemplify what the organization can and will do over a period of time. This model recommends that while building the brand identity, a four-fold perspective will help. With the help of this model, he suggested that companies should bear in mind the four different aspects of brand as a product, as an organization, as a person and as a symbol.
As mentioned in the figure 19, firstly a brand is connected with the products it is involved with. A brand is identified by the type of products it sponsors, the range of products it is into, the attributes of the products (like the observed quality of the products), its customer groups, the occasion of the usage of the products and its country of origin. Looking at the examples, the shoe shining product, Cherry Blossom, covers the product range from wax polishes to shoe shine spray. The example of Dettol also falls under this category, where the product line includes Dettol soaps, hand wash etc. The advertisements of Mountain Dew depict the adventurous spirit of the brand. Likewise, Johnson & Johnson is the most fetched brand for baby products.(i.e., consumers) whereas the brand Kellogs is associated with breakfast cereals (example of usage of occasions). In the field of electronics the competence of Japanese is exemplified by Sony (example of Country of Origin).
Brand as Organization:

To a larger extent the identity of a brand is shaped by the parent company (Sangkhawasi & Johri, 2007). In the cases where brand and company share the same name, the brand symbolizes the spirit, personality and values and beliefs of the parent company. To substantiate, Sony, the brand stands for the technological excellence as envisioned by the parent company Sony. The organizational attributes like the quality, innovation, leadership and societal concerns add to the value that the brand carries.

Brand as a person:

Aaker (1996), states that brand can be described as a person. In the description of a brand, adjectives such as friendly, carefree, stress free, cheerful etc. are often used. These help in building long-term relationship with customers. Brands also started mentioning personal characteristics to make it more appealing. The examples of Hero Pleasure which featured celebrities like Priyanka Chopra and Alia Bhatt with the taglines Why should boys have all the fun is chosen as means to express the freedom bestowed by the product. These were best described using brand as a person. The personality of the brands are created using slogans, taglines and even through incorporation of target market’s personality.

Brand as a Symbol:

Strong symbols provide consistency and structure to an identity and paves path for easy recognition and recall (Mohan & Sequeira, 2012). In fact the power of the
brand is reflected when the brand is able to elevate the symbols to the status of being a part of identity. Brand Symbols include brand characters, logos, coloring, design, graphical representation and symbolic identities. The significance of symbols enhances the awareness of the product, builds associations thus contributing in the building up of the personality of the brand. Discussing in detail the brand characters like the devil of Onida, the penguin of Electrolux kelvinator captured the eye of the people. The logo is a part of visual imagery of the brand (Johri, 2007) and it can depict what the brand stands for. Examples of the logo of Nike –Swoosh and its slogan Just do it speaks about the brand Nike

The logo of Cadbury chocolate milk pouring into chocolate bar describes the connection between the milk and this chocolate bar that the brand envisioned. Thus appropriate brand symbols which even include brand characters like Amul girl increase the visibility of the brand and enhance recall. Aaker (1996) further stated that Symbols are very strong if they involve a recognizable, meaningful and trustful metaphor, with a symbol or a symbol characteristic which represents purposeful, emotional or self-expressive benefit. Thus the author states that visual images coupled with metaphorical symbols help in relating to the brand in much easier manner.Here in this model depicted in Figure 20, which focused on brand as symbol, Aaker(1996) addressed visual imagery and metaphors only. Metaphor

**Figure 20: Examples of Advertisements showing Brand as a Symbol**
Figure 21: Examples of visual imagery which are metaphorical

refers to the metaphor that is involved in the visual imagery. Few of the examples of visual imagery with metaphors are as mentioned in Figure 21, the doughboy shown in the Pillsbury Atta advertisements and the thundering symbol on the RIN bar advertisements are symbolic visual images. The doughboy is symbolic of the softness of the Pillsbury Atta and the thundering symbol on RIN bar shows the power of using RIN to get the thundering whiteness in clothes after the wash. These are the examples of visual metaphors.

Before briefing visual metaphor, it will be helpful to define “metaphor”. According to Berger (2012), the metaphor is a form of analogy, or “A mode of communication in which meaning is generated by making comparisons” (Berger 2012, p. 241). A metaphor is actually a strong comparison which proposes equivalence between the two objects/things being compared (Berger, 2012). The author further mentions that if you say that your love is a rose, then you are using a metaphor. Signifying such uniformity will make the receiver to compare and give the qualities of the rose to your love. Such metaphors when portrayed through the use of visuals rather than words are termed as metaphorical visual imagery. Pieters & Wedel (2004) points out that for capturing the attention, the visuals play an important role.
RELATING METAPHOR USING MC.QUARRIAN MODEL (1996)

This research model in Figure 22, is devised by Mc.Quarrie & Glen Mick (1996). The model was based on the gradient of deviation. This model gave clarity about the division of Schemes and tropes. The basic premise of this model rested on the rhetorical operations which stated the figurative modes of schemes and tropes. Schemes and Tropes are subcategorized into repetition and reversal as part of Schemes whereas substitution and destabilization on the part of trope. In total it included 19 figures of speech. The 19 figures of speech were sub categorized as 8 figures of speech under Repetition, 2 under Reversal, 5 in substitution and 4 under the category of Destabilization. The figure of speech of metaphor is mentioned under the category of Tropes, Destabilization.
In Mc. Quarrie and Mick’s words the Figure of speech *Metaphor meant substitution based on underlying resemblance*. Moving further when we look at the last two decades researchers have attempted including new figures of rhetoric to the Mc. Quarrie & Glen Mick Taxonomy Model (1996). This could happen due to the progress of the research by Huhmann, Mothersbaugh, and Franke 1999/2002; Leech (1966); Nelson and Hitch (1999); Pandya (1977); Tanaka (1994). The repository of the figures of speech raised to a platform where we find 40 Figures of speech. These figures of speech fell under the category of
Repetition 11, Reversal 3, Substitution 10 and Destabilization 16, after consulting and synthesizing additional sources of advertising rhetoric. This is clearly explained in the expanded taxonomy given in the Figure 23. Here also we get to see the existence of the Figures of speech Metaphor falling under destabilization tropes. This is specified in Figure 23 and highlighted.
**Figure 23:** Expanded Taxonomy Model (Source: Huhmann, 2008)
Thus mention about metaphors in the Aaker’s Brand Identity Model (1996) focusses only on the visual imagery expressed metaphorically. On the other hand in Mc.Quarrie’s Taxonomy Model (1996) and also in the Expanded Taxonomy Model (1996), Metaphor which means substitution based on underlying resemblance is part of other figures of speech mentioned and is just variable mentioned. This situation arises a question that why in Aaker’s Brand Identity Model (1996) there is mention only about Visual Imagery and Metaphors for establishing brand identity and why not the rest of the 40 figures of speech as mentioned in Expanded Taxonomy Model as proposed by Huhmann (2008).

**Figure 24: BRAND IDENTITY MODEL (AAKER, 1996)**
After observing the role of Metaphor in McQuarrie’s Taxonomy model (1996), Expanded Taxonomy Model (Huhmann, 2008) and Aaker’s Brand Identity Model (1996) the gap identified is

*While considering brand as symbol, Aaker (1996) model mentions visual imagery and metaphors only. Thus GAP gets established that besides metaphor, other Figures of speech to be considered for brand identity*

### 2.12. Recall Studies

There are different measures of advertising effectiveness in the literature, though they tend to be generally recall based or persuasion-focused. It includes measurement of likability (Leather et al., 1994), measurement of desirability (Wells, 2000), attitude toward the brand (Ang and Low, 2000), and recall (Higie and Sewall, 1991). This statement is strongly supported by Alba & Chattopadhyay, 1986). In this they affirm that the most common way to measure the salience of a product or brand from the consumer has been through a simple recall test, providing a cue (Alba & Chattopadhyay, 1986). The recall can be operationalized measuring the spontaneous/non-aided recall of each slogan and the aided/assisted recognition of the slogan. As mentioned by Romaniuk & Sharp (2004) both spontaneous recall and aided recognition are part of the recall testing, since the first is an indicator of the presence of slogan in working memory, and the second refers to the longer-run average accessibility from long-term memory.

The use of recall has been well established in the advertising literature (Donthu, Cherian, and Bhargava 1993; Muehling, Stoltman, and Grossbart 1990; Stewart 1989; Stewart and Furse 1986; Stone, Besser, and Lewis 2000), is linked to putting a brand into a consumer’s evoked set (Stewart 1989; Stewart and Furse 1986), and is frequently used by advertising professionals (Jones 1986; Walker and von Gonten 1989). Both types of recall i.e., aided and unaided have been widely used as measures of advertising effectiveness, but they have rarely been
used in the same study (for an exception, see Donthu, Cherian, and Bhargava 1993).

This research uses aided recall, as stated in the name, an assisted recall. This helps in easier memory access for the participants and the recall happens based on the language used in the advertisements.

The revelation in Metacom (2009) proved that by holding an advertisement longer, we can make the advertisements stick to the minds of people. This research focused on how to break recognition barrier and also worked on four steps to improve recognition and recall. This study also proved that by exposing an advertisement for more than 2.75 seconds creates impact in the minds of the viewer and thus enhances recall. These results were used in the ongoing research for the exposure of the advertisements.

The study of Till & Baack (2005) stressed on creative advertising for enhancing recall. This research examined the potential efficacy of creative advertising in enhancing recall and attitude towards the brand and purchase intent. The research of Morias (2007) proves that for the over the counter health and beauty aids and household products, without persuasion there is no recall. The research further proved that advertising research is an aid to, not a substitute for, judgment and recall testing is one of several tools that supported their judgment. In the research of Plessis (2005), they gave the measurements of recognition and recall based on the differences of left and right brain hemispheric theories. This study detailed about techniques of both recognition and recall and dredge a consumer’s memory for traces of an advertisement or brand. It also briefed the measurements of recognition and recall to brain hemispheric theories (based on the differences between the ‘right brain’ and ‘left brain).

Positive correlation between time of day recall and recall ability is found in the works of Martin (2010). This study explored circadian rhythms and their effects on long term recall in 127 college students. Students were exposed to a series of
commercials over a period of time. Unaided recall was attempted two weeks later. Results from two studies are tabulated and compared. A positive correlation between time of day recall and recall ability is found.

The interplay between exposure, recall and patronage is found in the study of Esuh (2014). The study finds that MTN network consumers in Nigeria often recall the product slogan "Everywhere you go" is very appealing and results in high recall and patronage. In the same year Vieira (2014) proved that slogans play an important role in brand positioning. This study empirically analyzed the recall and recognition of business to consumer brand slogans and possible characteristics impacting it. This study is cross-industry in nature, because it does not focus on one specific brand or product category. The study addresses twenty one brands operating in Portugal, from different industries, with national and international origins. The main global finding is that a slogan can play an important role in branding, but the slogan should be managed in a long-term perspective, coherent with long-term brand positioning and avoiding frequent radical changes. Studies reveal that absurdity and familiar language used in the advertisements also enhances recall.

The study by Yildiz (2014) found that absurdity increases the brand name recall. The presence and absence of a visual absurd stimulus was tested with print advertisements that were created for a fictitious outdoor clothing brand. As a result of the unaided recall test it was found that absurdity increases the brand name recall. However, there was not a significant difference on slogan recall whereas Ahn & Ferle (2008) proved that messages written in more familiar language results in deeper processing thus enhances recognition. This research examined how language choice may influence important advertising outcome measures within a South Korean advertising context. Specifically, the study explored how foreign and local languages influence recall and recognition for brand name and body copy messages in South Korean market. Studies also prove that well-executed commercials with emotional content can actually boost recall.
(Mehta & Purvis, 2006). On the other hand, Naccarato & Neuendorf (1998) proved that content analysis is vital procedure for measuring the success of advertisement.

Bishop & Peterson (2008) proved that code switching influences message recall. This study examined how using language code-switching (the practice of alternating between two languages during conversation in advertising) interacts with the context language of the medium to influence message recall.

Readers respond positively when features of an advertisement are coupled with more product information (Meeds et al, 2012). This study investigated on how consumer benefits and product features in print advertising influence readers’ memory for advertisement copy elements and their evaluations of the advertisements. The results of this study provided evidence that readers respond positively and retain more product-related information when features and benefits are integrated with each other.

Kohli et al, (2013) proved higher spending is necessary to keep the slogans on the top of the consumers' mind. This study examined the roles of exposure in media. It categorized the elements of slogan design on recall/jingle, rhyming, and simplicity (or low complexity) as three creative elements in slogan design. The study concluded that higher spending is necessary to keep the slogan on top of the consumers’ mind.

The depository of the research proves that creative writing, higher spending helps in ad recall. But there is a need to study the impact of figures of speech used in the language of automobile advertisements, on the recall of the readers.

GAP 2: There is a need to study the impact of figures of speech used in the language of automobile advertisements, on the recall of the readers.
2.13. Theoretical Underpinning

The theoretical underpinning, on which this research is based, is of Mc.Quarrie and Glen Mick’s Taxonomy Model (1996). The basic premise of this model rests on the rhetorical operations which state the figurative mode of schemes and tropes. The rhetorical operation of both these figurative modes (Schemes and Tropes) are subcategorized into repetition and reversal as part of Schemes whereas substitution and destabilization on the part of trope. The research of the model devised by Mc.Quarrie & Glen Mick for their research included 19 figures of speech which comprised of 8 figures of speech under the category of Repetition, 2 under Reversal, 5 in substitution and 4 under the category of Destabilization.

Over the last two decades researchers have attempted including new figures of rhetorics to the Mc.Quarrie & Glen Mick Taxonomy Model (1996) and with the progress of the research by (Huhmann, Mothersbaugh, and Franke 1999, 2002); (Leech, 1966) ;(Nelson and Hitch, 1999); (Pandya, 1977); (Tanaka, 1994); the repository of the figures of speech raised to a platform where we find 40 Figures of speech. These figures of speech fell under the category of Repetition 11, Reversal 3, Substitution 10, and Destabilization 16 after consulting and synthesizing additional sources of advertising rhetoric. The focus of the researchers in Management attempted at identifying the existence of Figures of speech in various print advertisements.


Lian & Tonawanik (2012), Mulken (2003) sourced their research on this model. The earlier research analyzed the figurative language found in men’s magazines, using McQuarrie and Mick (1996) Rhetorical Figures Framework. It concluded that advertisements in a larger context can be used as literary devices and they can
assist as worthy teaching resources for teaching and learning English. Further Mulken (2003) examined the validity of the two frameworks i.e., Text-Interpretive Analysis devised by McQuarrie and Mick (1996, 1999) and the

![Figure 25: Mc.Quarrie & Mick’s Taxonomy of Rhetorical Figures in Advertising (Source Mc.Quarrie & Mick 1996)](image)

Visual Rhetoric approach by Groupe Mu (1992). The results showed that neither framework is completely infallible, and that both frameworks present inadequacies with regard to their feasibility. The taxonomy model proposed in Mc.Quarrie and Mick (1996) appears, however, to be the most promising.

Grasping figurative language is recognized as a major task in language pedagogy. There is voluminous research on advertising language, particularly of interest to the advertising industry (Langrehr, 2003); yet the focus there, tends to be on the
products and consumers’ feedback, with research findings applied to improve marketing strategies for commercial ends. But this research is based on the expanded taxonomy model based on the research of Huhmann (2008).
Thus the gap gets determined as:

In case of a holistic application of Mc.Quarrian taxonomy Model to an industry, the effect of rhetoric used in an advertisement on recall needs to be studied. Figure 27 clearly shows the evolution of final gaps in literature review.
The analysis of advertisements with reference to recall based on the rhetoric in the language used remains unexplored.

Identification of figures of speech used in the advertisements of various industries is not studied.

Gap 1: The figures of speech used in automobile advertising in India has not been studied.

Study of the figures of speech used in the Indian automobile print advertisement remains unexplored.

Recall study based on language used is unexplored.

Gap 2: There is a need to study the impact of figures of speech used in the language of automobile advertisements for recall.

In case of a holistic application of Expanded Taxonomy Model to an industry, the effect of rhetorics used in advertisements on the recall needs to be studied.

Effect of the language used in slogans on recall is to be tested.

Effect of the language used in slogans on consumers

Besides Visual Imagey and Metaphor, other Figures of speech to be considered for brand identity.

Besides Visual Imagey and Metaphor, other Figures of speech to be considered for brand identity.

In case of a holistic application of Expanded Taxonomy Model to an industry, the effect of rhetorics used in advertisements on the recall needs to be studied.

Effect of the language used in slogans on recall is to be tested.
2.15. Gaps from the Literature Review

Based on the analysis of research done in the past in similar areas, the following research gaps have been identified:

Gap 1
• The figures of speech applicable for automobile advertising in India has not been studied.

Gap 2
• There is a need to study the impact of figures of speech used in the language of automobile advertisements, on the recall of the readers.

Gap 3
• GAP from Theoretical underpinning::
  • In case of a holistic application of Expanded taxonomy Model to an industry, the effect of rhetorics used in an advertisement on the recall needs to be studied.

Gap 4
• Besides Visual Imagery and Metaphor, other Figures of speech to be considered for brand identity

Over the years through McQuairre Taxonomy Model(1996) has been enriched with additions of various Figures of speech from linguistic researches but the application of the model for the identification of significant figures of speech responsible for effective language recall has not yet been done. This chapter concludes with the evolution of gaps mentioned in Figure 27.

The next chapter on the research methodology will firstly focus on the steps followed for meeting the objectives involved in the rhetorical analysis of the selected advertisements. Rhetorical analysis deals with the study of significance
This chapter also briefs about the development of questionnaire for testing the recall and the administration of the questionnaire. The next chapter focuses on the methodology that is to be adopted to answer these 4 gaps. So it involves identification and analysis of advertisements of automobile industry for the rhetoric’s used in the advertisements. Further hypothetical testing will check the impact of language used in the advertisements on the recall.