

RHETORICAL ANALYSIS OF TOURISM ADVERTISING SLOGANS: AN EMPIRICAL STUDY FROM BULGARIA

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The presented paper is written on the basis of an empirical research project focused on the use of rhetorical figures in tourism advertising slogans. The study aims to analyze the tourism advertising in Bulgarian media. The use of rhetorical figures within tourism and non-tourism advertising is investigated and comparisons are made. On that base the “rhetorical profile” of Bulgarian tourism advertising is outlined. Another important direction of the research is the analysis of slogan length – the author measured slogan length within 9 product categories and found that tourism slogans are among the longest. The paper may help future studies devoted on the relationship rhetorical figures’ usage – advertising effectiveness.

Keywords: *tourism, advertising, slogans, rhetorical figures*

JEL Classification: L83, M37

INTRODUCTION

Some research results show that 90% of all advertising messages are not paid attention to by recipients, which seriously decreases advertising effectiveness. Paradoxically, a tendency of advertising effectiveness to decrease is accompanied by a tendency of advertising budgets to increase (Morgan et al., 2012). This two-sided phenomenon makes the responsibility of planning and executing advertising campaigns much heavier nowadays.

This is particularly valid for the tourism sector. Today’s consumer is

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bombarded every day by numerous advertising messages via multiple channels: TV, radio, the Internet, outdoors, magazines, newspapers, product placement in movies, etc. A considerable number of these messages promotes tourism-related products and services. For sure “any organisation involved in the leisure and tourism business [...] will be interested in one form or another” (Morgan and Pritchard 2000, p.3). Tourism products, however, can rarely be tested in advance. That is why advertising is so important for the tourism sector and why the planning of effective advertising campaigns that carry convincing messages is decisive. Advertising specialists should create advertising messages that can get through the clutter and impact the consumer. This task is even more complicated in times of economic crisis (Tonkova, 2011) or considering the influence of macroeconomic variables (Pranic 2012).

The study presented in this paper focuses on the use of rhetorical figures in Bulgarian tourism advertising. It is well known that the appropriate use of rhetorical figures in a text (poems, speeches, etc.) can increase its persuasive effect and add vividness to the sentences. The use of rhetorical figures in advertising could have a positive effect too. Because of the importance of this issue on the one hand and the sizeable share of the tourism sector in Bulgarian gross domestic product (GDP) on the other hand, we argue that this field of research is still unexplored and the interest towards it will rise significantly in the near future. The present paper is just a step in that direction. It investigates the use of rhetorical figures in tourism advertising slogans and reveals the peculiarities of tourism advertising slogans from the perspective of the usage of rhetorical figures. The study does not measure the impact of rhetorical figures on advertising effectiveness, but it lays the groundwork for future analysis of the impact of rhetorical figures on effectiveness of tourism advertising in Bulgaria.

For the sake of the analysis, it is necessary to accept a classification of rhetorical figures and define each figure. We follow a widespread two-type classification of rhetorical figures: *figures of thought* and *figures of speech*. The figures of thought are connected with ideas and perceptions that are created in the mind of the listener/reader/viewer, while figures of speech refer to the manner of verbal expression (Boteva, 2008). The names of these types are closer to the French tradition than to the Anglo-Saxon one. The study is based on the classification of Boteva (2008) and follows it strictly. The most common rhetorical figures of thought are presented in Appendix 1 together with their descriptions and illustrative examples. In addition, Appendix 2 contains a list of the most common figures of speech accompanied by relevant explanations and examples.

LITERATURE REVIEW

The analysis of previous studies in the field of rhetorical figures and their application in advertising can be classified into two major classes (Table 1).

Table 1. Studies of rhetorical figures in advertising

CLASSIFICATION OF PREVIOUS STUDIES OF RHETORICAL FIGURES IN ADVERTISING	THE USE OF RHETORICAL FIGURES	Authors Stern (1988); Leigh (1994); McQuarrie and Mick (1992); McQuarrie and Mick (1993); Scott (1994); McQuarrie and Mick (1996); Philips and McQuarrie (2002); Smith (2006); Van Mulken and Kok (2005); Christopher (2009); Jalilifar (2010); Pérez (2011); Labrador et al. (2014).
	THE EFFECT OF RHETORICAL FIGURES	Tanaka (1992); Tom and Eves (1999); McQuarrie and Mick (1999); Lagerwerf (2002); Mothersbaugh et al. (2002); McQuarrie and Mick (2003); Ahluwalia and Burnkrant (2004); Van Mulken et al. (2005), Ang and Lim (2006); Stella and Adam (2008); Van Enschoet et al. (2008)

Descriptive studies of the use of rhetorical figures in advertising

This type of research project is descriptive. One might even say that this type of study acts as a foundation for the study of the relationship between rhetorical figures and advertising impact.

One of the early studies in this area investigates the usage of figures of speech in services advertising. The author accentuates the conclusion that “[...] any writer of advertising copy [... uses ...] some methods of poetry” and that the clever usage of figures of speech in advertising texts contributes to the “connotative verbal richness” (Stern 1988, p.2).

In 1992, 1993, and 1996, McQuarrie and Mick conducted three studies directly related to the use of rhetorical figures in advertising. In their first study in 1992, they analysed 1,268 adverts with the content analysis method. The results of the study discovered that a resonance (i.e. interaction between the advert text and the used image) was observed in 15.2% of the

analysed messages. In 1993, McQuarrie and Mick applied the method of content analysis to 154 advertisements published in *People* magazine. The authors argued for the significance of classical rhetoric in the process of advertising research. McQuarrie and Mick (1993) also draw the major lines of future research on the connection between rhetorical figures and advertising messages. Later McQuarrie and Mick (1996) developed a taxonomy of rhetorical figures. The two researchers explained that the foundation of their taxonomy is the parallel between “figurative and nonfigurative text, between two types of figures (schemes and tropes), and among four rhetorical operations that underline individual figures (repetition, reversal, substitution, and destabilization)” (McQuarrie and Mick 1996, p. 424).

In 1994, Leigh analysed the headlines of 2,183 print advertisements searching for figures of speech. He found 41 figures of speech. He stated that the most popular figures of speech in American print adverts were as follows: puns, alliteration, and assonance (Leigh, 1994). In the same year, Scot published a study that contributed to the so-called visual rhetoric and offered a new model for studying advertising pictures (Scott, 1994). The study extensively covers the rhetorical style in American print advertisements and analyses the 1954–1999 period. The reported results show that there is “more layering of multiple figures and less explanation of figures over time” and that the use of irony, puns, and metaphor increased over the years (Phillips and McQuarrie 2002, p. 1).

Van Mulken and Kok (2005) published an upgrade of the typology of rhetorical figures in advertising proposed by McQuarrie and Mick (1996, 1999, 2003). The authors defend the opinion that “the integration of verbo-pictorial figures in the rhetoric framework for print advertising deserves to be considered” (Van Mulken and Kok 2005, p. 59). Smith (2006) tried to answer the question “What happens to rhetorical figures in the translation process?” (Smith 2006, p. 159). She analysed print adverts translated from English to Russian and found that the majority of advertising headlines were translated in a manner that kept the original rhetorical figure or replaced one rhetorical figure with another. In both situations there is a rhetorical figure. One third of the translated advertising headlines did lose at least one rhetorical figure in the translation process (Smith, 2006). Christopher (2009) analysed the development of rhetorical figures in advertising slogans. She traced a long period from the end of the nineteenth century to the beginning of the twenty-first century, finding that the usage of rhetorical figures “has become more complicated and sophisticated over time” (Christopher 2009, p. i). Jalilifar (2010) tried to study the cross-cultural aspect of advertising

and especially the usage of rhetorical figures in English and Persian advertising texts. His findings reveal that the use of rhetorical figures in advertising texts “makes them vivid, conspicuous, impressive, and readable” (Jalilifar 2010, p.25). An interesting study of rhetorical figures translation was conducted by Pérez (2011). She analysed the presence of rhetorical figures in English advertisements as well as their Spanish translations. The research results confirm that a larger part of rhetorical figures are translated.

The depictive studies are oriented mainly to the analysis of the use of rhetorical figures in advertising texts. Generally, these research projects calculate the usage frequency of each rhetorical figure, trace their usage over time, or/and analyse the “survival” of the rhetorical figures when the advertisement is translated to/from a foreign language. This class of scientific studies may serve as a basis for the elevation of the research to the next level: assessing the effectiveness of rhetorical figures in the context of advertising.

Studies of the relationship between rhetorical figures and advertising effectiveness

The studies of this kind are comparatively more complex in terms of their methodology and practical realisation. Definitely this is one of the reasons for their paucity. However, these studies are more valuable for advertisers and advertising agencies.

Tanaka (1992) argues that the use of puns in advertising messages can help advertisers to accomplish their goals and that the use of puns in advertising distinguishes the advertising message. He also argues that advertising messages with puns are more effective compared with advertising messages that are “expressed literally”. An assessment of rhetorical figure effectiveness in advertisements shows that messages with rhetorical figures are more effective compared with messages without rhetorical figures. More precisely said, “advertisements that use rhetorical figures result in superior recall and superior persuasion” (Tom and Eves 1999, p.39). McQuarrie and Mick (1999) reported interesting results about the pictorial rhetorical figures in advertising. They examined some visual figures (metaphor, pun, antithesis, and rhyme) and reached the conclusion that the use of these figures in advertisements results in more elaboration, enhancing favourable attitudes toward the advert. However, effects either decreased or vanished (for pun and metaphor) in the case of respondents “who lacked the cultural competency required to adequately appreciate the

contemporary American ads” (McQuarrie and Mick 1999, p. 37). Lagerwerf (2002) studied the use of puns in advertising slogans. His results confirm that consumers’ appreciation of advertising slogans can be influenced by the use of puns. Mothersbaugh et al. (2002) investigated the influence of tropes and schemes in advertising processing. This study reveals that the combined use of schemes and tropes yields incremental advertising processing, while the usage of multiple tropes does not yield incremental advertising processing. McQuarrie and Mick (2003) re-examined the impact of rhetorical figures (both verbal and visual) on consumers’ responses to advertising. This experiment proved that the use of rhetorical figures in print advertisements leads to higher levels of advert recall and advert liking. The experimental research of Ahluwalia and Burnkrant (2004) reports that the use of rhetorical questions can influence advertising effectiveness. The researchers outline the conditions under which the presence of rhetorical figures in advertising messages can increase consumers’ attention towards adverts as well as the persuasive effect of adverts. Van Mulken et al. (2005) studied the role of puns in the process of advertising slogan assessment. The research results “showed that the presence or absence of puns had a significant impact on the respondents’ appreciation of the slogans” (Van Mulken et al. 2005, p. 707). Ang and Lim (2006) investigated metaphor’s effect on brand attitudes, attitudes toward the advert, and purchase intentions. The results of this study state that metaphorical advertisements “were perceived to be more sophisticated and exciting, but less sincere and competent than those using literal headlines or pictures” (Ang and Lim 2006, p. 39). Stella and Adam (2008) re-inquired about the influence of rhetorical figures in advertising persuasion and argued that “tropes, be they simple or complex, do not have the significant persuasive effects that they are reported to have” (Stella and Adam 2008, p. 163). The effect of verbal and visual rhetorical figures was analysed by Van Enschoot et al. (2008), who reported that advertisements with verbo-visual tropes (as well as advertisements without a rhetorical figure) provoke less favourable attitudes towards an advert compared with adverts with verbo-visual schemes.

Summarising the studies of rhetorical figures’ contribution to advertising effectiveness, we can state that this field of research needs further exploration. Indeed, important research work has been done in this area, but the issue is so important that it requires further investigation. In the process of gathering and analysing previous studies, we did not find any specific research work oriented towards the use of rhetorical figures in tourism advertising. As far as it concerns Bulgarian academic publications, we found no trace of research activity in the context of the application of

rhetorical figures in advertising. With the importance of tourism for the Bulgarian economy in mind, we decided to analyse the use of rhetorical figures in Bulgarian advertising. This is the practical reason for undertaking the present research. In addition, there is a theoretical motivation for the research: the need for thorough analysis of advertising content. This study must be perceived as an inevitable first step towards the (second step) analysis of the role of rhetorical figures in raising advertising effectiveness.

Given that this is the first study of that kind in Bulgaria, we have formulated a broadly defined hypothesis:

H: TOURISM ADVERTISING SLOGANS POSSESS A SPECIFIC RHETORICAL PROFILE

This major (first-level) hypothesis might be broken down into two second-level hypotheses (Table 2). A slogan's length (measured as the number of words) is a very important characteristic that has never been studied in the context of tourism advertising in Bulgaria, which is why it is reasonable to start the analysis from this point by formulating the first second-level hypothesis (H1) together with its corresponding third-level hypotheses (Table 2):

H1: Tourism Advertising Slogans Are Longer Compared To Advertising Slogans In Most Product Categories

In order to prove this hypothesis, a set of eight sub-hypotheses (third-level hypotheses) have to be tested. Each of these sub-hypotheses includes a comparison of the slogan length of tourism advertising and the slogan length of another product category (Foodstuffs; Drinks; Automobiles and petrol stations; Financial services; Chain stores and shopping centres; Technology and communications; Clothing and cosmetics; Other). The first sub-hypothesis is as follows: H1.1 Tourism advertising slogans are longer compared to the advertising slogans in the category of Foodstuffs. The last (eighth) sub-hypothesis within this group will be the following: H1.8 Tourism advertising slogans are longer compared to the advertising slogans in the Other product category.

Another meaningful dimension of the rhetorical profile of tourism advertising that is essential and would add substantial value to the analysis is the use of rhetorical figures. Therefore, another second-level hypothesis was formulated:

H2: The use of rhetorical figures in tourism advertising slogans is specific, that is, differs significantly from the use of rhetorical figures in non-tourism advertising slogans.

This second level hypothesis (H2) could be split into two third-level hypotheses. The logic of this split is based on the two types of rhetorical

figures: figures of thought and figures of speech. Thus, the first third-level hypothesis is concerned with the rhetorical figures of thought and sounds:

H2.1: Tourism advertising is characterised by a specific use of **rhetorical figures of thought** which differs significantly from the use of rhetorical figures in non-tourism advertising.

In order to prove or reject hypothesis H2.1, it is necessary to test 21

Table 2. Hierarchy of hypotheses

Level	HYPOTHESES	
I	H: TOURISM ADVERTISING SLOGANS POSSESS A SPECIFIC RHETORICAL PROFILE	
II	H1: Tourism Advertising Slogans Are Longer Compared To Advertising Slogans In Most Product Categories	
III	H1.1 Tourism advertising slogans are longer compared to slogans in the Foodstuffs category	
	...	
	H1.8 Tourism advertising slogans are longer compared to the slogans in the category of Other products	
II	H2: The use of rhetorical figures in tourism advertising slogans is specific, that is, differs significantly from the use of rhetorical figures in non-tourism advertising slogans	
III	H2.1: Tourism advertising is characterised by a specific use of rhetorical figures of thought which differs significantly from the use of rhetorical figures in non-tourism advertising	
IV	<i>H2.1.1 The proportion of slogans with accumulation in tourism advertising differs significantly from the proportion of slogans with accumulation in non-tourism advertising slogans</i>	
	...	
	<i>H2.1.21 The use of hyperbole in tourism advertising slogans differs significantly from the use of hyperbole in non-tourism advertising slogans</i>	
III	H2.2: Tourism advertising is characterised by a specific use of rhetorical figures of speech which differs significantly from non-tourism advertising	
IV	<i>H2.2.1 The proportion of slogans with anaphora in tourism advertising slogans differs significantly from the proportion of slogans with anaphora in non-tourism advertising slogans</i>	

	<i>H2.2.14 The proportion of slogans with symploce in tourism advertising slogans differs significantly from the proportion of slogans with symploce in non-tourism advertising slogans</i>

Proving hypotheses H1 and H2 would lead to acceptance of the general (first-level) hypothesis H.

(fourth-level) hypotheses relevant to the 21 figures of thought (see Appendix 1). The first hypothesis in this set is: *H2.1.1 The proportion of slogans with accumulation in tourism advertising differs significantly from the proportion of slogans with accumulation in non-tourism advertising slogans*. The last hypothesis of this kind is: *H2.1.21 The use of hyperbole in tourism advertising slogans differs significantly from the use of hyperbole in non-tourism advertising slogans*.

Logically, the second third-level hypothesis is connected with the use of rhetorical figures of speech and it states the following:

H2.2: Tourism advertising is characterised by a specific use of **rhetorical figures of speech** which differs significantly from non-tourism advertising.

In order to prove or reject H2.2, a set of fourteen fourth-level hypotheses has to be tested (see Appendix 2). The first of the hypotheses in this set is: *H2.2.1 The proportion of slogans with anaphora in tourism advertising slogans differs significantly from the proportion of slogans with anaphora in non-tourism advertising slogans*. The last fourth-level hypothesis within this group states that: *H2.2.14 The proportion of slogans with symploce in tourism advertising slogans differs significantly from the proportion of slogans with symploce in non-tourism advertising slogans*.

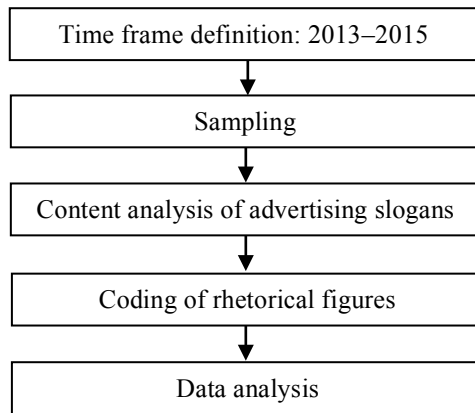
If hypotheses H2.1 and H2.2 are proven, we can confirm the second-level hypothesis H2. In other words, this will mean that the advertising slogans in tourism advertising are characterised by a specific rhetorical profile. This profile will be determined by the specific use of rhetorical figures. If the first general hypothesis H1 proves to be true, then another specific feature (slogan length) of tourism advertising will be indicated.

METHODOLOGY

The research methodology can be described by a five-stage research procedure. The first step of the research procedure (Figure 1) includes definition of time frame of observation. This time frame includes

the period from October 2013 to May 2015. At the second stage of the research process, a sample of 973 unique advertising slogans was launched. The fulfilment of this arduous task was possible due to the help of the students attending the author's Marketing Research class.

Figure 1. Research procedure



Slogans were gathered from adverts published in the following media:

- 1) *Magazines*—a sample of 34 magazines were selected randomly from the deposit list of SS. Cyril and Methodius National Library (Bulgaria). The advertisements in these magazines were analysed and the advertising slogans were picked out.
- 2) *Internet*—the most popular Bulgarian websites were monitored and advertising slogans were collected. Banner advertisements in the top 10 websites in Bulgaria (ranked by GEMIIUS) were monitored. Advertisements were scanned for slogans. Those with advertising slogans were analysed thoroughly and the unique slogans were added to the database. It is necessary to note that every Internet announcement contained a slogan.
- 3) *TV*—three national broadcast stations were monitored during the period: BTV, NOVA, and BNT 1. Advertising blocks within the

prime-time slot were investigated and unique advertising slogans were added to the database.

- 4) *Outdoor media*—billboards, posters, flags, etc., positioned in 27 major regional cities of Bulgaria. Twice a month the highways (A1, A2, A3, A4, A5, A6, A7), all first-class Bulgarian roads (I-1, I-2, I-3, I-4, I-5, I-6, I-7, I-8, I-9), and some second-class roads (E70, E79, E80, E83, E85, E87) were checked for outdoor advertising messages.

All irrelevant data such as advertising titles, parts of advertising copy in big font sizes, and other non-slogan texts were removed from the database.

In the next step of the research, we performed a **content analysis** of the advertising slogans. Each slogan was analysed carefully for inherent rhetorical figures. The found rhetorical figures were coded as well as the product category of the advertising slogan. The length of each slogan (number of words) was measured. The distribution of advertising slogans by product categories is presented in Table 3.

Table 3. Sample structure – number of slogans by product categories

Product category	Slogans (N)	With rhetorical figure (N)	Without rhetorical figure (N)
Foodstuffs	102	96	6
Drinks	154	136	18
Automobiles and petrol stations	150	104	46
Financial services	50	22	28
Chain stores and shopping centres	102	82	20
Technology and communications	54	44	10
Clothing and cosmetics	124	90	34
Tourism	130	106	24
Others	107	78	29
Total	973	758	215

The last step of the research procedure included data analysis. We calculated the average length of the advertising slogans, measured the usage frequency of each rhetorical figure within the sample and within each product category, tested the research hypotheses, and analysed the rhetorical profile of tourism advertising.

RESULTS

Slogan length

One of the main characteristics of the advertising slogan is its length, and one of the main requirements for a slogan is to be concise and to clearly reflect the overall philosophy of the particular brand or company. The advertising slogan should not be too long. Otherwise the audience may not pay attention to it. Excessively long slogans are difficult to remember and could lead to information deformations.

On the basis of the whole sample, we calculated the average length of Bulgarian advertising slogans as 3.7 words. The average length of non-tourism slogans is 3.8, while the average length of tourism slogans is 4.1 words. This difference was proved to be statistically significant with a Mann–Whitney test (P -value = 0.005).

Nearly 35.2% of all analysed slogans ($N = 973$) contain three words. Almost 15.2% of all slogans contain two words, while 25.9% are longer with four words. It is important to point out that the proportion of longer slogans (over six words) is extremely low. An example of a slogan of this kind is that of Hotel Mirena, Plovdiv: “Luxury is a whim, comfort is a necessity!”

We calculated the average slogan length for each product category (Table 4). It is interesting to point out that the slogans in tourism advertising are among the longest.

Table 4. Average slogan length across product categories

Product category	Average slogan length (number of words)
Foodstuffs	3.8
Drinks	3.3
Automobiles and petrol stations	3.7
Financial services	3.4

Chain stores and shopping centres	4
Technology and communications	3.2
Clothing and cosmetics	4.3
Tourism	4.1
Others	3.8

The average length of tourism advertising slogans is 4.1 words. We performed a series of two independent sample Mann–Whitney tests to compare the average length of a tourism slogan to the average slogan length in the rest of the product categories (Table 5). We found significant differences for five pairs of means (slogan lengths). First, the average slogan length in Tourism advertising (4.1 words) compared to the average slogan length in Technology and communications advertising (3.2 words). As can be seen, the Tourism slogans (4.1 words) are considerably longer compared to the Technology and communications slogans. In fact, Tourism slogans contain nearly one word more on average (P -value = 0.000). A similar conclusion can be derived for the comparison of Tourism and Drinks. The Tourism slogans are significantly longer compared to the Drinks slogans (P -value = 0.000). Tourism slogans also proved to be significantly longer compared to the slogans in the following categories: Automobiles and petrol stations—3.7 words (P -value = 0.037); Financial services—3.4 words (P -value = 0.000); and Clothing and cosmetics—4.3 words (P -value = 0.000).

Table 5. Mann–Whitney tests to compare the average slogan length in tourism advertising to the average slogan’s length in non-tourism categories

Third-level hypotheses	P -value	Accept /reject
H1.1 Tourism advertising slogans are longer compared to slogans in the Foodstuffs category	0.224	reject
H1.2 Tourism advertising slogans are longer compared to slogans in the Drinks category	0.000	accept
H1.3 Tourism advertising slogans are longer compared to slogans in the category of Automobiles and petrol stations	0.037	accept
H1.4 Tourism advertising slogans are longer compared to slogans in the category of	0.000	accept

Technology and communications		
H1.5 Tourism advertising slogans are longer compared to slogans in the Financial services category	0.000	accept
H1.6 Tourism advertising slogans are longer compared to slogans in the category of Chain stores and shopping centres	0.637	reject
H1.7 Tourism advertising slogans are longer compared to slogans in the category of Clothing and cosmetics	0.613	reject
H1.8 Tourism advertising slogans are longer compared to slogans in the category of Other products	0.116	accept

For the rest of the comparisons, significant differences were not proven: Tourism compared with Foodstuffs (P -value = 0.224); Tourism compared with Chain stores and shopping centres (P -value = 0.637); Tourism compared with Clothes and cosmetics (P -value = 0.613); Tourism compared with Other products (P -value = 0.116).

Presence and absence of rhetorical figures in advertising slogans

Based on the total number of slogans ($N = 973$), we calculated how many of them contain at least one rhetorical figure and how many of them do not contain any rhetorical figure. No rhetorical figures were detected in 22.1% of all slogans. The rest of the slogans in the sample (77.9%) contained at least one rhetorical figure (Table 6). Obviously, rhetorical figures are used quite frequently in Bulgarian advertising. Moreover, a considerable number of slogans contain more than one rhetorical figure; their proportion within the total number of slogans with a rhetorical figure ($N = 758$) is 20.1%.

Table 6. Presence of rhetorical figures in advertising slogans – major characteristics

Sample size	$N = 973$ advertising slogans
Number of slogans containing a rhetorical figure	758 (77.9%)

Number of slogans without a rhetorical figure	215 (22.1%)
Number of slogans containing more than one rhetorical figure	159 (20.1% within slogans containing at least one rhetorical figure, N = 758)
Ratio “with rhetorical figure:without rhetorical figure”	77.9%:22.1% (2.9), all slogans, N = 973
Ratio “with rhetorical figure:without rhetorical figure” for tourism advertising	81.5%:18.5% (4.4), tourism slogans, N = 130
Ratio “with rhetorical figure:without rhetorical figure” for non-tourism advertising	77.4%:22.7% (3.4), non-tourism slogans, N = 843

It is interesting that the proportion of tourism slogans with a rhetorical figure (81.5%, N = 130) exceeds the proportion of non-tourism slogans with a rhetorical figure (77.4%, N = 843) ($P < 0.0001$). The ratio “*number of slogans with rhetorical figure: number of slogans without rhetorical figure*” for tourism advertising is 4.4. For the non-tourism advertising slogans, this ratio is 3.4. Thus, two conclusions could be formulated: *first*, the number of advertising slogans with rhetorical figures is greater compared to the number of advertising slogans without rhetorical figures for all product categories; *second*, a relatively more frequent use of rhetorical figures in tourism advertising slogans (compared to non-tourism ones) is observed.

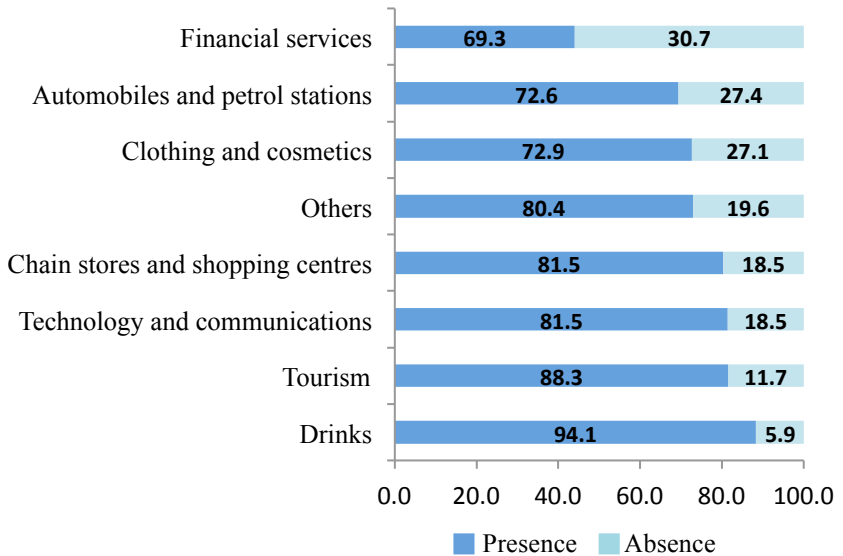
Table 7. Figures of thought and figures of speech: proportions

Rhetorical figures	All		Tourism		Non-tourism	
	N	%	N	%	N	%
Figures of thought	616	62.7	87	62.6	529	62.8
Figures of speech	366	37.3	52	37.4	314	37.2
Total	982	100	139	100	843	100

It is interesting to point out that rhetorical figures of thought are considerably more often used in Bulgarian advertising compared to rhetorical figures of speech; the ratio “figures of thought:figures of speech” within the sample is 616:366 (1.68). Respectively the proportion of figures of thought is 62.7% and the proportion of figures of speech is 37.3% (Table

7). As one may notice, these proportions do not vary between the tourism sector (figures of thought—62.7%; figures of speech—37.3%) and the non-tourism sector (figures of thought—62.8%; figures of speech—37.2%). High levels of rhetorical figure usage are observed in the following product categories: Foods, Drinks, Technology and communications, and Tourism (Figure 2). The lowest level of use of rhetorical figures was measured in the category of Financial services. The explanation for this rhetorical scarcity probably lies in the fact that the communications in the financial area require a greater degree of seriousness and precision.

Figure 2. Presence and absence of rhetorical figures across product categories (%)

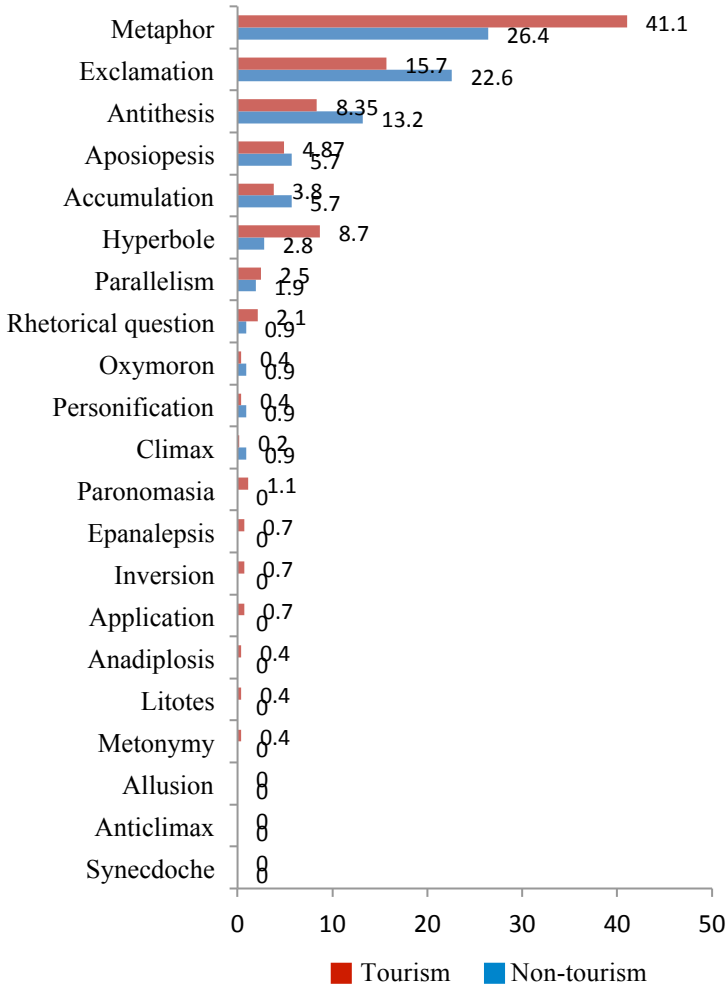


Rhetorical figures of thought in tourism and non-tourism advertising

In order to analyse the specific features of tourism advertising slogans, we compared the proportion of each rhetorical figure in tourism advertising against its proportion in non-tourism advertising. By non-tourism advertising in the present paper we mean advertising slogans in categories

such as Foodstuffs, Drinks, Clothing and cosmetics, Technology and communications, and all other categories except Tourism. As can be seen in Figure 3, the use of metaphors in tourism advertising slogans (26.4%) is considerably lower than the use of metaphors in non-tourism advertising slogans (41.1%). On the other hand, the use of exclamation is much greater in tourism advertising (22.6%) compared to non-tourism advertising (15.7%). The same is relevant for the use of antithesis, hyperbole, aposiopesis, accumulation, etc. In order to analyse the “**rhetorical profile**” of tourism advertising, we tested the statistical significance of proportions of use of each rhetorical figure of thought. In fact, we tested the statistical difference between the proportions of each specific figure respectively for tourism advertising and for non-tourism advertising.

Figure 3. Use of rhetorical figures of thought in tourism and non-tourism advertising (%)



A z-test for comparing two independent proportions was applied. For example, in the case of testing the statistical difference of metaphor usage, we passed the following steps: *first*, definition of the null hypothesis (H_0) and the alternative hypothesis (H_0 : $P_{mta} - P_{mnta} = 0$; H_a : $P_{eta} - P_{enta} \neq 0$), where P_{mta} denotes the proportion of metaphor slogans in tourism advertising and P_{mnta} denotes the proportion of metaphor slogans in non-

tourism advertising; *second*, determining the probability of making a type one error or the so-called level of significance $\alpha = 0.05$ (two-tailed); *third*, calculation of the test statistic:

$$Z = \frac{P_{mta} - P_{mnta}}{\sqrt{\frac{P_{mta}(1-P_{mta})}{n_1} + \frac{P_{mnta}(1-P_{mnta})}{n_2}}}$$

fourth, determination of the *P*-value; and *fifth*, a decision in favour of one of the two hypotheses, H_0 or H_a . In this specific (metaphor) case we calculated $z = 283,9$, which means that the *P*-value < 0.00001 . As this is less than 0.05, the alternative hypothesis H_a was accepted. Thus, we derived the conclusion that the difference between the usage of metaphor in tourism advertising (26.4%) and the usage of metaphor in non-tourism advertising (41.1%) is statistically significant. In fact, we proved the fourth-level hypothesis H2.1.13: *The proportion of slogans with metaphor in tourism advertising differs significantly from the proportion of slogans with metaphor in non-tourism advertising*. Applying the same procedure and following the sequence of rhetorical figures of thought shown in Appendix 1, we tested the rest of the hypotheses: H2.1.1 (*accumulation*), H2.1.2 (*allusion*), H2.1.3 (*anadiplosis*), H2.1.4 (*ant Climax*), H2.1.5 (*antithesis*), H2.1.6 (*application*), H2.1.7 (*aposiopesis*), H2.1.8 (*exclamation*), H2.1.9 (*epanalepsis*), H2.1.10 (*inversion*), H2.1.11 (*climax*), H2.1.12 (*litotes*), H2.1.14 (*metonymy*), H2.1.15 (*oxymoron*), H2.1.16 (*parallelism*), H2.1.17 (*paronomasia*), H2.1.18 (*personification*), H2.1.19 (*rhetorical question*), H2.1.20 (*synecdoche*), and H2.1.21 (*hyperbole*). Use of allusion, synecdoche, and ant Climax was not detected in tourism advertising slogans or in non-tourism advertising slogans. So, hypotheses H2.1.2 (*allusion*), H2.1.4 (*ant Climax*), and H2.1.20 (*synecdoche*) could not be proved. Several hypotheses were proved, but because of the very small proportions of use (Figure 3) were omitted from further analysis: H2.1.8 (*exclamation*), H2.1.9 (*epanalepsis*), H2.1.10 (*inversion*), H2.1.11 (*climax*), H2.1.12 (*litotes*), H2.1.14 (*metonymy*), H2.1.15 (*oxymoron*), H2.1.17 (*paronomasia*), and H2.1.18 (*personification*). Thus, the statistically proven hypotheses ($P < 0.00001$) that can add real value to the analysis of the rhetorical profile of tourism advertising are the following: H2.1.1 (*accumulation*), H2.1.5 (*antithesis*), H2.1.7 (*aposiopesis*), H2.1.13 (*metaphor*), H2.1.16 (*parallelism*), H2.1.19 (*rhetorical question*), and H2.1.21 (*hyperbole*).

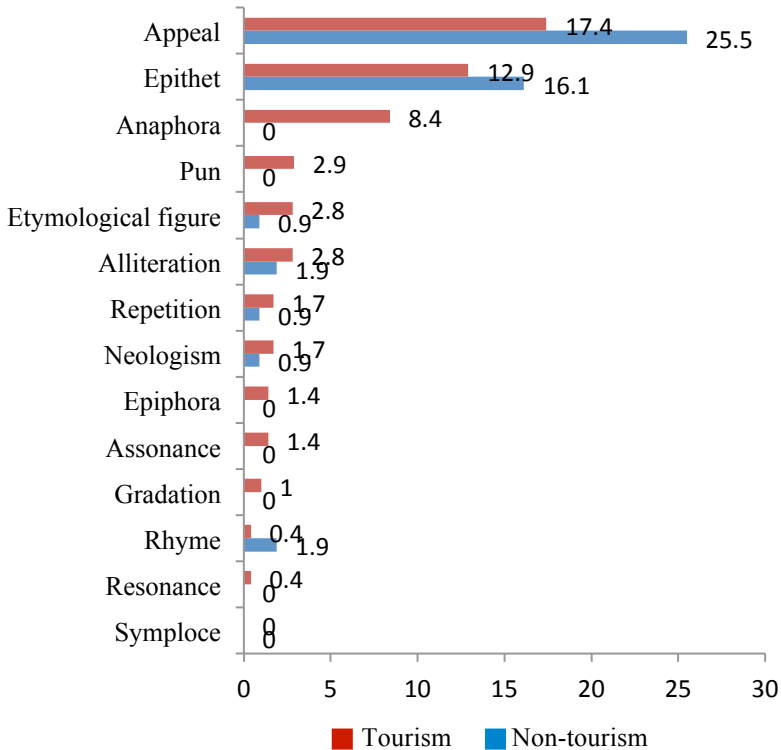
Figures of speech in tourism and non-tourism advertising slogans

Figure 6 shows the frequency of use of the figures of speech. The dominant figures in this case are the appeal (25.5% in tourism advertising/17.4% in non-tourism advertising) and the epithet (16.1% in tourism advertising/12.9% in non-tourism advertising). The main purpose of these rhetorical figures is their emotional and psychological impact on the consumer as well as provoking a strong reaction or attitude. The use of epithets enhances the expressiveness and strengthens the perception of a specific idea. The appeal helps to attract attention and creating favourable attitudes towards the advertised brand. We believe these arguments stand behind the frequent use of appeal and epithet in advertising slogans.

The use of anaphora and puns should also be mentioned; the frequency of use of anaphora is 8.4% in non-tourism advertising and 0% in tourism advertising, while the use of puns is 0% in tourism advertising slogans and 2.9% in non-tourism ones. The usage frequency of alliteration is 8.4% in non-tourism advertising and 0% in tourism advertising. As can be seen in Figure 4, the usage of five rhetorical figures is slightly above 1% for non-tourism advertising and below 1% for tourism advertising: repetition, neologism, epiphora, assonance, and gradation. Rhyme was detected in 0.4% of non-tourism slogans and in 1.9% of tourism slogans. Symploce was detected neither in tourism, nor in non-tourism advertising slogans. The use of resonance is also extremely low at 0.4% for non-tourism advertising and 0% for tourism advertising. The usage frequency of etymological figures is 2.8% in non-tourism advertising and 1.9% in tourism advertising.

Applying the above-mentioned *z*-test, we tested the 14 sub-hypotheses (fourth-level hypotheses) in order to reject or accept hypothesis *H2.2: Tourism advertising is characterised by a specific use of rhetorical figures of speech which differs significantly from non-tourism advertising*. This set of 14 sub-hypotheses includes: H2.2.1 (*alliteration*), H2.2.2 (*anaphora*), H2.2.3 (*appeal*), H2.2.4 (*assonance*), H2.2.5 (*epiphora*), H2.2.6 (*epithet*), H2.2.7 (*etymological figure*), H2.2.8 (*gradation*), H2.2.9 (*neologism*), H2.2.10 (*pun*), H2.2.11 (*repetition*), H2.2.12 (*resonance*), H2.2.13 (*rhyme*), H2.2.14 (*symploce*).

Figure 4. Use of rhetorical figures of speech in tourism and non-tourism advertising (%)



The research results show that a specific feature of the rhetorical profile of tourism advertising is the relatively high level of usage of appeals (H2.2.3) and epithets (H2.2.6). As shown in Figure 4, the proportion of appeals within tourism advertising slogans (25.5%) is higher compared to the proportion of appeals within non-tourism advertising slogans (17.4%). The difference was proved to be statistically significant by applying two independent sample *z*-test ($P < 0.00001$). Using the same statistical method, we analysed the statistical significance of the differences for the rest of the proportions. With reference to the epithet usage, it is important to point out that the proportion of epithets within tourism advertising slogans (16.1%) is

considerably higher than the proportion of epithets within non-tourism advertising (12.9%). This difference between the two proportions proved to be statistically significant ($P < 0.00001$). Inspecting the usage of anaphora (H2.2.2), we concluded that this rhetorical figure could be found in non-tourism advertising slogans (8.4%) but not in tourism ones (0%) ($P < 0.00001$). Statistical differences were found also for: H2.2.1—alliteration (2.8% non-tourism advertising/1.9% tourism advertising); H2.2.4—assonance (1.4% non-tourism advertising/0% tourism advertising); H2.2.5—epiphora (1.4% non-tourism advertising/0% tourism advertising); H2.2.7—etymological figure (2.8% non-tourism advertising/1.9% tourism advertising); H2.2.8—gradation (1% non-tourism advertising/0% tourism advertising); H2.2.9—neologism (1.7% non-tourism advertising/0.9% tourism advertising); H2.2.10—pun (2.9% non-tourism advertising/0% tourism advertising); H2.2.11—repetition (1.7% non-tourism advertising/0.9% tourism advertising); and H2.2.13—rhyme (0.4% non-tourism advertising/1.9% tourism advertising). No statistical differences were found for resonance (H2.2.12) or symploce (H2.2.14).

DISCUSSION

The analysis of slogan length revealed that tourism slogans are among the longest. They are significantly longer than the slogans in the categories of Drinks (H1.2), Automobiles and petrol stations (H1.3), Technology and communications (H1.4), Financial services (H1.5), and Other product categories (H1.8). Hypotheses H1.1, H1.6, and H1.7 were rejected, which means that significant differences were not found between tourism slogan length and slogan length in the categories of Foodstuffs (H1.1), Chain stores and shopping centres (H1.6), and Clothing and cosmetics (H1.7). Moreover, a statistically significant difference between average tourism slogan length (4.1 words) and average non-tourism slogan length (3.8 words) was proved ($P < 0.0001$). Proving the above-mentioned hypotheses allows logical path (1) to be completed and the acceptance of hypothesis **H1: Tourism advertising slogans are longer compared to advertising slogans in most product categories** (Figure 5).

Summarising the results concerning the usage of rhetorical figures of thought, and especially proving sub-hypotheses H2.1.1, H2.1.3, H2.1.5, H2.1.6, H2.1.7, H2.1.8, H2.1.9, H2.1.10, H2.1.11, H2.1.12, H2.1.13, H2.1.14, H2.1.15, H2.1.16, H2.1.17, H2.1.18, H2.1.19, and H2.1.21, we can derive the conclusion that we can accept hypothesis H2.1 *Tourism advertising is characterised by a specific usage of rhetorical figures of*

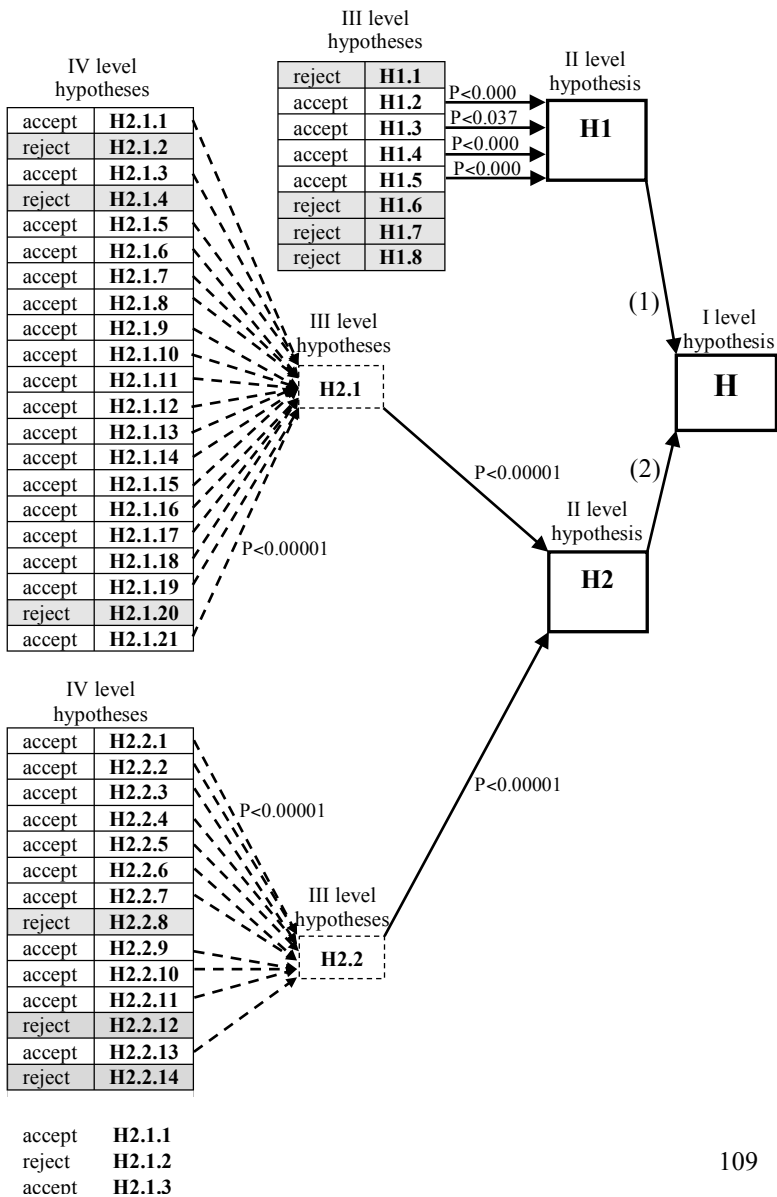
thought which differs significantly from the usage of rhetorical figures in non-tourism advertising. In other words, we have followed the logical stream of our hypothesis chain up to hypothesis H2.1 (Figure 5).

In the same way, we can accept hypothesis H2.2 *Tourism advertising is characterised by a specific usage of rhetorical figures of speech which differs significantly from the usage of rhetorical figures in non-tourism advertising*. This hypothesis is acceptable because 12 sub-hypotheses (fourth-level hypotheses) were proven (H2.2.1, H2.2.2, H2.2.3, H2.2.4, H2.2.5, H2.2.6, H2.2.7, H2.2.8, H2.2.9, H2.2.10, H2.2.11, and H2.2.13) and only two sub-hypotheses (fourth-level) were rejected (H2.2.12 and H2.2.14). Following the logical chain of path (2) in the hypothesis hierarchy (Figure 5), one could see how this leads to the proof of the higher-order hypothesis **H2: The use of rhetorical figures in tourism advertising slogans is specific, that is, differs significantly from the usage of rhetorical figures in non-tourism advertising slogans.**

The logical chain of hypotheses demonstrated in Figure 5 traces graphically the paths by which the hypotheses are proved. It is clear that the proving of hypotheses H1 and H2 allows us to accept the major hypothesis **H: TOURISM ADVERTISING SLOGANS POSSESS A SPECIFIC RHETORICAL PROFILE**. This profile is presented concisely in Table 8.

The results of the hypotheses tests reveal a specific profile of tourism advertising from the perspective of the use of rhetorical figures. The proportion of exclamation within tourism advertising is considerably higher compared to non-tourism advertising. The same can be said about aposiopesis, accumulation, personification, and climax. On the other hand, the proportions of metaphor, antithesis, hyperbole, parallelism, rhetorical questions, oxymoron, paronomasia, epanalepsis, inversion, application, anadiplosis, litotes, and metonymy are smaller within tourism advertising compared to non-tourism advertising. However, we cannot directly derive the conclusion that these peculiarities outline the rhetorical profile of tourism advertising in Bulgaria. Looking at the numbers (Figure 3), one surely will notice that some proportions are so small that their consideration is worthless, in spite of the fact that hypotheses tests confirm statistical differences. For example, the use of paronomasia equals 1% within non-tourism advertising slogans and 0% within tourism advertising slogans. Similar (low) levels of use are also observed for metonymy, litotes, anadiplosis, application, inversion, epanalepsis, oxymoron, and even parallelism and rhetorical questions. That is why a subjective decision was made to omit these rhetorical figures of thought

Figure 5. Logical chains of hypotheses



and continue analysing the rhetorical profile of tourism advertising on the basis of *metaphor*, *exclamation*, *antithesis*, *hyperbole*, and *accumulation*. In fact, these rhetorical figures delineate the figures of thought dimension of tourism advertising. **The special features of this rhetorical profile are comparatively high levels of use (proportions) of exclamation, antithesis, and accumulation and comparatively low levels of use of metaphor and hyperbole** (Table 8).

Table 8. Rhetorical profile of tourism advertising slogans: specific features

	Relatively high (+)	Relatively low (-)
Figures of thought	<ol style="list-style-type: none"> 1. Exclamation 2. Antithesis 3. Aposiopesis 4. Accumulation 	<ol style="list-style-type: none"> 1. Metaphor 2. Hyperbole 3. Rhetorical question
Figures of speech	<ol style="list-style-type: none"> 1. Appeal 2. Epithet 	<ol style="list-style-type: none"> 1. Anaphora 2. Pun

The careful analysis of the use of figures of speech in tourism and non-tourism advertising reveals that some proportions are so small that they could be ignored when outlining the rhetorical profile of tourism advertising (albeit the *z*-test statistically confirms significant differences). Hence, the use of etymological figures, alliteration, repetition, neologism, epiphora, assonance, gradation, rhyme, and resonance will not be discussed further. From the point of view of rhetorical figures of speech, we argue that tourism advertising is characterised by: (1) relatively (compared to non-tourism advertising) high levels of use of appeal and epithet; (2) relatively low usage of anaphora and puns.

CONCLUSION

The presented study is directed towards the usage of rhetorical figures in tourism advertising slogans. The main research results might be classified into two groups. The first group encompasses general conclusions about the use of rhetorical figures. The second group incorporates research results concerning the rhetorical profile of tourism advertising.

The general research results (belonging to the first group) could be summarised as follows: (1) the average length of Bulgarian advertising

slogans is 3.7 words; (2) about three-quarters (77.4%) of advertising slogans contain at least one rhetorical figure; (3) Over 20% of all advertising slogans contain more than one rhetorical figure (calculated on the basis of a slogan with a rhetorical figure); (4) the usage frequency of *figures of thought* is considerably higher than the usage frequency of *figures of speech*—the ratio is 616:366 (1.68); (5) the most popular rhetorical figures of thought in Bulgarian advertising include metaphor, exclamation, and antithesis, while the rarest ones are anadiplosis, litotes, metonymy, climax, oxymoron, personification, epanalepsis, inversion, paronomasia, and application; (6) appeal, epithet, and anaphora are figures of speech used quite often in Bulgarian advertising;

The second group of research findings is connected with the **rhetorical profile** of tourism advertising:

(1) Compared to slogans in the rest of the product categories, tourism advertising slogans proved to be **among the longest** ones. The tourism advertising slogans are significantly longer compared to the slogans in the categories of Drinks, Automobiles and petrol stations, Technology and communications, Financial services, and Other product categories. The average slogan length in tourism advertising is 4.1 words.

(2) Tourism advertising slogans are **more saturated** with rhetorical figures than non-tourism ones: the ratio “with rhetorical figure:without rhetorical figure” equals 4.4 for tourism advertising and 3.4 for non-tourism advertising.

(3) In the research process it was found that the usage frequency of certain rhetorical figures in tourism advertising is **relatively higher (+)** than their usage frequency in the rest of the categories. These rhetorical figures include:

- Within figures of thought (+) – exclamation, antithesis, aposiopesis, and accumulation.
- Within figures of speech (+) – appeal and epithet.

(4) The usage frequency of other rhetorical figures proved to be **relatively lower (–)** in tourism advertising compared to their usage frequency in the rest of the categories:

- Within figures of thought (–) – metaphor, hyperbole, and rhetorical question.
- Within figures of speech (–) – anaphora and pun.

(5) Finally, we analysed the usage of rhetorical figures across product categories. From the perspective of the usage of *figures of thought*, we discovered a significant diversity. In the advertising slogans of Financial services, we found relatively less diversity of rhetorical figures of thought

(accumulation, exclamation, and metaphor). A great variety of figures of thought was revealed in the advertising slogans emanating from the following categories: Chain stores and shopping centres, Tourism, and Clothing and cosmetics. Therefore, Tourism is among the first three categories from the point of view of diversity of figures of thought. Regarding the usage of *figures of speech* across product categories, we should mention that the smallest diversity of figures of speech was detected in the advertising slogans of Financial services. On the opposite side is the category of Automobiles and petrol stations, where the greatest diversity of figures of speech was found. Considerable diversity of figures of speech was also observed in the categories of Chain stores and shopping centres, Tourism, Foodstuffs, and Drinks. In fact, the tourism advertising slogans are characterised by a **large rhetorical diversity**.

This study may serve as a starting point for follow-up studies in the subject area. A very important direction for future research concerns rhetoric's influence on advertising effectiveness. Research data about the effectiveness of each rhetorical figure will be extremely useful for advertising practitioners. The future research of rhetorical figures in tourism advertising must also delve into other advertising elements (not just slogans), such as headlines, sub-headlines, and visual components. An emphasis must be put on visual rhetorical figures. Another important field for future exploration is the use of rhetorical figures in different product categories (not only Tourism). Researchers should answer the following questions: What is the contribution of each rhetorical figure to advertising effectiveness? Does this contribution vary across product categories? Does this contribution vary across target groups (from demographic, educational, economic, and cultural perspectives)? Does this contribution vary across media channels? What is the effect of combining two or more rhetorical figures in an advertising message?

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APPENDIX 1. FIGURES OF THOUGHT

(1) Accumulation is a figure of thought by which the evidence is accumulated. It is provided by successive use of notions, phrases, or terms that have the same function in speech. In this way, a characterisation of the specific object or event is obtained. Example: “Charming, Captivating, and Relaxing”.

(2) Allusion is a rhetorical figure that influences by the suggestion or hint of a fictional character, historical event, geographical location, or titles of books, movies, music ideas, sayings, proverbs, etc. already known to the reader. Through allusion something is expressed in an implicit way. Example: “Rhodopes – the Land of Orpheus”.

(3) Anadiplosis is a figure of thought in which at the beginning of the next sentence/clause a single word or a part from the previous one is repeated. It has a strong argumentative role. Example: “We do not give advice, we give credit”.

(4) Anticlimax is a figure of thought in which the rhetorical effect is achieved by arranging similar concepts, signs, or objects in descending semantic order. It has the opposite effect compared to climax. It gradually reduces the strength of the emotional or logical impact.

(5) Antithesis is a figure of thought, which arises as a result of opposition in

thinking. It consists in juxtaposing of contrasting words or ideas and thus achieves greater expressiveness. US President John F. Kennedy used antithesis in his opening speech: “Ask not what your country can do for you. Ask what you can do for your country.” This figure of speech can be illustrated with the advertising slogan of the hotel Azzuro: “Our care is your carelessness!” Here the contrast exists not only in nouns such as “care” and “careless” but also in the possessive pronouns of the first and second person, the plural form, for example “our” and “your”.

(6) **Application** is the use of proverbs, sayings, quotations, aphorisms, and poems in the argumentation that are used literally or in a modified form. Application is characterised by wit, expressiveness, and imagery that provoke the thinking of the recipient. Use of this figure demonstrates a clear position. Example: “East or West – ‘Dori’ is the Best”.

(7) **Aposiopesis** means silence. Breaking off the phrase in the middle or end of the sentence and thus creating a feeling of incompleteness leaving the recipient to be the one who can finish the missed thought. In written language it is usually marked by ellipsis, which is called “meaningful silence”. Aposiopesis refers to means of persuasion or suggestion which are outside the boundaries of logic. A typical example of this figure of thought is the advertising slogan “And your house began to live ...”

(8) **Exclamation** is a figure of thought that has an emotive function. It can express enthusiasm or any other feeling. The advertising slogan “Enigmatic Destination!” can be mentioned as an example.

(9) **Epanalepsis** is a figure of thought that contains a repetition of a word or phrase at the beginning and the end of a phrase, sentence, or line. It has a strong expressive effect and makes the argumentation more convincing, more logical, and at the same time more emotional. A typical example of epanalepsis is the slogan “Relaxation—That’s What We Offer—Relaxation”.

(10) **Inversion** is a displacement of the elements in the syntactic structure. It is used in order to focus on something. Its functions include informational, suggestive, or persuasive elements. This rhetorical figure helps the speaker to attract the audience’s attention. Example: “Impossible is Nothing”.

(11) **Climax** is a persuasive statement in which each preceding part is the basis for the next, which in turn adds expressiveness to the slogan. It occurs as a gradation of the characteristics of a particular object in ascending order. This figure is the opposite of anticlimax. A typical example of climax is the advertising slogan “Lasts Longer, Much Longer”.

(12) **Litotes** is a deliberate understatement of an object’s characteristics or dimensions. Sometimes it is used as ridicule or mockery. It is the opposite of hyperbole. This figure is not used frequently in the advertising slogans that are part of this study. Example: “Wow, That Vacation Was Not Too Bad! Not Too Bad At All.”

(13) **Metaphor** is a rhetorical figure which transfers the characteristics of one object or phenomenon to another object or phenomenon (based on similarity). Metaphorical

images are those that contribute to the development of new ideas and to reforming traditional ones. Using them is a reflection of originality in thinking. In addition, they expand the visual possibilities of the language as a whole. They may be associated with the expression of tragedy, humour, criticism, and so on. Examples of the application of this rhetorical figure in advertising slogans in Bulgaria are numerous. Examples: “Visit the Pearl of Bansko”, “Tenerife – The Island of Eternal Spring”.

(14) Metonymy is a figure of speech in which a thing or concept is called not by its own name but rather by the name of something associated in meaning with that thing or concept. It can be defined as a figure that replaces (based on similarity) the sign for one object with the sign for another one. A very clear example of metonymy is the use of nicknames (when we call a car a “ladybug” instead of its brand name, for example, we mean that it is small, agile, and probably red). Metonymy enables demonstration of originality, focusing the attention on new aspects of traditional human thinking where the interpretation depends on the context. An example of metonymy could be the advertising slogan “The Leisure of the South”, assuming that the phrase “Black Sea Coast” was absolutely meant to be replaced by the word “South”.

(15) Oxymoron is a figure that contains words with opposite meanings. This combination of words gives a new meaning and insight and enhances expressiveness. Examples: guest host, loud whisper, terribly good.

(16) Parallelism is the repletion of semantic or syntactic similarities that creates emphasis. Depending on whether you are comparing images, episodes, or syntactic structures, we can distinguish several types of parallelism: figurative, narrative, and syntactic parallelism. The most common type of parallelism discovered by our analysis is the use of phrases with similar or the same syntactic structure. Example: “Pleasant trip, pleasant food”.

(17) Paronomasia is achieved through the use of words that are homonyms or paronyms and thus contributes to the proof of a specific statement in an unusual way—through imagination, sense of humour, or suggestion. Example: “Reliable reservation, relaxing vacation”.

(18) Personification is a figure of thought in which human qualities and actions are attributed to an inanimate object or a creature that has no consciousness. This is one of the oldest argumentative methods, especially in terms of religious beliefs and mythology. This figure can be achieved through the use of metaphor, metonymy, or synecdoche. Example: “The Black Sea Is Calling You”.

(19) Rhetorical questions are questions that do not require a response, but that stimulate the recipient to focus on the speaker’s viewpoint. In fact, the listener is provoked to consider a particular problem and to seek a new solution. The usage of rhetorical questions reinforces the emotional impact and the focus on the main idea. Example: “What About a 5-Star Sunset?”

(20) Synecdoche is a type of metonymy. Due to its widespread use, some authors differentiate it as a separate figure. Its application is related to giving a wider or narrower meaning of the term compared to its normal use. The most frequently used

type of synecdoche is the replacement of the name of the whole with the name of a part of it or, vice versa, the part instead of the whole. There could be many different cases of substitution: denote the subject through its typical part, quality replaces its carrier, the author's name is used to indicate their work, the name of an object is replaced with the material, which it is made from, etc. An example of synecdoche is the slogan "Vacation on Wheels", where the word "wheels" obviously replaces the word "automobiles".

(21) Hyperbole is an excessive, deliberate overstatement/understatement of the size, features, or characteristics of an object, person, or action. It is often used to express irony or sarcasm. Examples of hyperbole: "The party never ends", "The city never sleeps".

APPENDIX 2. FIGURES OF SPEECH

(1) Alliteration is the repetition of one or more similar consonants in adjacent words. Example: "Sun, Sea, and Sand Holiday" (alliteration of "s").

(2) Anaphora is a stylistic figure and this is the repetition of the same characters, the same parts of words, whole words, or phrases at the beginning of sentences. It can be created through syntheses—combinations of several words. It is used to affect the listener emotionally and psychologically, to provoke a stronger reaction or their attitude. Moreover, the repetition of the same element is used for amplification of symmetry in the rhythmic plan. Examples of the use of this figure of speech are the advertising slogans "Always Here, Always with You", "Always Fresh, Always Exciting", etc.

(3) Appeal is a figure of speech that is used as a call and to attract attention. It is used to create a favourable attitude towards the adoption of a particular idea, and to neutralise negative attitudes towards it. A typical example is the manifestation of this figure in the advertising slogan "Enjoy the Comfort!"

(4) Assonance is the repetition of vowel sounds, preceded and followed by different consonants, mostly in stressed syllables of adjacent words. Assonance of the sound "e" is clearly audible in the advertising "The Best Rest for Our Guests".

(5) Epiphora (epistrophe, antistrophe) is the repetition of the same word or group of words at the end of phrases or sentences. It increases the expressiveness of the speech and its rhythm. It gives the impression of certainty and attitude towards the specific problem. Repetition facilitates the recipient adopting the idea and provokes an emotional and psychological attitude of the audience towards it. When epistrophe is used together with anaphora a symplote is formed. An example of epistrophe is the advertising slogan "Come to Nature! Feel the Nature!"

(6) Epithet is the artistic definition of the object, indicating some quality. It is used when we are looking for security and evidence during the presentation of a specific idea or value. Concepts that are accompanied by epithets stand out due to their emotional impact as well as their greater imagery and expressiveness. Epithets can be autonomous figures, but they can also be linked with others and form a gradation, repetition, and antithesis. A typical example of the use of the epithet is the advertising slogan "Conquering Desire".

(7) **Etymological figure** is another rhetorical technique which is a structure in which words that have the same root are connected in an expression. Etymological figures are used in the advertising slogan of a grand hotel “The Only One”.

(8) **Gradation** is a sequence of several syntactically equivalent, uniform words or phrases by which a particular idea, image, or feeling is presented in order of progressive ascent or descent, that is, amplifying or weakening of the emotion. There are two types of gradation: descending and ascending. An example for ascending gradation is the advertising slogan “Only You, Your Dreams, and Your Journey”.

(9) **Neologism** creates a new word from two or more existing words or fragments of words. Examples: “Incredible !ndia”, “Enjoyneering”, “Unique Charomat”.

(10) **Pun** is based on superficial or accidental resemblance—two words that sound similar in composition but different in meaning (paronyms) or a word that has two or more different meanings (homonyms). A pun is consciously created and deliberate so as to reinforce ambiguity, to make the choices between the meanings impossible, and to make the listener or reader hesitate. The use of a pun flatters the intellectual abilities of the audience that it is intended for, as they show that they have the appropriate knowledge to solve the mystery set in the message (Mulken et al., 2005). An interesting example of wordplay is the advertising slogan “I feel SLOVEnia”.

(11) **Repetition** is deliberately repeating terms, paragraphs, or phrases in order to convey a particular idea. It has an expressive effect and enhances the impression of certain concepts. An example of this figure of speech is the repetition of the epithet in the advertising slogan of a high class hotel: “Special Moments for Special People”.

(12) **Resonance** is a literary device that is often used by professionals in advertising that combines a pun and a relevant image, that is, a phrase acquires significance by its juxtaposition with a particular picture. An example of resonance comes from a magazine advert with text reading “It’s Haute as Hell in Aspen” combined with a picture showing boots in snow (McQuarrie and Mick 1992, p.182).

(13) **Rhyme** is the use of one, two, or more words/phrases that correspond in sound. Examples: “Austria—Arrive and Revive” and “Feel the Breeze, Surf with Ease”.

(14) **Sympløce** is a repetition of a phrase or word both at the beginning and at the end of successive clauses. This rhetorical figure is a combination of anaphora and epiphora. Example: “Find the rainbow. Taste the rainbow.”

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