

Dedications



To my dear mother and father.

Who always encouraged me to study harder and instilled in me the value of education and perseverance.

To my maternal grandparents.

Whose constant encouragement and belief in the power of education inspired me to strive for excellence. Your wisdom and gentle encouragement have been a constant source of strength.

To my sister.

Whose companionship and quiet support have meant more to me than words can express.

To my dear binomial and friend Thanina HEDIR.

Who stood by me with dedication, patience, and true partnership throughout this academic journey.

This work is a reflection of your influence, and I dedicate it to you with all my heart. Thank you all for being my pillars of strength throughout this journey.

And to myself.

Who walked through doubt, endured hardships, and kept going. This is a tribute to the strength I didn't know I had.

Soumeya HANSALI.



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Abstract

This dissertation adopts stylistic analysis to investigate the stylistic features of English print advertisements using a mixed-method approach. The study is grounded in the principles of linguistic stylistics and persuasive discourse, drawing on Leech's (1966), Dyer's (1982), and Shams' (2020) views on how language constructs meaning and persuasion. It also incorporates Mukarovský's (1964) and Shklovsky's (1965) concepts of foregrounding and defamiliarization to explain the memorability of advertising discourse. McQuarrie and Mick's (1996) taxonomy of figurative devices was adopted as a guiding model, though only their identified figures were applied to classify rhetorical devices, supported by Harris's (2018) framework for rhetorical analysis. It has three main objectives: first, to identify the lexical, syntactic, and rhetorical features of advertising language; second, to identify the most frequently used syntactic and lexical features, along with rhetorical devices in selected samples; and third, to compare stylistic patterns across different advertising media, including newspapers, magazines, posters, and billboards. The study combines quantitative frequency analysis with qualitative interpretation, analyzing a random sample of English print advertisements collected from various internet sources. Drawing examples from print media, the research identifies a wide range of stylistic features that contribute to the persuasive function of advertisements. Common syntactic features include imperatives, interrogatives, exclamatory and declarative forms, ellipsis, sentence fragments, and varied sentence structures. Lexically, advertisements often feature adjectives, adverbs, compound words, neologisms, personal and possessive pronouns, as well as culturally embedded terms. Rhetorical devices such as metaphor, alliteration, hyperbole, assonance, consonance, and personification are employed to capture attention and improve recall. The findings show that syntactic devices like ellipsis, imperatives, and simple sentences are especially prevalent, aimed at evoking immediate engagement. Lexical analysis highlights the frequent use of action verbs, adjectives, and personal pronouns to convey urgency and emotional appeal. Rhetorical analysis emphasizes consistent use of metaphor, alliteration, and assonance to enhance memorability. Comparative analysis across media types reveals distinct stylistic tendencies, reflecting how language is tailored to the communicative goals and audience expectations of each platform.

Key words: Advertisement, Advertising Language, English Print Advertisements, Lexical Features, Media, Rhetorical Devices, Stylistic Analysis, Stylistic Features, Syntactic Features.

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General Introduction

Statement of the problem

In today's world, people encounter an overwhelming number of advertising messages daily, making it difficult to remember them all. Often, these messages are simply ignored. As consumers have become more aware, selective, and challenging to persuade, marketers must create advertisements that not only draw attention but are also memorable. One effective strategy is using persuasive language, which plays a crucial role in engaging and convincing the audience.

Language significantly influences people's thoughts and actions due to its dynamic nature. This dynamism is present in various forms of discourse, including advertisements, announcements, and newspapers. In the field of advertising, marketers employ a set of concepts and vocabulary designed to make the audience want the advertised product or service. Several studies have explored this field.

Scholars have conducted linguistic studies on the features of advertising language, revealing that it employs stylistic elements similar to those used by authors and poets to create specific effects. Leech (1966) explores the grammatical and lexical devices used by advertisers, highlighting their strategic use in advertisement. Dyer (1982) examines advertising from various perspectives, with a particular focus on its linguistic elements. He explores key aspects such as lexical choices, syntactic structures, and figurative language, highlighting their role in shaping effective advertisements. Myers (1994) emphasizes how advertising language often utilises poetic devices such as metaphors, similes, and vivid imagery to create memorable and impactful messages. Additionally, Cook (2001) discusses the creative use of language in advertising, noting that it functions similarly to poetry by engaging the audience through wordplay, rhythm, and evocative imagery.

Furthermore, numerous researchers have analysed the stylistic features of English advertising language in brand slogans and taglines, highlighting their effectiveness in brand communication. Most research on advertising language has approached it in a general way, emphasizing broad stylistic features, without relying the use of specific linguistic characteristics with a given medium. Other studies have focused mainly on brand slogans and taglines, while paying less attention to the rest of the advertisement's textual content such as, Dubovičienė and Skorupa (2014) and Zhou (2018) who investigated the stylistic features employed in advertising language, particularly in slogans and taglines. For instance, Dubovičienė and Skorupa (2014) examined the rhetorical and stylistic techniques used in English advertising slogans, emphasizing the role of figures of speech in capturing audience attention and enhancing memorability. Similarly, Zhou (2018) conducted a comprehensive analysis of linguistic stylistic devices in advertising, focusing on how lexical and syntactic choices and the use of rhetorical devices contribute to persuasive messaging. Fan (2013) investigated the lexical features of English advertisements in general without any specific focus on the medium or the advertising text, highlighting how word choice functions as a persuasive tool in shaping consumer perception. Building on these studies, the present analysis focuses specifically on the stylistic features of English printed advertisements, with particular attention to lexical choices, syntactic structures, and the use of rhetorical devices.

However, this study focuses on identifying stylistic features of English print advertisements, specifically in newspapers, magazines, posters, and billboards, and determining the most frequent ones. Accordingly, it strives to compare between these selected print media in terms of stylistic features and interpret it according to the uniqueness of each medium concerning the way of communicating their messages and targeting their audiences. So this study intends to analyse English advertisements from the aspects of their lexical, syntactic and rhetorical features, and find out the persuasive use of these stylistic features, which makes it distinct from

the previous research such as, Fan (2013) who examined the lexical features of English advertisements in a general sense, also Dubovičienė and Skorupa (2014) and Zhou (2018) who analysed stylistic features of slogans and taglines.

Aims and Significance

This present research seeks to analyse persuasive language in English print advertisements, more specifically from a stylistic analysis approach. This study aims to achieve 3 main objectives. First, it attempts to identify stylistic features: lexical features (word choice), syntactic features (types of sentences), and rhetorical features (rhetorical devices) used in the English print advertisements. Second, it aims to identify the most commonly used syntactic and lexical features and rhetorical devices in English print advertisements within the sample. Third, it strives to compare newspapers, magazines, posters, and billboards in terms of the use of stylistic features.

This research is of significant academic and practical importance. Firstly, it equips English students with a deeper understanding of how language functions as a persuasive tool, enabling them to appreciate and decode figurative language and stylistic elements in advertising. For marketing students, this research explains the powerful role of language in crafting compelling marketing messages. Additionally, insights from this research can guide advertisers and copywriters in creating more engaging and effective advertisements. Moreover, it empowers consumers by enhancing their awareness of the persuasive techniques employed in ads, fostering critical evaluation and informed decision-making. Overall, this research bridges linguistic theory and practical application, offering valuable benefits to both creators and consumers within the advertising domain.

Research Questions

In order to reach the research objectives, the following research questions are raised:

Q1: What are the stylistic features (lexical, syntactic, rhetorical devices) used in the English printed advertisements?

Q2: What are the syntactic, lexical features, and rhetorical devices mostly used in English print advertisements within the sample?

Q3: What are the stylistic differences and similarities showing how newspapers, magazines, posters, and billboards communicate their messages?

Research Techniques and Methodology

The current study analyses persuasive language in English print advertisements using a stylistic analysis approach. For this reason, we considered that the mixed method, which combines between quantitative and qualitative approaches, is the most adequate method to carry out this research.

Qualitative data are collected from a corpus based on random sampling data collection that consists of a sample of 40 English print advertisements (billboards, posters, magazines, and newspapers) downloaded from the internet (see Appendix A) that were analysed relying on a stylistic analysis approach. This methodological process allows for a detailed analysis and interpretation of lexical, syntactic features and rhetorical devices that contribute to the persuasive effect of advertisements.

The quantitative approach is used in order to identify the most common syntactic, lexical features and the rhetorical devices used within the selected English print advertisements. The results are analysed in terms of percentages and frequencies and displayed in diagrams including pie charts and a bar chart.

Structure of the Dissertation

The current dissertation follows the traditional simple model. It contains four main chapters in addition to a General Introduction and a General Conclusion. The General Introduction provides an overview of what is going to be covered in the body of the dissertation and identifies important information concerning the study. It highlights the aims of the study, states its importance and research questions, and explains the research techniques and methodology. The first chapter, *Review of the Literature*, explains the main concepts related to advertisement, persuasive language, and stylistic analysis. Furthermore, it will provide an overview of the theoretical framework, which highlights the stylistic analysis, and an overview of the previously conducted works in relation to our study. The second chapter, *Research Design and Methodology*, describes the tools used, the processes of data collection, data analysis and the sample of our study. The third chapter, entitled *Presentation of the Findings*, displays the significant results obtained from the analysis of the data collected. The fourth chapter, named *Discussion of the Findings*, discusses the results showcased in the third chapter in relation to the theoretical framework, gives answers to the previously asked questions. Lastly, a General Conclusion that sums up the study by highlighting all the main points and findings in relation to our work in addition to instances for further research.

Chapter One
Review of Literature

Introduction

This chapter is theoretical as it includes the main theoretical aspects of the current study and it is divided into four main sections. The first three sections define the key concepts in relation to the research study, which is concerned with the stylistic analysis of English print advertisements. The last section highlights the theoretical framework known as *stylistic analysis* drawing on the contributions of prior studies, such as, Leech (1982), Dyer (1982), McQuarrie and Mick (1996), Harris (2018), and Shams (2020).

1. Advertisements

Fletcher (2010) said, “An advertisement is a paid-for communication intended to inform and/or persuade one or more people.” (p. 2), that is to say advertisements are announcements or promotional messages that intend to remind, inform, persuade, and draw a person’s attention in order to do a specific action, whether visiting a web page, buying a product, or engaging with a product, service, or even an idea.

Ultimately, Cook (2001) stated that

In contemporary society, advertising is everywhere. We cannot walk down the street, shop, watch television, go through our mail, log on to the internet, read a newspaper or take a train without encountering it. Whether we are alone, with our friends or family, or in a crowd, advertising is always with us, if only on the label of something we are using. (p. 1)

This means that advertisements became a crucial part of today’s marketing world as we can find them everywhere, whether in newspapers, TVs, radios, daily conversation with people, etc., and they can break any local or national boundaries to reach global audiences. Additionally, they can shape cultural norms and values, alongside influencing trends in fashion, lifestyle choices, and social behaviors.

1.1. Print Advertisements

They are a traditional type of advertisement that refers to the physical printed media, such as billboards, magazines, flyers, newspapers, etc. As Cambridge Dictionary (2025) referred to this type of advertisement as “an advertisement that appears in a newspaper or magazine, rather than on television, radio, or the internet”. In other words unlike digital ads, print ads exist in physical form; therefore, they can be touched, held, and even collected, which can create a more memorable experience for the consumer. Moreover in a world where customers are overwhelmed with the large amount of digital advertisements, print can better grab attention because there are fewer distractions.

2. The Language of Advertising

Cook (2001) claimed that advertising employs a specialized language designed to persuade and influence consumers, characterized by emotive and provocative words, persuasive techniques, brevity, and memorability. Cook (2001) clarified that “this is not the only function. An ad may also amuse, if inform, misinform, worry or warn” (p. 10).

2.1. Persuasive Language in Advertising

Dyer (1982), in her book *Advertising as Communication*, viewed the persuasive language in advertising as the use of carefully chosen words and phrases to influence the attitudes, beliefs, or behaviors of the target audience through repetition, rhetorical questions, and positive connotations. Dyer (1982) claimed that

Advertising language is of course loaded language. Its primary aim is to attract our attention and dispose communicating with people using simple, straightforward language. Copy-writers are well known for playing with words and manipulating or distorting their everyday meanings; they break the rules of language for effect, use words out of context and even make up new ones. (p. 111).

When discussing the highly appellative function of advertising language, Dyer (1982) described it as a 'loaded' language that influences the recipient to change their will and attitudes. To achieve its goals, an advertisement must adhere to the principles of a successful persuasive text.

2.2. Characteristics of the Language of Advertising and their

Persuasive Goal

2.2.1. Dyer (1882)

Dyer (1982, p. 119-122) dealt with a set of features of the language of advertising in her book entitled '*Advertising as Communication*'. The following are extracted from this book:

- a. Persuasive Language:** The primary goal is to persuade consumers to act, whether that is buying a product, supporting a cause, or adopting a service. This involves the use of compelling and emotive language.
- b. Loaded Language:** Advertising language is often loaded with multiple meanings to attract attention, provoke thought, and create associations.
- c. Bizarre and Controversial Statements:** Advertisers use unusual statements to stand out and be memorable.
- d. Manipulation of Words:** Copywriters play with words, break rules, use words out of context, and invent new ones to create specific effects.
- e. Emotional Impact:** Words are chosen for their ability to evoke feelings, associations, and attitudes.
- f. Lexical and syntactic features:** language is generally informal and colloquial, sentences are usually short and simply constructed, and imperative clauses are frequent.

g. Use of Creative Devices: Metaphors, similes, puns, and other rhetorical devices are commonly employed to add creativity and memorability to the message.

2.2.2. Leech (1966)

Leech's study (1966), explores how language is used in British advertisements. He found that advertising language is often creative and unconventional, which makes it both memorable and persuasive. Leech looked at various advertisements and pointed out the unique use of puns, unexpected twists, and unusual syntactic structures. He found that metaphors are widely used in advertising language. He also noted that these linguistic features are used to grab people's attention and influence their buying decisions.

2.2.3. Cook (2001)

Cook (2001), in his book, explored how advertisements use language to influence and persuade consumers. He highlights some linguistic aspects featured in the language of advertising, such as the use of words with a strong emotional connotation and simple and direct sentences. He also investigated the figurative language, such as metaphors, similes, and puns, and claimed that they make the advertisement more engaging and memorable. Furthermore, Cook argued that advertisements frequently refer to popular cultures and use code-switching to create immediate connection and to appeal to a broader audience.

2.3. Importance of the Language of Advertising

Language is a significant instrument in the hands of advertisers because it can influence a person's attitudes, perceptions, behaviors, and actions, as Rashid (2023, p. 43) stated, "Language plays a highly significant role in the effect on people either in their ideas or doings." Language can do many things. Yusuf and Abas (2024, p. 3560) said that "Language can evoke

emotions, build trust, and create a compelling brand image, ultimately affecting consumer decisions.”

The language of advertising is a crucial notion that can influence how customers perceive and engage with a product or service; it can appeal to emotions and ignite the interest of consumers. Legarski (2024, chap. 22) explained that the language used in advertising is important because it can grab the audience’s attention, design lasting impressions, and influence consumers’ behavior.

This language has the ability to persuade consumers through the use of catchy, compelling, and memorable words and by highlighting the importance and benefits of the product or the service. This results in influencing the audience’s decisions and prompting consumers to take action, whether buying a new product, visiting a website or subscribing to it, or supporting a certain idea.

Moreover, Legarski (2024, chap. 22) added that “Effective advertising language can enhance brand identity, increase sales, and build customer loyalty.” Advertising language is essential for creating effective marketing campaigns. Because it can build a strong brand image and reinforce its values, which can enhance the brand’s credibility, loyalty, and success.

In short terms, Widyahening (2015, p. 74) says, “Language has magical energy which if it is stringed up well it will be able to hypnotize audience. So, the role of language in advertisement is so important and it cannot be seen into one side only.” Understanding the use of advertising language is a crucial aspect in the marketing world. Therefore, if used appropriately and effectively, it can make a big difference between an effective and a non effective advertisement and help companies to effectively communicate their value propositions and resonate with their target audience.

3. Stylistics

3.1. Definition

Stylistics is more than a collection of definitions, it is a dynamic field that explores how language functions in specific contexts, particularly in literary and artistic expression. Essentially, stylistics examines the choices speakers and writers make to convey meaning, tone, and identity. As Crystal (2008) describes, it is “a branch of linguistics which studies the features of situational distinctive uses (varieties) of language...” (p. 460) aiming to understand the principles behind linguistic variation. This definition emphasizes the social and contextual dimensions of language use, suggesting that stylistic choices are shaped by both individual intent and group norms.

Leech and Short (2007), add another layer by defining stylistics as “the study of the relationship between language and its artistic functions, or a close study of a literary text” (p. 11) which highlights its relevance to literary analysis. Their view encourages us to look closely at how authors craft their texts, not just what they say, but how they say it.

Similarly, Cuddon & Preston (1999), describe stylistics as “an analytical science which covers all the expressive aspects of language,” (p. 872) including phonology, morphology, and syntax. This broad scope allows for a detailed examination of linguistic features that contribute to a text’s style.

Alaghbary (2022), reinforces this idea by stating that stylistics involves studying “the choices writers or speakers make from a pre-existing stock of words and structures to match the characteristics of the SPEECH COMMUNITY or SPEECH SITUATION.” (p. 5). This perspective reminds us that stylistic analysis is not just technical but it is deeply contextual and interpretive. By engaging with these definitions, we begin to see stylistics not as a static set of

rules, but as a tool for uncovering the nuanced relationship between language, context, and meaning.

3.2. Rhetorical Devices

Rhetorical devices are techniques employed by writers and speakers to persuade, inform, or entertain their audience. These devices enhance the effectiveness, clarity, and enjoyment of communication. For instance, Dalan (2021) explores the use of rhetorical devices in literature, demonstrating how these techniques add depth to the text. He argues that rhetorical devices are crucial in making texts more engaging and impactful. Tauqir & Alvi (2021) argue in their research that “Several scholars including Kohli, Leuthesser, and Suri (2007) and Eisenhart & Johnstone (2012) have all highlighted the usage of several rhetorical devices within advertising taglines such as capitalization, assonance, alliteration, rhyme, metaphor, wordplay, and multiple other aspects that come under the stylistics analysis”. (p. 280)

3.2.1. Figurative Language

Figurative language involves the use of words in ways that deviate from their conventional meaning to convey complex meanings, evoke emotions, or create vivid imagery. Examples include metaphors, similes, personification, and hyperbole. Dyer (1982) claims that

Figurative language is rhetorical language in that it tries to create effects by breaking or exploiting language rules. We use language figuratively every day; communication would be very dull if we didn't. Some figurative or rhetorical expressions have passed into daily use and as a result are less surprising and memorable. (p.121).

McQuarrie and Mick (1996) argue that “a rhetorical figure has traditionally been defined as an artful deviation Cobertt (1990). More formally we submit that a rhetorical figure occurs when an expression is not rejected as nonsensical or faulty ...”

Figures of rhetoric, or figures of speech, are specific language forms that enhance the persuasive or expressive quality of communication. These include tropes, like irony and metaphor, and schemes, such as alliteration and hyperbole. According to McQuarrie and Mick (1996), figures of rhetoric can be categorized into figurative and nonfigurative text, as well as schemes and tropes. Their research highlights the importance of these figures in advertising language, emphasizing their role in capturing the audience's attention and conveying messages more effectively.

4. Theoretical Framework

Stylistics is highly versatile, making it ideal for analyzing language across different fields. It often relies on various theories tailored to specific contexts. According to Bassey (2017, p. 1), the versatility of stylistics is characteristically and psychologically suited to analyzing the language of a variety of disciplines, often drawing upon context-dependent theories for such endeavors. As Jeffries and McIntyre (2010, p. 3) suggests, “Stylistics draws upon other fields more frequently than it develops its own unique theories. This is because it is a point of confluence of many sub-disciplines of linguistics and other disciplines but not seeking to duplicate them.”

According to (Giovanelli, Mason, & Clayton, 2017), stylistic analysis is defined as “the (linguistic) study of style, which is the way in which language is used”. It focuses on how authors create effects through their linguistic styles and how readers interpret those effects.

4.1. Stylistics and Advertising Language

This study is grounded in the field of stylistics, with a particular focus on advertising discourse. Stylistics provides the tools to examine how language choices contributes to meaning, effect, and interpretation. Stylistic analysis assumes that every linguistic feature,

whether at the phonological, lexical, grammatical, or pragmatic level, serves a communicative, aesthetic, and persuasive function of the texts (Leech & Short, 1981). In advertising, style is not merely decorative but functional, shaping how audiences perceive products, construct meaning, and engage with persuasive appeals.

4.2. Forgrounding and Defamiliarisation

The analysis draws from the foregrounding theory (Leech, 1969; Mukarovsky, 1964), which suggests that stylistic effect emerges when language deviates from established norms or creates parallel patterns. This theoretical orientation emphasises how linguistic features such as metaphor, repetition, or syntactic deviation used to capture attention and produce memorability in advertising texts. This aligns with Shklovsky's (1965) notion of defamiliarisation, whereby stylistic devices make the familiar and ordinary ideas appear strikingly new and attention-grabbing. According to Shklovsky (1965), the purpose of art is to disrupt habitual perception through the process of defamiliarisation, whereby ordinary objects and experiences are presented in unfamiliar ways so that audiences perceive them anew.

4.3. Figurative Language in Advertising

A key reference for this study is the taxonomy of figurative devices developed by McQuarrie and Mick (1996) which classifies rhetorical figures according to their cognitive and persuasive functions. While this taxonomy is not applied in this entirety, it serves as a guiding framework for identifying the figurative strategies advertisers. Similarly, Van Mulken's (2003) research on figurative language in advertising contexts offers important insights into how stylistic devices influence comprehension and audience response.

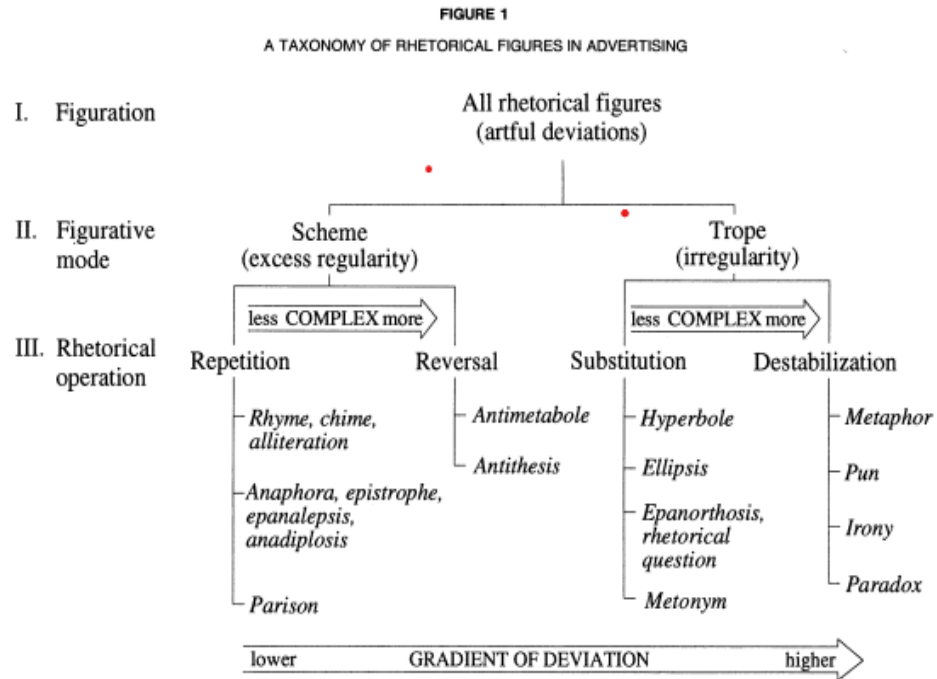


Figure 1: A Taxonomy of rhetorical figures in advertising by McQuarrie and Mick (1996, p.426)

Overall, in the theoretical framework of this study, McQuarrie and Mick's (1996) taxonomy of figurative devices was adopted as a guiding model. However, rather than applying their framework in its entirety, only the figurative devices identified in their classification were utilized to inform the analysis and to determine the rhetorical devices within the sample. Alongside, Harris (2018) book served as a guide for the analysis of the rhetorical devices. In addition, the present study also draws on the works of Dyer (1982) and Leech (1966) and Shams (2020).

4.4. Stylistic Analysis and Persuasion

Furthermore, the analytical procedures of Leech (1969, 2008) and Dyer (1982) are adopted as methodological guides. Leech's framework emphasizes the relationship between linguistic form and literary function, while Dyer's approach to media texts highlights how stylistic patterns contribute to ideology and representation. These perspectives underscore the idea that

advertising language is not only persuasive but also socially and culturally embedded. By combining these perspectives, this research situates itself at the intersection of linguistic stylistics, rhetoric, and discourse analysis, allowing for a comprehensive examination of both formal and functional aspects of style.

By integrating linguistic stylistics, rhetorical theory, and discourse analysis, this theoretical framework provides a comprehensive foundation for examining the stylistic features of advertising texts. It recognizes stylistic analysis not only as a tool for literary appreciation but also as a means of uncovering how language shapes meaning, persuasion, and effect in different textual contexts.

Conclusion

In conclusion, this theoretical chapter establishes a solid foundation for the stylistic analysis of English printed advertisements by defining key concepts and exploring relevant theoretical frameworks. Relying on formative works by Leech (1966, 2008), Dyer (1982), McQuarrie and Mick (1996), Harris (2018) and Shams (2020) this study examines lexical, syntactic, and rhetorical features essential to understanding advertising language. These insights pave the way for the subsequent analysis, highlighting how language is strategically crafted to captivate and persuade consumers, thereby enriching our comprehension of advertising's stylistic and rhetorical strategies.

Chapter Two
Research Design

Introduction

This chapter includes the research design and methodology employed in this current research. It also deals with the methods and procedures used in data collection and data analysis. This chapter is divided into three sections. Firstly, it begins with an outline of the research method that was followed in the study. Secondly, it describes the data collection procedure (the study's corpus and the tools). Finally, it explains the data analysis procedure.

1. Research Method

The present research analyses persuasive language in English print advertisements, more specifically from a stylistic analysis approach. Therefore, we adopted a mixed-method which is a combination of both qualitative and quantitative approaches in order to discuss, analyse and count the frequency of the most used features.

According to the Grand Canyon University (2023), "... quantitative research focuses on objective measurement and analysis using numerical data, such as surveys or experiments." In other words, this method is a matter of collecting the data that are measured statistically and numerically, allowing researchers to test hypotheses, and make generalizations about a population. Whereas the qualitative method involves collecting, analysing and interpreting non-numerical data (i.e. textual data and images) in a subjective manner, where the aim is to gain deep and detailed insights about the studied topic.

This methodological process of combining these two approaches together allows us to gain a deep and detailed understanding of the research topic and improves the validity and reliability of the research findings. Moreover, certain studies cannot be approached only through one method because of the nature of their data. For that, a mixed-methods approach can provide the researcher with diverse types of data (textual and numerical) and give us an opportunity to achieve the goals that are set for this research study.

1. Description of the Research Instruments

This recent study used Excel as an instrument for analysing the frequency of the most used syntactic, lexical, and rhetorical features across the selected study sample, and compares between the selected print media in terms of stylistic features. The results were analysed in terms of percentages and were displayed in diagrams in the subsequent chapter.

3. Data Collection Procedure

3.1. Description of the Corpus

The corpus consists of 40 advertising texts extracted from English print advertisements that consist of headlines, body copy, slogans, and taglines, which are sampled for the analysis on a random basis from multiple internet sources (see Appendix A), including search engines, websites, and applications. The data was collected in a period of 5 months, from February 2024 to June 2025. The advertising texts are divided as follows: 10 for newspapers, 10 for magazines, 10 for posters, and 10 for billboards.

3.2. Procedures of Data Analysis

Data analysis involves systematically examining, interpreting, and drawing conclusions from data in a research study (Bryman, 2016). The study uses mixed-method research; the data analysis is based on a qualitative and quantitative analysis of the findings.

3.3. Qualitative Analysis

In our present study, qualitative analysis was used to discuss and interpret the data obtained from the sample. Specifically, content analysis was employed as the primary subfield, allowing the identification of stylistic features in advertisements from three perspectives: lexis, syntax, and rhetoric. Morphological rules were applied to determine and clarify the lexical features,

while, sentence structure rules were used to classify the different types of sentences. In addition to content analysis, narrative and rhetorical analysis were also drawn upon, as the study examined how advertising messages were shaped through language and persuasive strategies. A theoretical background for the rhetorical devices was provided in the form of definitions to support the interpretation. Furthermore, a comparative case study approach was adopted to analyse the similarities and differences between the four mediums of print advertisements, namely newspapers, magazines, posters, and billboards in terms of the use of stylistic features. The results of this analysis were later interpreted to provide deeper insights into the linguistic and rhetorical dimensions of advertising discourse.

3.4. Quantitative Analysis

The quantitative analysis in this study is primarily grounded in descriptive statistics, which illustrate the frequency of the most commonly used lexical, syntactic, and rhetorical features identified within the sample. In addition to descriptive analysis, elements of inferential analysis are employed to make a broader generalisation about the distribution of these features beyond the immediate dataset. Correlational analysis is also considered to examine potential relationships between different linguistic categories, while summative analysis provides an overall evaluation of the findings at the end of the process. The results of these analyses are presented in pie charts and tables for clarity and ease of interpretation (see the following chapter).

Conclusion

In summary, this chapter has detailed the research design and methodology that form the foundation of this study. It explored the data collection methods and data analysis procedures, highlighting the use of a qualitative method for data collection and a mixed-method approach that integrates both qualitative and quantitative techniques for data analysis and interpretation.

It began with a comprehensive overview of the study's context and the corpus utilized for analysis. This was followed by an in-depth presentation of the data collection procedures, specifically the compilation and analysis of the corpus. The chapter concluded by explaining the data analysis process. The next chapter is dedicated to presenting the insightful findings derived from the corpus-based research.

Chapter Three
Presentation of the Findings

Introduction

This chapter displays the main results obtained after the analysis of the study sample that consisted of forty print advertisements (10 magazine advertisements, 10 newspaper advertisements, 10 poster advertisements, and 10 billboard advertisements) in the English language, downloaded or extracted from the Internet (see Appendix A). Accordingly, this chapter is divided into five sections. The first section presents a table containing the sentences that were analysed in terms of stylistic features. The second, third, fourth, and fifth section displays four diagrams of the results obtained after the analysis.

1. Overall Stylistic Analysis of the Research Sample

In order to delve into the syntactic, lexical, and rhetorical features employed in the research sample, our examination was based on a stylistic analysis. Accordingly, Table 1 below provides the analysis of the study sample and identifies the stylistic features that were utilized among the forty English print advertisements.

Table 1. *Stylistic features found in the English print advertisements within the research sample*

№	Sentences	Syntactic features	Lexical features	Rhetorical devices
Newspapers				
1	1. The outlook for 2010?	Ellipsis	Compound word	Rhetorical question
	2. Fit and Flavorful	Ellipsis	Adjective Adjective	Alliteration
2	3. Have you experienced India's only premium economy?	Simple/ Imperative sentence	Personal pronoun Action verb Cultural reference Adverb	Rhetorical question

3	4. Free meals by phone	Ellipsis	Adjective	Alliteration
4	5. Fields Green with grass, not glass	Ellipsis	Adjective	Alliteration Rhyme Assonance
5	6. Step into a world of Design and Decor	Simple/ Imperative sentence	Action verb	Alliteration
6	7. Sandals The Brand You Can Trust.	Ellipsis	State verb Personal pronoun	Personification
7	8. Fizzes dirt away fast	Ellipsis	Action verb Adverb	Onomatopoeia Alliteration
	9. Handy Andy Activizz Multipurpose fizzes on contact with dirt to lift it clean away from surface.	Complex/ declarative sentence	Compound word State verb Neologism Action verb	Onomatopoeia Assonance Consonance Consonance
	10. Fast.	Sentence fragment	Personal pronoun Adjective Adjective	Rhyme
8	11. Ten fabulous winter walks	Ellipsis	Adjective	Alliteration
9	12. TV is back!	Simple/ Exclamatory sentence	State verb	Apostrophe
	13. New shows worth your attention	Ellipsis	Possessive adjective Adjective	Hyperbole
10	14. Shape up while you walk	Complex/ Imperative sentence	State verb Personal pronoun	Alliteration Paradox
	15. Get in shape without setting foot in a gym	Simple/ Imperative sentence	State verb	
Magazines				
11	16. Cold wash, save energy, save loads.	Compound/ Imperative sentence	Action verb Action verb Adjective	Parallelism Alliteration Anaphora
12	17. Irresistibly snuggly duvets & pillows,	Ellipsis	Neologism Adverb	Assonance Consonance Metaphor
	18. Let battle commence.	Simple/ Imperative sentence	Action verb	
13	19. Cook, pair, share	Simple/ Imperative sentence	Action verb	Rhyme

	20. An insider's tour of Sicily.	Imperative sentence Ellipsis	Action verb Action verb Adjective Cultural reference	Metaphor Assonance
14	21. Make it pop and sizzle.	Simple / Imperative sentence	Action verb Personal pronoun Action verb Action verb	Onomatopoeia
15	22. Better than ever!	Ellipsis	Adjective Adverb	Hyperbole Rhyme
	23. Stylish makeovers and inspiring updates.	Ellipsis	Adjective Compound word Adjective	Parallelism
16	24. Make veg the star	Simple/ Imperative sentence	Action verb	Personification metaphor Metaphor
	25. Warm comfort bakes	Ellipsis	Adjective Adjective	
17	26. Finished only in winter. Maybe that's why it's perfect over ice.	Complex/ Declarative sentence	Adjective Adverb Adjective State verb Personal pronoun State verb	Metaphor
18	27. Smile with strength	Simple / Imperative sentence	Action verb	Alliteration
19	28. A taste of New Orleans in one bag!	Ellipsis	Cultural reference	Transferred epithet
20	29. Be nuts about it!	Simple/ Imperative sentence	State verb Personal pronoun	Pun
	30. Are you nuts enough?	Simple/ Interrogative sentence	Personal pronoun	Rhetorical question
Posters				
21	31. Timeless beauty, captured in every drop.	Ellipsis	Adjective Adverb Action verb	Metaphor Personification
22	32. Intensely Italian.	Ellipsis	Adverb	Assonance

			Cultural reference	
23	33. Didn't your doctor tell you to get more fresh air?	Complex/ Interrogative sentence	Personal pronoun Action verb Possessive adjective Action verb Adverb Adjective	Rhetorical question
24	34. On your way. So you can sleep longer. 35. McCafé Good coffee. Simply.	Compound/ declarative Sentence Ellipsis Sentence fragment	Possessive adjective Action verb Personal pronoun Adjective Neologism Adjective Adverb	Apostrophe
25	36. When fries can't resist the attraction.	Sentence fragment	Adverb Action verb	Personification
26	37. Fresh squeezed taste.	Ellipsis	Adjective Adjective	Metonymy
27	38. Today's wrap of the day. 39. Live your best lunch.	Ellipsis Simple/ Imperative sentence	Adverb Adjective Possessive adjective Action verb	Pun Hyperbole
28	40. Refresh your thirst.	Simple / Imperative sentence	Action verb Possessive adjective	Metaphor personification
29	41. You are what you wear.	Simple/ declarative sentence	Personal pronoun State verb Action verb	Alliteration Metaphor
30	42. We need you to help shake things up. 43. Join the fun now 44. Search 'Fanta shake up'	Simple/ Declarative sentence Simple / imperative sentence Simple/ Imperative sentence	Personal pronoun State verb Action verb Action verb Adverb Action verb Action verb Neologism	Pun Metaphor

Billboards					
31	45.	Change your state of mouth	Simple/ Imperative sentence	Possessive adjective Action verb Action verb	Assonance Metonymy
	46.	Get a taste	Simple/ Imperative sentence		
32	47.	A Joyride for your taste buds	Ellipsis	Possessive adjective Compound word	Personification Metaphor
33	48.	\$1 any way you size it	Ellipsis	Personal pronoun Action verb	Anthimeria
34	49.	Iced to meet you	Ellipsis	Personal pronoun Neologism Action verb	Pun
35	50.	Hail to the beef	Simple/ Imperative sentence	Action verb	Pun Personification
36	51.	Hermes: Orange turns red	Simple / Declarative sentence	Neologism Adjective Adjective State verb	Metaphor
37	52.	Build your better breakfast	Simple/ Imperative sentence	Action verb Possessive adjective Adjective Compound word	Alliteration
38	53.	Seize your flavor	Simple/ Imperative sentence	Action verb Possessive adjective	Metaphor
39	54.	Celebrate friendship every day	Simple/ Imperative sentence	Adverb Action verb	Metaphor Metaphor
	55.	Code of friendship	Ellipsis		
40	56.	Freshly prepared every day	Ellipsis	Adverb Adverb Action verb	Assonance

Table 1 presents a detailed analysis of stylistic features in English print advertisements, focusing on syntactic structures, lexical choices, and rhetorical devices found within the research sample. It comprises a total of 56 sentences extracted from 40 print advertisements,

illustrating the variety and creativity in advertising language observed through analysis. These include simple, complex, compound, imperative, declarative, interrogative, and exclamatory sentences; ellipsis and sentence fragments. Lexical features such as vivid adjectives, adverbs, state and action verbs, compound words, personal pronouns, possessive adjectives, cultural references, and neologisms are highlighted. The rhetorical devices observed include alliteration, metaphors, personification, puns, anaphora, assonance, anthemia, onomatopoeia, consonance, metonymy, apostrophes, parallelism, rhetorical questions, and paradoxes. Overall, the analysis serves as a valuable resource for understanding the interplay between language and marketing strategies.

2. The Lexical Features in the English Print Advertisements

This second pie chart displays the lexical features featured in the English print advertisements within the sample, emphasizing the most and least prevalent features employed.

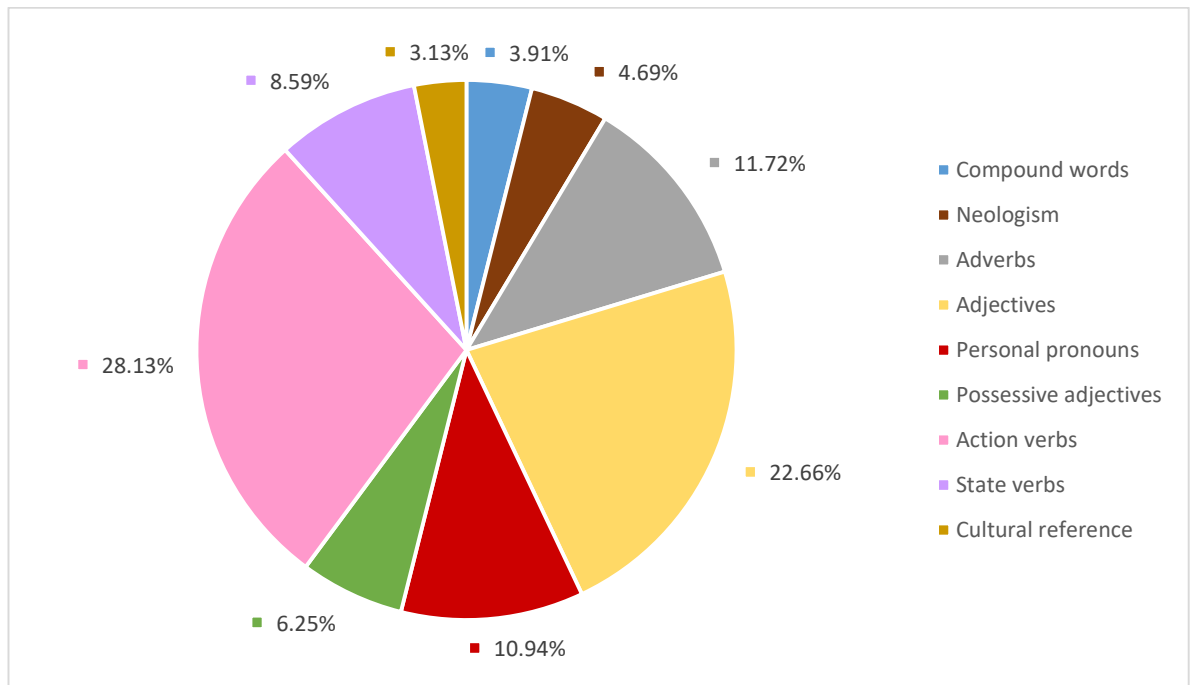


Diagram 1. The distribution of lexical features in the English print advertisement

Diagram 1 above illustrates the distribution of lexical features in English print advertisements. First, the most prominent features are action verbs, with a portion of approximately 30%, followed by adjectives, representing 22.6% of the total. Adverbs make up 11.72%, and a portion of 10.94% is attributed to personal pronouns; then comes state verbs at 8.59%, followed by possessive adjectives with 6.25%. Next, neologisms represent a percentage of 4.49%, and compound words account for 3.91%. Whereas cultural references represent 3.13%. In conclusion, this data provides a clear overview of the relative emphasis placed on various lexical elements in advertising language.

3. The Syntactic Features in the English Print Advertisements

This third pie chart represents the syntactic devices, showcasing the syntactic features found in English print advertisements within the sample, showcasing the most and least prominent features utilised.

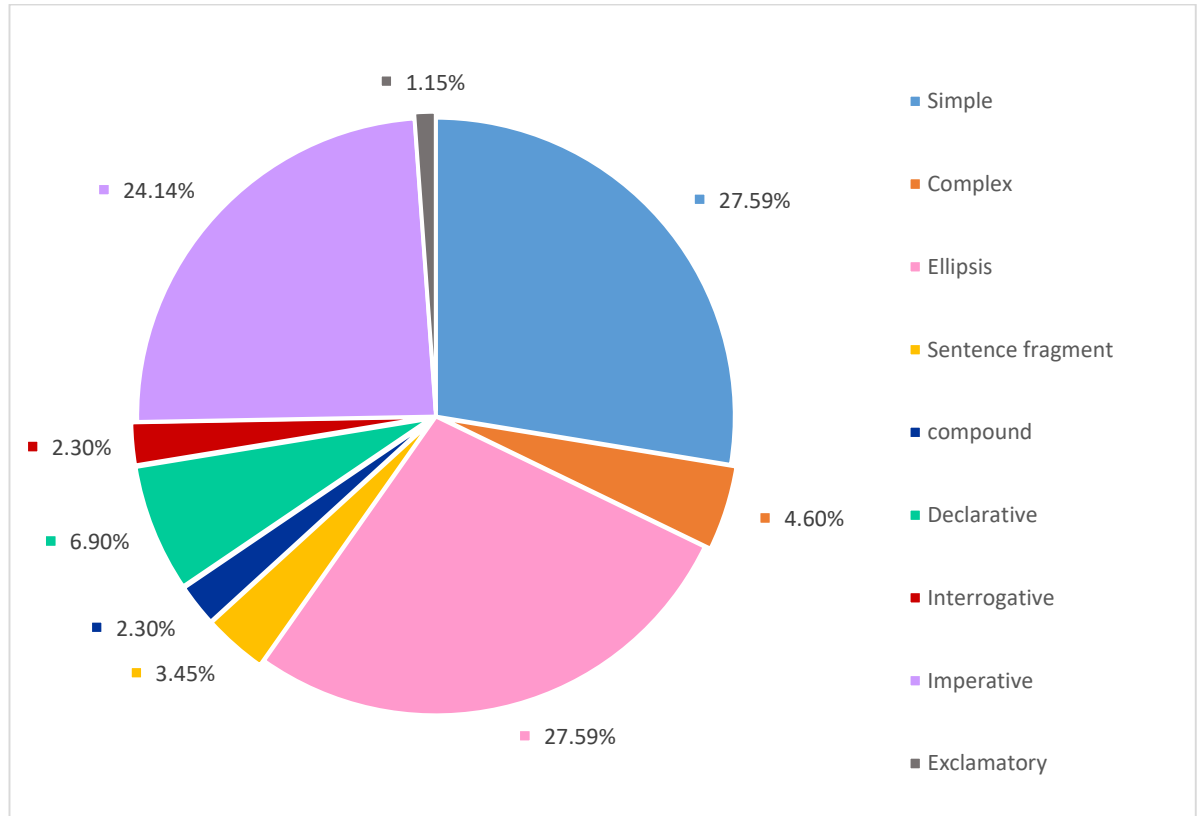


Diagram 2. The distribution of syntactic features in the English print advertisement

Diagram 2 presents the distribution of syntactic features in English print advertisements. First, simple sentences and ellipsis are the most prevalent, each accounting for 27.59% of the total. Next, imperative sentences make up 24.14%, followed by declarative sentences, which indicate a portion of 6.90%, then complex sentences at a portion of 4.60%. Whereas sentence fragments display a percentage of 4.45%, followed by compound and interrogative sentences at a portion of 2.30%. While exclamatory sentences, which are the least common, make up a percentage of 1.5%. To conclude, this data provides an objective breakdown of the syntactic patterns employed in advertising language.

4. The Rhetorical Devices in the English Print Advertisements

The pie chart below illustrates all the rhetorical devices characterizing the English print advertisements within the sample, highlighting the most and the least commonly used rhetorical devices.

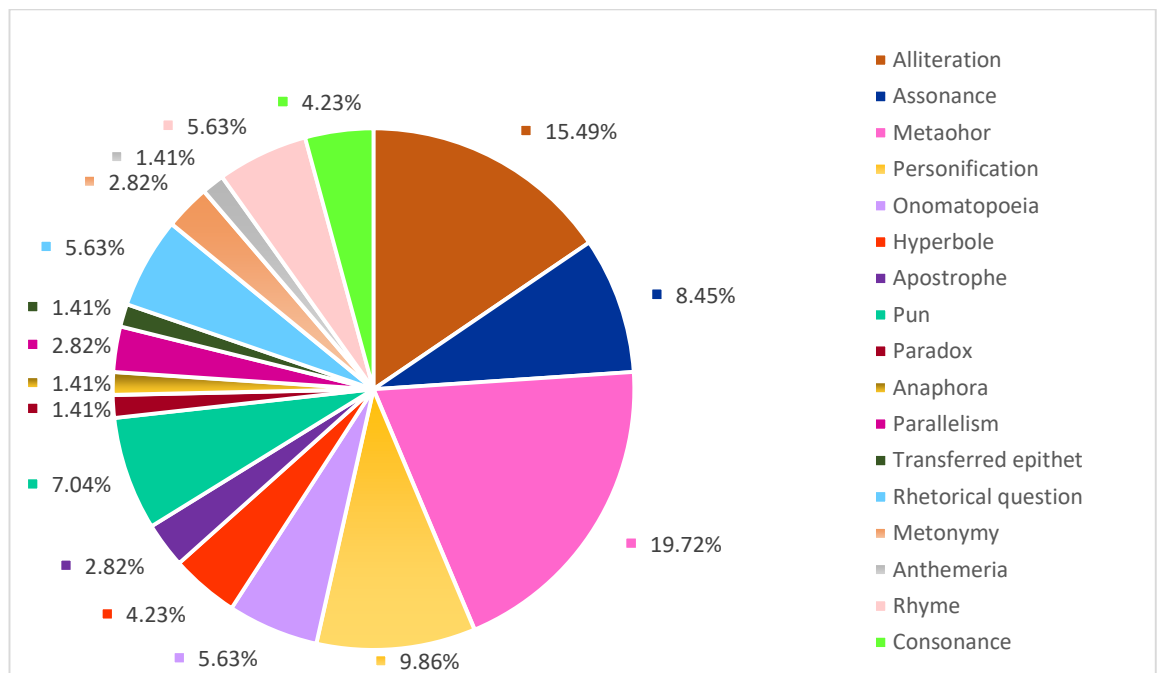


Diagram 3. The Distribution of Rhetorical Devices in the English Print Advertisements

Diagram 3 above displays the distribution of rhetorical devices used in English print advertisements. Metaphor is the most significant feature, with a portion of 19.72% and Alliteration with 15.49%; then personification with a percentage of 9.86%, and 8.45% is attributed to Assonance. While a portion of 7.04% is attributed to Pun. The chart also includes Onomatopoeia, Rhetorical Question, and Rhyme, which all shared a portion of 5.63%, followed by Hyperbole and Consonance, each at 4.23%; then each of Apostrophe, Parallelism and Metonymy shared the same portion which is 2.82%. Meanwhile, the rest of the devices indicate that they are the less common features, accounting for 1.41%. To conclude, the data provides a quantitative overview of the relative usage of these rhetorical techniques in English print advertising within the research sample.

5. A Comparison of the Stylistic Features Used in the English Print Advertisements

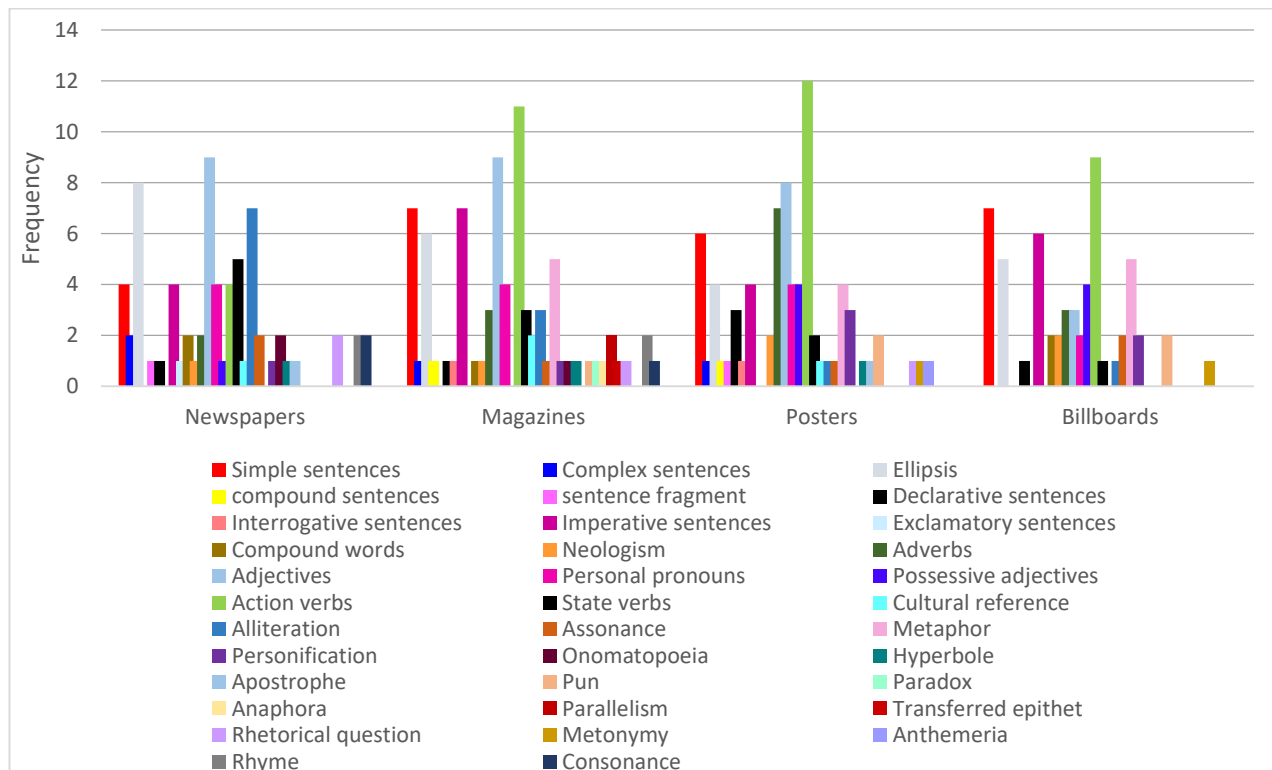


Diagram 5. Frequency of stylistic features in newspapers, magazines, posters, and billboards

Diagram 5 compares the frequency of stylistic features across four types of print advertisements: newspapers, magazines, posters, and billboards. The x-axis categorizes the advertisement types, while the y-axis represents the frequency of stylistic features, ranging from 0 to 10. First, Newspapers significantly utilized adjectives 9 times, then ellipsis 8 times and alliteration 7 times, followed by simple and imperative sentences, personal pronouns and action verbs 4 times. Whereas, state verbs are used 5 times. Next, complex sentences, compound words, assonance, adverbs, onomatopoeia, consonance, rhyme and rhetorical questions were employed 2 times, the remaining features represent the less common ones: possessive adjectives, personifications, apostrophes, neologisms, cultural references exclamatory and declarative sentences, sentence fragments and hyperbole which were used 1 time.

Meanwhile, Magazines notably employed action verbs 11 times, followed by adjective 9 times; then simple and imperative sentences were used 7 times and ellipsis 6 times. Next, metaphor was used 5 times, personal pronouns 4 times and adverbs, state verbs and alliteration 3 times. Meanwhile parallelism, rhyme and cultural reference were employed 2 times. While complex, compound, declarative, and interrogative sentences, neologism, compound words, assonance, personification, onomatopoeia, hyperbole, pun, paradox, anaphora, consonance, rhetorical question and transferred epithet were the least used (1) time.

On the other hand, posters focus on action verbs which were employed 12 times, followed by adjectives 8 times, adverbs 7 times and simple sentences 6 times. Next, ellipsis, imperative sentences, personal pronouns, possessive adjectives, and metaphors appeared 4 times, while declarative sentences and personifications were employed 3 times; neologism, state verbs and puns were used 2 times, whereas complex, compound, and interrogative sentences, sentence fragment, cultural references, alliteration, assonance, hyperbole, apostrophe, rhetorical questions, metonymy, and anthemeria are less commonly used methods (1) time.

Finally, billboards heavily utilized action verbs 9 times and simple sentences 7 times, next to imperative sentences 6 times. Then ellipsis and metaphors 5 times. While possessive adjectives were used 4 times; adverbs and adjectives 3 times. Meanwhile, compound words, neologism, personal pronouns, assonance, personification, and puns 2 times; and declarative sentences, ne state verbs, alliteration, and metonymy 1 time. In conclusion, this data provides an overview of the stylistic features employed in each advertising medium within the corpus, based on their frequency.

Conclusion

In conclusion, this chapter displayed the general findings of the study and analysed a corpus that consisted of forty English print advertisements. Moreover, it included a table that introduced the corpus for a structured overview, and pie charts were used for a detailed analysis of the stylistic features used. As for the interpretation of the findings, they will be deeply discussed in the subsequent chapter.

Chapter four
Discussion of the Findings

Introduction

This chapter delves into the discussion and interpretation of the main results obtained from the analysis of forty English print advertisements downloaded from the Internet. Moreover, it integrates findings from the textual analysis with relevant literature to provide theoretical and practical insights. Accordingly, this chapter seeks to answer the research questions asked in the general introduction; therefore, it is divided into three main sections, and each section discusses and answers each of the research questions.

1. Discussion of the Stylistic Features Characterizing the Sample

The first objective of this study is to determine the stylistic features (syntactic, lexical, and rhetorical features) used in the study sample that included forty English print advertisements to answer the following question: What are the stylistic features (lexical, syntactic, rhetorical devices) used in the English printed advertisements?

1.1. Syntactic Features

In terms of *syntactic features*, the research sample showcased a variety of structures. For instance, simple and declarative sentences that provide clarity and immediacy, echoing Leech's (1966) principle of linguistic economy, whereas the language of advertising is a "loaded language" as described by Dyer (2009). Interrogative and exclamatory sentences add engagement and emotional emphasis. Copywriters use imperative sentences as a form of commands or calls to action, confirming (Zhou, 2018). Questions naturally provoke reactions, especially when placed in subject lines or at the beginning of an ad. This tactic stimulates curiosity and increases reader engagement. These forms, as Myers (1994) observes, simulate conversation and invite the audience to think or feel in a particular direction. Another found feature is exclamatory sentences, Myers (1994) asserts that exclamation points suggest personal, interactive communication, explaining their frequency in ads

Sentence fragments and ellipsis contribute to a stylized, impactful delivery. These truncated forms break from grammatical norms but enhance the rhythm and punch of the message, as Cook (2001) suggests in his analysis of non-standard grammar in advertising. Ellipsis helps advertisers craft concise, engaging, and memorable phrases, echoing Zhou (2018) who claimed that ellipsis helps advertisers save space while also creating eye-catching and memorable phrases that engage consumers effectively. The combination of these syntactic variations allows for both precision and expressiveness. More complex sentence structures, including compound and complex constructions that serve to enhance persuasion and engagement by embedding multiple ideas within a single sentence structure as revealed by the analyses, partially aligning with Jae (2011), who noted that complex sentences can be strategically employed to convey nuanced information.

1.2. Lexical Features

1.2.1. Neologisms and compound words

From a *lexical* perspective, advertisers often employ these two features because they allow them to use language creatively and concisely to highlight the novelty and uniqueness of brand identity, add to the value of the product, or grab the attention of the consumer. Neologisms such as “McCafe” and “Fanta” (See Table 1) are used to build a unique brand identity that stands out from other competitors, and other words such as “snuggly” or “Iced to” (See Table 1) are employed to subtly convey particular product benefits and its novelty, which grabs the attention of consumers. Meanwhile, compound words like “outlook, multipurpose, or updates... etc.” (See Table 1) allow advertisers to pack a lot of information into one word, which keeps the ad concise and eye-catching for delivering a clear and direct message. These features help distinguish products through linguistic creativity, which is consistent with Leech’s (1966)

assertion that the language of advertising tends to bend conventional lexical norms to achieve memorability.

1.2.2. Adjectives and Adverbs

This study reveals the strategic use of adjectives and adverbs can craft a clear, persuasive, and compelling message and enrich the description of the product, amplifying qualities and enhancing emotional resonance, hence convincing the buyers of the product's importance. Adverbs such as "fast, irresistibly, or ever" (See Table 1) can add specific details about the product's benefits, which helps us understand its effectiveness more precisely, and adjectives like "flavorful, stylish, fabulous, or new" (See Table 1) make the description of the product more vivid and clear, improving sensory appeal, and they are also used to trigger the emotions and desires of customers to motivate them to buy the product. This makes our results complement prior conclusions suggested by Cook (2001), who highlights that such lexical density intensifies the persuasive force of advertisements by embedding value judgments into descriptive language.

1.2.3. Personal Pronouns and Possessive Adjectives

Our findings demonstrate that personal pronouns and possessive adjectives, for instance, "you" and "your" are also prominent, crafting an intimate, trustworthy, and direct relationship with the audience, making the messages more relatable. Additionally, it gives an impression to the consumers that the product has taken their needs and wants into consideration, hence prompting the customer to purchase the product. For example, this sentence "Build your better breakfast" (See Table 1) gives the impression to the buyer that the restaurant has taken their preferences into consideration, which creates a sense of trust and connection between the consumer and the restaurant. These results expand Myers' (1994) view that advertising creates pseudo-dialogues to position the consumer as an active participant.

1.2.4. Action and State Verbs

Another feature found in the sample is action and state verbs. In advertising, they range from action-oriented to stative ones, each playing a role in directing the behaviour of the consumers and shaping perceptions, an idea supported by Dyer (1982), who noted that verb choice can project both dynamism and emotional depth. Action verbs are employed in advertisements to prompt the consumer to take a specific action, such as buy a product or participate in an event or even visit a website. For instance, verbs like “set, get, or let” (See Table 1) are used in order to call the consumer to take actions, which creates a sense of emergency and immediacy and creates dynamism and energy, making the product seem active. While state verbs lend a sense of stability and reassurance, making messages more convincing and persuading consumers by focusing on enduring attributes rather than fleeting actions. State verbs such as “is, get in, and need” (See Table 1) can help define the brand’s essence and communicate fundamental truths about the product and convey a product’s or a service’s emotional appeal in a clear and persuasive manner.

1.2.5. Cultural References

The last feature detected through our analysis is cultural reference. It shows that this feature serves to ground the ad in specific social and cultural contexts, enhancing relatability and targeting. It can create a connection between the product and the audience’s beliefs, values, and cultural identity, making the message feel relevant to the target audience, hence strengthening emotional appeals and making it trustworthy. Consider the following example “A taste of New Orleans in one bag.” (See Table 1) New Orleans is famous for its vibrant food culture, and the sentence suggests that the product offers the flavors, spices, and essence of New Orleans cuisine all conveniently packed in one bag, and this aims to create a true connection between the product and the consumers’ cultural identity, which enhances the product’s credibility and relatability. Our findings refine and expand prior knowledge contributed by Cook (2001), who

argues advertising often relies on intertextuality and cultural background to create meaning, drawing on shared cultural knowledge to engage the audience and shape interpretation.

1.3. Rhetorical Devices

1.3.1. Metaphor

Rhetorical devices further enrich the stylistic landscape of print ads. Our study reveals that a metaphor, which is a strategy Dyer (1982) identified as central to symbolic persuasion, can translate abstract qualities into tangible imagery, allowing products to be associated with desirable experiences. This feature helps advertisers to describe things expressively and specifically, hence leaving a deep impression on the audience. For example, this sentence “Make veg the star” (See Table 1) suggests that vegetables should be the central and attractive element in a dish; “veg” is metaphorically described as a “star” to prompt consumers to give vegetables the spotlight in their meals.

1.3.2. Alliteration, Assonance, Consonance, and Rhyme

Other features, like alliteration, for example, in this sentence “Build your better breakfast” (See Table 1) appear with the repetition of the first consonant “b” and this phonetic appeal makes the sentence more catchy and memorable. Assonance is represented through the repetition of the “air” sound in “pair” and “share” hence both of these words rhyme together this creates a rhythmic flow that ties the actions “Cook, pair, share” (See Table 1) together smoothly, making the message engaging. Consonance also enhances the rhythmic flow as in the following sentence “Handy Andy Activizz Multipurpose fizzes on contact with dirt to lift it clean away from surface” (See Table 1) through the repetition of the identical consonants “t” and “d”. These devices contribute to phonetic appeal and memorability, lending a musical quality to slogans and headlines, consistent with Cook’s (2001) emphasis on the aural dimension of print advertising.

1.3.3. Hyperbole, Pun, and Paradox

Other figures of speech, such as hyperbole, pun, and paradox, inject humor or emphasis. As revealed through the analyses, hyperbole exaggerates its emphasis on a point in order to impress or persuade; for example, in this sentence “Better than ever!” (See Table 1) the current product or service suggest that it surpasses all previous instances, here hyperbole is used in an exaggerated manner to emphasize on improvement and excellence which creates a sense of excitement or enthusiasm within the consumer to try this new product. While consistent with previous results, by Zhou (2018), who argues that puns allow people to express more than one meaning of a given context in a language form, our findings extend this existing knowledge by revealing that pun is used to make messages more interesting and playful, which in turn enhances memorability and enjoyment. Pun in this example “Iced to meet you” (See Table 1) is used as a clever and funny wordplay, where the word “nice or excited” is replaced by “iced” in order to create a humorous twist and add charm to an ordinary greeting. Meanwhile, the data suggest that paradox creates intrigue and stimulates curiosity by presenting contradictory yet thought-provoking ideas, often highlighting a deeper truth. As in the following instance “Get in shape without setting foot in a gym” paradox grabs our attention to this unexpected idea of getting in shape without going to the gym which makes the consumer intrigued and curious towards this product “how it can make you in shape without going to the gym?.” All of these three devices make the ads more entertaining and eye-catching for the consumers; they can evoke emotion, add humor, or highlight contrasts that emphasize the brand’s message.

1.3.4. Anaphora and parallelism

The results demonstrate that anaphora and parallelism create rhythm and cohesion. Anaphora can enhance readability and memorability and emphasise a key message, for instance in this sentence “Cold wash, save energy, save loads” (See Table 1) anaphora appears in the repeated word “save” at the beginning of consecutive phrases, this repetition highlights the benefits of a

cold wash which reinforces the key message and make it memorable . While for parallelism which is the repetition of the same structures, our findings confirm Dubovičienė and Skorupa (2014) in his claim “It creates a balanced flow of ideas and can be employed as a tool for persuasion because it uses repetition”. Consider the example above, parallelism appears in the repeated grammatical structure “save energy, save loads” this creates a flow to the structure and reinforces the message and make it stick in the consumer’s mind. Interestingly, the results indicate that both of these devices immensely contribute to the persuasive power and aesthetic appeal of advertising language.

1.3.5. Personification and Transferred Epithet

Moreover, the results shed lights on personification and transferred epithets offer vividness by attributing human qualities to products or abstract concepts. Personification can create vivid imagery and make the product more relatable to the customer, hence creating an emotional connection, in this illustration “Timeless beauty, captured in every drop” (See Table 1) the word “captured” is a human quality attributed to the abstract concept of “beauty”; this gives “beauty” a human-like ability, making it seem alive, which enhances the emotional appeal and makes the description more vivid. And the latter can create a poetic or expressive effect, making descriptions more vivid and memorable.

1.3.6. Onomatopoeia and Anthemeria

Finally, a key discovery of this research is onomatopoeia and anthemeria that add further stylistic flair by engaging sensory perception or morphing word classes creatively. The phrase “Make it pop and sizzle” (See Table 1) uses onomatopoeia to mimic sharp, lively sounds, engaging the reader’s auditory senses. This sensory appeal enhances the expression’s vividness and energy, aligning with the claim that onomatopoeia adds stylistic flair. It turns a simple instruction into a dynamic, memorable call to action. The phrase “\$1 any way you size it” (see

Table 1) uses anthemeria by turning the verb “size” into a noun form, creatively morphing word classes. This playful shift adds stylistic flair and draws attention through its unconventional structure. For instance, such transformation engages the reader and enhances the message’s impact.

1.3.7. Rhetorical question

The findings also revealed the presence of rhetorical questions, which advertisers use to engage audiences and provoke thoughts. It makes the consumer reflect on the message that is being communicated, such as in the following example “Have you experienced India’s only premium economy?” (See Table 1), it is designed to engage the audience by prompting them to reflect on the experience without expecting a literal answer; the question implies that the experience is desirable, encouraging the audience to consider trying it, this appeals to curiosity making the ad persuasive through implied endorsement.

As Leech (1966) noted, rhetorical choices are not merely decorative but perform essential communicative functions in shaping the brand’s voice and appeal. McQuarrie and Mick (1999) further reinforce the idea that rhetorical figures enhance the depth and elaboration of consumer processing, contributing to the aesthetic pleasure and persuasive effectiveness of ads.

1.4. Evaluating the Presence of Syntactic, Lexical, and Rhetorical Features

The findings of the study revealed that the advertisements within the sample use certain stylistic features. *Lexically*, a notable prevalence of adjectives and adverbs was identified, that were widely used to enhance product appeal and convey evaluative meanings. In addition, the use of neologisms and compound words contributed to brand identity and linguistic novelty, supporting earlier observations by Leech (1966) and McQuarrie and Mick (1996) on the

creative manipulation of vocabulary in advertising. Moreover, the data indicated the presence of other salient lexical elements, including personal pronouns, possessive adjectives, and cultural references, which collectively contribute to the persuasion and expressive quality of the text. Finally, state and action verbs were strategically employed to direct the customer behavior.

Regarding *syntactic features*, the use of simple and interrogative sentences contributes to the clear and direct presentation of messages while simultaneously engaging readers through rhetorical questioning. The findings also indicate a marked preference for imperative constructions and the use of ellipsis. Furthermore, the presence of declarative, exclamatory, complex, and compound sentences, alongside sentence fragments, demonstrates a versatile and dynamic application of syntactic structures within the analysed data.

The *rhetorical features* such as metaphors, alliteration, and rhyme were all strongly represented in the corpus, reinforcing the idea that sound and figurative language are central to advertising's persuasive impact, as previously noted by Cook (2001) and Dyer (1982). These devices contribute to both memorability and emotional appeal. At the same time, the data revealed additional rhetorical techniques such as parallelism, hyperbole, pun, and personification, indicating that advertisers frequently deploy a wider and more varied array of stylistic tools to maximize communicative effect. Additionally, alliteration, consonance.

The findings also underscore the richness and variability of stylistic features in contemporary print advertising, where the analysis of the forty print advertisements revealed that these print ads used a variety of syntactic, lexical, and rhetorical features that contribute to the persuasive and aesthetic appeal of the language of advertising.

2. Discussion of the Most Frequent Stylistic Features within the Sample

In order to answer the second research question that aims to inquire about the most frequent syntactic, lexical, and rhetorical features used across print advertisements, the results obtained from the *stylistic* analysis of forty English print advertisements are taken into consideration. The analysis revealed that among the wide array of *stylistic features*, certain features recur more often due to their effectiveness in engaging the audience and delivering the message succinctly.

2.1. Syntactic Features

From a *syntactic* standpoint, ellipsis, simple, and imperative sentences were the dominant structures, confirming Dyer (1982) “Advertising language is generally informal and colloquial. Sentences are usually simply constructed and short. Imperative clauses are frequent”. Followed by declarative and complex sentences as less frequent but prominent features. This is in contrast to the previous study of Ghedeir (2022) who argued that the imperative clauses are the second most commonly used sentence type after declarative.

2.2. Lexical Features

As for lexical, the analysis revealed that action verbs and adjectives are the most dominant, emphasizing engagement and urgency in advertising language. These findings strengthen earlier claims made by Zhou (2018) who noted that adjectives are used widely in the English advertising language. Accordingly, this study offers support to Leech’s (1966) statement “Advertising language is marked by a wealth of adjective vocabulary” (as cited in Fan, 2013). This followed by adverbs which enhances vividness and the persuasive quality of advertisements, which aligns with Dyer’s (1982) statements “They are the trigger words because they can stimulate envy, dreams and desires by evoking looks, touch, taste, smell and sounds without actually misrepresenting a product.”. Then comes personal pronouns as a

prominent feature, which supports Fan's (2013) claim that "In advertising, advertises are more likely to use personal pronouns", and Zhou's (2018) statement that "Personal pronouns often appear in English advertisements".

2.3. Rhetorical Devices

In the matter of *rhetorical devices*, alliteration, metaphor, and assonance emerged as the most frequently used. Our research add to the growing body of literature supporting with prior studies by Cook (2001), Dyer (1982), and McQuarrie and Mick (1996), who emphasized the centrality of metaphor in branding and the persuasive function of stylistic elaboration.

Pun and personification were also notably recurrent, Accordingly, this finding support the previous research made by Zhou (2018) who noted that pun is a common device especially in the advertising language.

Compared to previous research, this study confirms that while the range of stylistic features available to advertisers is broad, a smaller subset consistently proves most effective, especially in contexts where brevity, memorability, and emotional engagement are prioritized.

2.4. Assessing Dominant Stylistic Features in the Sample

The analyses of the research sample revealed that, at the *syntactic* level, ellipsis and simple sentence structures were the most frequently employed features, followed by imperative constructions. Among these, ellipsis emerged as the predominant characteristic within the syntactic framework of the advertisements.

Regarding the *lexical features*, the results indicated that action verbs appeared with notable frequency, emerging as a dominant feature in the lexical landscape, followed by adjectives. In addition, adverbs and personal pronouns, though less frequent, were identified as prominent components contributing the overall stylistic composition of the advertisements.

As for *rhetorical features*, the analysis revealed that metaphors emerged as the most frequently employed rhetorical devices within the sample, followed by alliteration. Then personification which also demonstrated notable prevalence within the sample.

3. Discussion of Similarities and Contrasts between the Four Medium of the English Print Advertisements

The analysis of stylistic features across newspapers, magazines, posters, and billboards indicated both shared elements and distinct variations concerning the implementation of lexical and syntactic features, in addition to the rhetorical devices.

3.1. Syntactic Features

Syntactically, the study revealed that all four media types show a strong reliance on simple sentence structures and ellipsis, suggesting a shared need for clarity and brevity in advertising language. However, the deployment of other structures varies. Newspapers and billboards rely heavily on imperative constructions, emphasizing directness and urgency. In newspapers, while imperative and simple sentences are frequent, complex sentences appear rarely, reinforcing the focus of the medium on straightforward, factual messaging. On the other hand, while magazines favor imperatives and ellipsis, they display a syntactic variation with a more prominent presence of complex and compound sentences, reflecting their leisurely consumption. Meanwhile, posters widely rely on simple, imperative, and declarative sentences to create impactful yet concise messages.

3.2. Lexical Features

Lexically, the findings suggested that the frequent use of action verbs and adjectives across all media underscores a universal advertising strategy: to convey vivid, active, and emotionally charged content. Yet there is a noticeable variation concerning the use of other lexical choices.

Newspapers display a narrower lexical choice, mostly using adjectives and action verbs. Magazines, on the other hand, incorporate adjectives, action verbs, and a broader set of features, including adverbs, personal pronouns, and state verbs, allowing for more expressive and personalized content. Posters also exhibit lexical diversity with frequent use of adverbs and personal or possessive pronouns, indicating a conversational and attention-grabbing tone. Billboards, though minimalistic, strategically use action verbs in addition to some lexical features like adjectives and possessive adjectives.

3.3. Rhetorical Devices

As for rhetorical devices, the research indicated that newspaper advertisements show limited rhetorical range, with prominent use of alliteration and assonance, which subtly enhance rhythm without undermining clarity. Figurative devices like hyperbole, rhyme, or personification are rarely employed, maintaining a tone of objectivity. Magazines, in contrast, showcase the widest rhetorical range, with frequent use of metaphors and alliteration and notable but less frequent use of parallelism, rhyme, personification, paradox, anaphora, and consonance. This stylistic richness supports an emotionally engaging mode of address. Posters rely extensively on metaphor, followed by personification and pun. Billboards, while also favoring metaphor, use fewer rhetorical strategies overall, opting for puns, personification, and occasional paradox to deliver punchy, memorable slogans under strict time and space constraints.

In summary, while all four types of print advertisements share foundational stylistic features, the degree of syntactic complexity, lexical variation, and rhetorical richness varies significantly. Magazines demonstrate the highest stylistic variation; newspapers maintain a restrained, formal style for credibility; posters balance impact and economy through visually and rhetorically engaging language; and billboards maximize processing speed through minimal, powerful expressions. These findings confirm that stylistic choices are not random but carefully tailored

to the communicative demands of each medium, highlighting the adaptability of advertising discourse across different platforms, aligning with Cook (2001).

3.4. Investigating Variation across Media

The findings highlighted that the stylistic features employed by newspapers, magazines, posters, and billboards differ significantly, reflecting variations in audience engagement strategies and message delivery formats, largely agrees with the result.

The analysis of the study sample revealed significant and distinct syntactic, lexical, and rhetorical patterns across the different print ads: magazines, newspapers, posters, and billboards. While newspapers emphasize credibility, straightforwardness, and formal tone and rely on factual language due to their limited stylistic patterns, magazines tend to engage audiences emotionally and personally with their rich, expressive language and varied stylistic patterns. Meanwhile, posters rely on vivid visuals (vivid lexical and rhetorical choices) combined with simple, imperative and declarative structures in order to create impactful, clear, and concise messages, which capture the attention of consumers. Billboards, on the other hand, focus on designing memorable and punchy messages that consumers can recall and process immediately (maximizing processing speed). In order to achieve this goal, this type of print media uses minimal and powerful language with its imperative structures and often focuses on striking lexical choices such as adjectives and action verbs, etc., and uses language with a playful tone like puns or metaphors.

In conclusion, the results revealed that there is a diversity and richness in stylistic choices across the different print media, which confirms that each one has its own way of communicating and designing its messages and has its unique use of language in order to suit their specific goals.

Conclusion

To conclude, this chapter has discussed the results of the study in order to provide answers for the previously asked research questions. The first section gave an answer to the first question, which dealt with the stylistic features (syntactic, lexical features and rhetorical devices) found in the English print advertisements within the sample. The second section dealt with the question two, which was about “What are the syntactic, lexical, and rhetorical device features mostly used in English printed advertisements within the sample?”. The last section gave an answer to the last research question proposed about the stylistic differences and similarities in how newspapers, magazines, posters, and billboards communicate their messages.

General Conclusion

Conclusion

The present study presented a stylistic analysis of English print advertisements that attempted to investigate the syntactic, lexical and rhetorical features in English print advertisements. Furthermore, the study aimed to reach three main objectives previously mentioned in the general Introduction. The first objective was to explore stylistic features _lexical features (word choice), syntactic features, rhetorical devices. The second objective was to identify the most commonly used lexical, syntactic and rhetorical devices within the sample. The third objective aimed to interpret and compare between the selected print media namely newspapers, magazines, posters and billboards in terms of stylistic features. In order to reach these objectives, this recent research adopted Stylistic analysis approach as a theoretical framework.

In order to reach the objectives and provide answers to the research questions, we selected a study sample that consisted of forty English print advertisements (10 magazine, 10 newspaper, 10 poster and 10 billboard advertisements) downloaded randomly from the internet and examined it based on syntactic, lexical and rhetorical terms. As this study analyses advertising language from a stylistic approach, a mixed-method combining between qualitative and quantitative methods was adopted to collect and analyse the data. The results obtained were discussed and interpreted in details using Qualitative Content Analysis. On the other hand, the quantitative method was used in order to investigate about the frequency of the most used lexical, syntactic and rhetorical features within the sample and to compare the degree of similarity and difference between those print media in terms of stylistic features. The results were analysed in terms of percentages and displayed in diagrams.

The examination of the study sample revealed that in those selected print media use a variety of syntactic, lexical and rhetorical features that enhanced the persuasive and aesthetic appeal of the advertising language. For instance on a lexical features level , we found out various features such as action/ state verbs, adjectives, neologisms, cultural reference and adverbs, personal

pronouns, compound words, transferred epithet and possessive adjectives which helped in shaping the ad's appeal. As for syntactic features, there were different and rich structures namely ellipsis and declarative, simple, imperative sentences, sentence fragments and interrogative, exclamatory sentences which advertisers used in order to create punchy and memorable messages. Furthermore, we found out many rhetorical devices such as rhyme, parallelism, metaphors, and puns, hyperbole, paradox, anthemia and many more devices. All these features used enhanced the persuasive power of advertising language and made it possible for advertisers to target their audiences emotionally and personally. These findings provided a clear answer to the first research question.

In addition, the results also provided an answer to the second research question. The analysis revealed the most commonly used features among the sample. Syntactically, the most prominent features are ellipsis, simple and imperative sentences. Lexically, the most utilised features are action verbs, adjectives, adverbs and personal pronouns. As for the features that dominated the rhetorical landscape are metaphors and alliteration. Therefore, while the results indicate that the advertisements among the sample show a use to different stylistic features, however, some were more prominent than the others.

Furthermore, after the analysis of the study sample we discovered that while each print media in this research namely newspapers, magazines, posters and billboards share some similar stylistic features, the extent of syntactic complexity, lexical diversity, and rhetorical richness exhibits considerable variance. For instance, newspapers maintain a factual and straightforward language and generally avoid playful elements such as pun or paradox in order to maintain journalistic integrity and formality. As for magazines, they use a more expressive language that creates intimacy and engagement, which is characterized by rhetorical richness and a more conversational tone depending on the targeted audience. Meanwhile, posters focus on designing concise and impactful messages by using vivid lexical and rhetorical choices, alongside with

imperative sentences. Billboards on the other hand, rely on brief, striking and memorable language in order for consumers to quickly recall and process the messages. Each of the print media selected in this study stands out on its own as each one of them has its unique and specific way of targeting the audiences they want. These findings provide an answer to the third research question.

It is important to highlight that this study has faced a limitation which made the research process a bit challenging. The limitation is related to the field of the theoretical framework, where this study encountered is that it dealt with the linguistic aspects in the English print advertisement, more specifically the stylistic features.

Given this limitation, some suggestions for further research are required. This recent study is just a starting point and hopefully it contributed to the advertising language. For further research, as mentioned previously the study only dealt with the linguistic aspects. Therefore, future researches can incorporate a multimodality approach to provide richer findings.

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Appendix

Appendix A: Images of English Print Advertisements

The appendix is divided into subsections for each category of images:

Section 1: Newspaper Images



Figure A1: Front page of the 'USA Today' newspaper, January 13, 2010, showcasing headlines, articles, and a 'Subway' advertisement. (Source:

<https://th.bing.com/th/id/OIP.CV9Bbuwt1JoIpsrRVlYvEAAAAA?rs=1&pid=ImgDetMain>)



Figure A2: The front page of 'The Hindu' newspaper, Wednesday, March 5, 2025. (Source:

<https://images.app.goo.gl/kx8a5T6JKv58U3bw9>)



Figure A5: A page from the 'Chennai Times' newspaper showcasing headlines, articles, and advertisements. (Source: https://s3.amazonaws.com/bookadsnow/live/meta_tags/17293/original/newspaper_Advertisement.png)



Figure A6: The Daily Telegraph (UK) Front Page for 1 January 2021 | Paperboy ... (Source: https://www.thepaperboy.com/frontpages/archive/The_Daily_Telegraph_1_1_2021_400.jpg)



Figure A7: A page from 'The Times' newspaper, Monday, May 23, 2011, showcasing a headline, an article, and an advertisement. (Source: https://th.bing.com/th/id/R.5d89cc7aba6d3d2267cb168698ecc6d5?rik=orYcYKH7P7kRgg&riu=http%3a%2f%2fadroom.arena.africa%2fwp-content%2fuploads%2f2016%2f08%2fTheTimes_L-Shape1.jpg&ehk=xo0ocNeBp7CltHriDwnTf%2fetPKdelbg%2f8EqvK3qRcP8%3d&risl=&pid=ImgRaw&r=0)



Figure A8: A page from 'The Guardian' newspaper, Saturday, January 6, 2024, showcasing advertisements and one headline and an article about the flood in England. (Source: <https://th.bing.com/th/id/OIP.xpEhwHdvNdLR3L4cTAwY7wHaJ4?rs=1&pid=ImgDetMain>)



Figure A9: The front page of the 'USA Today' newspaper, Wednesday, January 10, 2024, showcasing headlines, articles, and announcements. (Source : <https://th.bing.com/th/id/OIP.xpEhwHdvNdLR3L4cTAWY7wHaJ4?rs=1&pid=ImgDetMain>)



Figure A10: A page of the 'USA Today' newspaper, showcasing headlines, articles, and announcements. (Source: https://img.kiosko.net/2010/01/08/us/usa_today.750.jpg)

Section 2: Magazine Images



Figure A11: Two magazine pages containing two advertisements. (Source: https://mir-s3-cdn-cf.behance.net/project_modules/max_1200/2dbf3e31433791.5650fffc554dd.jpg)



Figure A12: An advertisement about duvets and pillows. (Source : <https://c8.alamy.com/compfr/btyryb/publicite-en-anglais-moderne-du-magazine-pour-2010-literie-silentnight-btyryb.jpg>)



Figure A13: FOOD & WINE MAGAZINE - SEPTEMBER 2023 - COOK, PAIR, SHARE - BRAND NEW Single Issue Magazine – August 8, 2023 (Source: [FOOD & WINE MAGAZINE - SEPTEMBER 2023 - COOK, PAIR, SHARE - BRAND NEW: FOOD & WINE: Amazon.com: Books](https://www.amazon.com/Books))

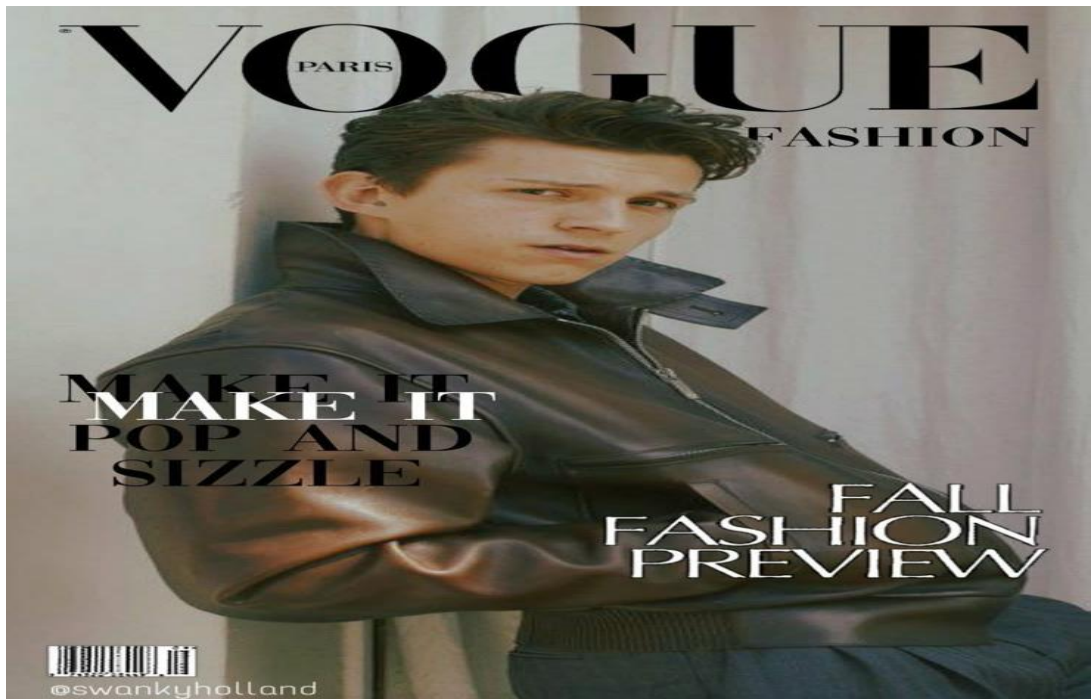


Figure A14: A cover of 'Vogue' magazine, showcasing a picture of the actor Tom Holland, and some advertising texts. (Source: <https://i.pinimg.com/736x/16/4e/c5/164ec57b49236e454b43f3212a616b57.jpg>)



Figure A15: Elle Décor Magazine by sundarshabooks.com –Isuu (Source: https://image.isu.pub/190831072802-878727349683cae5b6dbeffc135a3992/jpg/page_1.jpg)

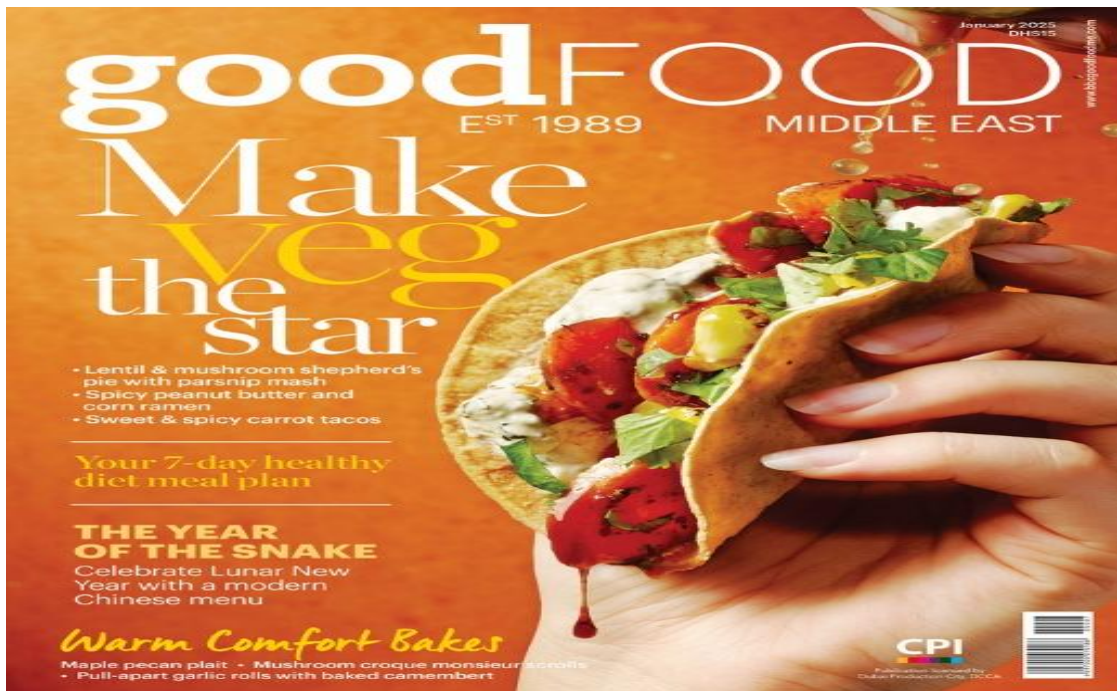


Figure A16: Good Food Middle East Magazine – January 2025 (Source: <https://www.magzter.com/AE/CPI-Media-Group/Good-Food-Middle-East/Food-&-Beverage/1953918>)



Figure A17: A print magazine advertisement of 'Maker's 46' (Source: <https://aaflouisville.org/wp-content/uploads/Makers-46-Magazine-Print-Campaign-01-774x1024.png>)



Figure A18: A 'Colgate' toothpaste magazine advertisement. (Source: https://payload.cargocollective.com/1/7/225599/11552627/prt_275x300_1463965194_2x.jpg)

**A Taste of
New Orleans in one bag!**

Hot enough for ya?

Elmer's Hot-N-Spicy Chee Wees are made with "Real" aged sharp cheese along with a unique blend of spices with just the right amount of heat to keep you going back for more, this is definitely a favorite in New Orleans! You can crush them up and use them as a breading on chicken, shrimp, etc... we have actually had customers write to us and tell us they loved their creation with our chee wees as breading!

Elmer's
NO PRESERVATIVES
THE BIG CHEESE OF NEW ORLEANS

Find out more at www.elmerscheeweess.com
or call us at 1-888-570-0766

Figure A19: A magazine advertisement of 'Elmer's.' (Source: https://mir-s3-cdn-cf.behance.net/project_modules/1400/4cadc9118468717.6089a26758198.jpg)

**Be
NUTS
about it!**

Are you nuts enough?

The Bruno bar is a new production from Fraser and Neave (F&N) that will make you crazily craving for more. The delicious taste comes from the natural ingredients of yogurt, mixed nuts, raisins, dates, chocolate, oats, various cereals and the special Oleic peanuts from Australia. Creatively manufactured in New Zealand, Bruno bar is a nutritional snack bar that is perfect for those who are always on-the-RUN. Definitely it would fits everyone's crazy schedule with vitamin B2, vitamin E, omega 3 fatty acid and also anti-oxidant.

You'll be running "nuts" with energy once you consume and indulge the goodness of Bruno bar

a product by **F&N**

Figure A20: A 'Bruno' bar magazine advertisement. (Source : <https://th.bing.com/th/id/R.07aed46b35ae70559454a5c5f7ed689e?rik=f8YcyZOyRdQY7Q&riu=http%3a%2f%2f1.bp.blogspot.com%2f7OPPDea8CUk%2fTMIjoTVMVLI%2fAAAAA AAAACk%2fPUGroS50mu0%2fs1600%2fPrint%2bAds%2bMagazine.jpg&ehk=h5Rm8815fAUWZoh%2bx2ct5uUWuqyWX3FKYRxa%2be%2fCAw%3d&isrl=&pid=ImgRaw&r=0>)

Section 3 : Posters



Figure A21: A poster advertisement of L'Oréal' serum. (Source: <https://pin.it/3cIEtdGmi>)



Figure A22: A poster advertising "Barilla." (Source: <https://i.pinimg.com/originals/a5/e8/bc/a5e8bc1c57cf30f4be10b9f6b6b34f64.jpg>)

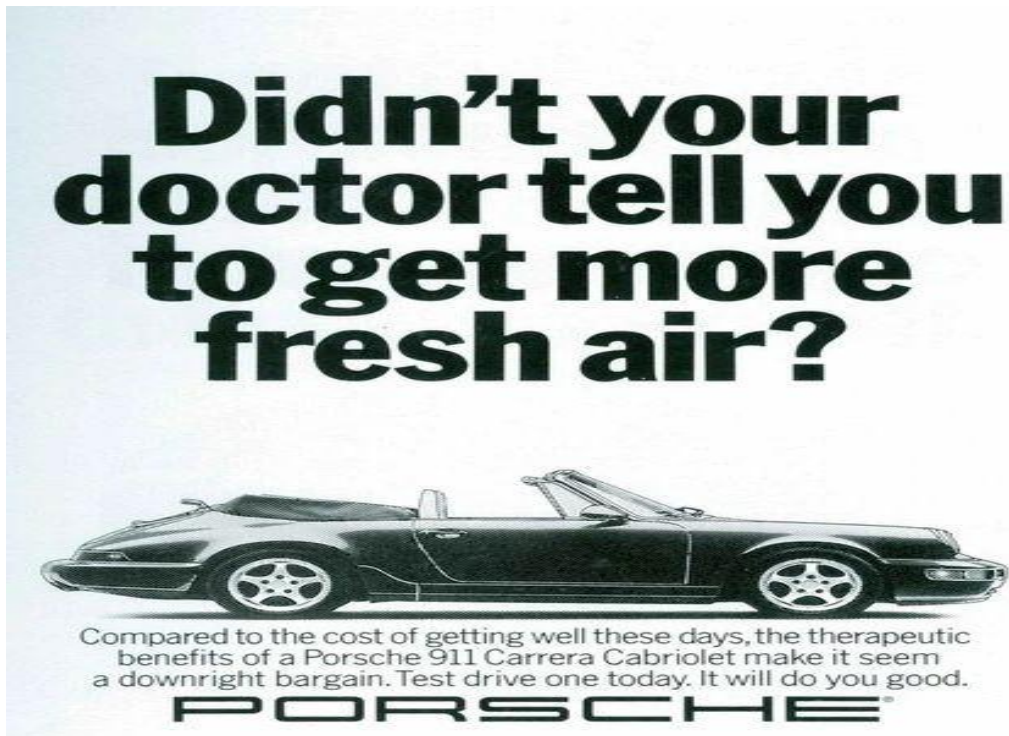


Figure A23: A poster advertisement for 'Porsche'. (Source: <https://i.pinimg.com/originals/d1/cf/c1/d1cfc1d94699c10b494c3746dabd4ddf.png>)



Figure A24: A poster advertising "McCafe." (Source: <https://i.pinimg.com/736x/fa/ab/45/faab45401045335a699717b9e843ae03.jpg>)



Figure A25: A poster advertising “Heinz” Tomato Ketchup. (Source: <https://i.pinimg.com/originals/34/df/32/34df3201e514dd8f110dcc3ba072cf51.jpg>)



Figure A26: A picture illustrates a poster of ‘Simply Orange’ juice. (Source: <https://i.pinimg.com/736x/d0/70/fa/d070fa3e7360eab5f11f074d85add440.jpg>)



Figure A27: An image of a poster advertising “McDonalds” product, by Jonathan Kennedy. (Source: <https://th.bing.com/th/id/OIP.nN0MM2HEZjAkuUHxS43kTQAAAA?rs=1&pid=ImgDetMain>)



Figure A28: A poster advertising a “Sprite” drink. (Source: <https://th.bing.com/th/id/OIP.7yNQ0PA-QUAMDYXeE859XQHAE7?w=980&h=653&rs=1&pid=ImgDetMain>)



Figure A29: A poster advertising shoes. (Source: <https://www.creatopy.com/blog/wp-content/uploads/2021/02/Use-Anthropomorphism-319x600.jpg>)



Figure A30: A poster advertising “Fanta” drink (Source: <https://i.pining.com/736x/fa/97/92/fa97924e0376ad070b0659e06cba171e--fanta-advertising.jpg>)

Section 4: Billboards



Figure A31: Billboard advertising “Diet Coke” (Source: <https://i.pinimg.com/originals/65/eb/33/65eb3322d928a30e0de1d5e8bc1040d4.jpg>)



Figure A32: Billboard advertising fast food. (Source: <https://i.pinimg.com/originals/d1/d0/72/d1d072e9ead65c47c33306b267b4b97e.jpg>)



Figure A33: Billboard advertising McDonald's iced coffee. (Source: <https://i.pinimg.com/originals/a8/3c/0b/a83c0b7dbcc7032a2f9c2c5b273c0cd2.jpg>)



Figure A34: Billboard advertising McCafé's Iced Mocha. (Source: <https://th.bing.com/th/id/OIP.mGpdTexlzQyAVq-A4RSPZQHAEK?w=768&h=432&rs=1&pid=ImgDetMain>)



Figure A35: Billboard advertising a hamburger. (Source: <https://inkbotdesign.com/wp-content/uploads/2018/04/billboard-advertising-design-example-mcdonalds-1024x683.jpg>)



Figure A36: Billboard advertising a product from the brand “Hermès.” (Source: <https://i.pinimg.com/736x/fe/1f/e1/fe1fe10342c1010c94edef9632a8e1af.jpg>)



Figure A37: Billboard advertising “SUBWAY” fast food. (Source: <https://www.bhinneka.com/blog/wp-content/uploads/2023/01/Contoh-media-promosi-768x313.jpg>)



Figure A38: Billboard advertising hamburgers from “McDonald’s.” (Source: <https://i.pining.com/originals/f5/d3/66/f5d3667e8ee6871da6298731a9861988.jpg>)



Figure A39: Billboard advertising a drink. (Source: <https://i.pinimg.com/736x/55/f4/c3/55f4c3a01e967364a9ed130b1ed1b711.jpg>)

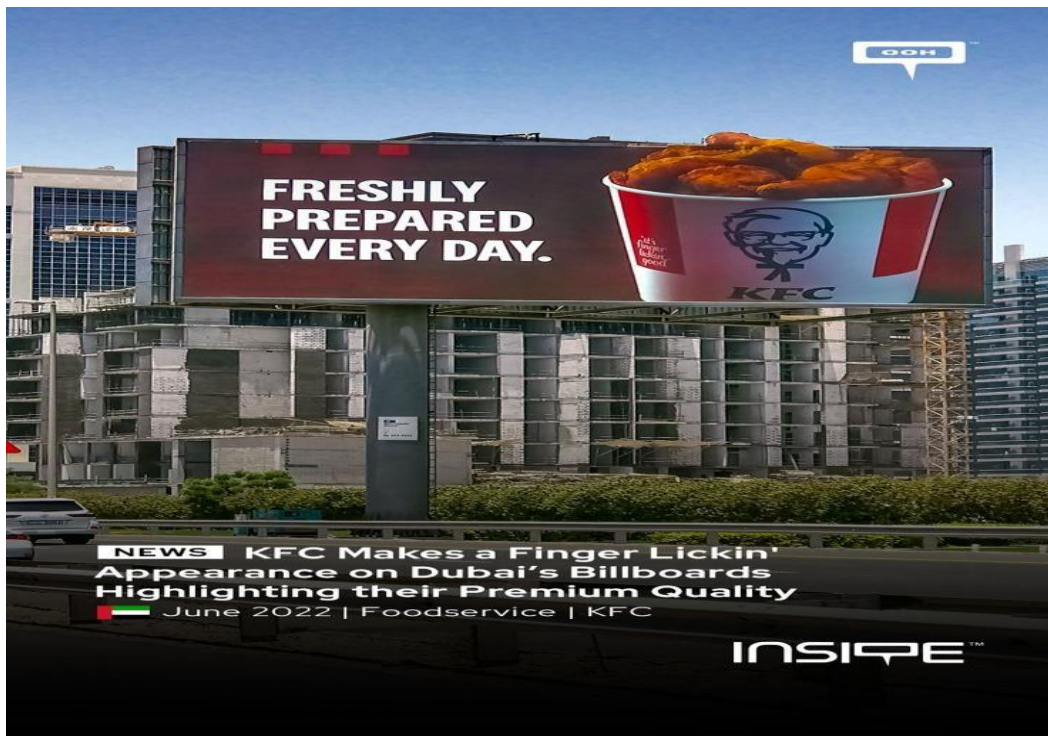


Figure A40: Billboard advertising “KFC” fast food in Dubai. (Source: <https://i.pinimg.com/736x/23/2a/87/232a871a579e13b8ffc5950f03ea6d60.jpg>)