

ŠIAULIAI UNIVERSITY
INSTITUTE OF REGIONAL DEVELOPMENT
STUDY PROGRAMME
ENGLISH PHILOLOGY

**FIGURATIVE LANGUAGE IN PRINTED SOCIAL ISSUE
ADVERTISING**
BACHELOR THESIS

Research Adviser: Assoc. Prof. Dr. S. Sušinskienė

Student: Kornelija Šalnaitė

Šiauliai, 2020

SANTRAUKA

Reklamos kalba daro didelę įtaką jos skaitytojui ir padeda įtikinti vartotoją pirkti reklamuojamą produktą ar pasinaudoti reklamuojamomis paslaugomis. Siekdami sukurti išskirtinį, dėmesį patraukiantį ir įtikinamą reklamos tekstą, kūrėjai pasitelkia įvairias vaizdinės kalbos priemones. Skirtingos vaizdinės kalbos priemonės atlieka skirtingas funkcijas, todėl labai svarbu, kad kūrėjai būtų su jomis susipažinę. Taip pat svarbu atsižvelgti į reklamos tipą. Komercinėse reklamose svarbu suteikti skaitytojui pozityvias emocijas ir taip paskatinti jį / ją įsigyti reklamuojamą produktą, tačiau tokios pačios vaizdinės priemonės gali netikti kito tipo reklamoms. Socialinės reklamos tikslas – šokiruoti skaitytoją ir skatinti jį / ją susimąstyti, kaip jo / jos veiksmai gali daryti įtaką atitinkamai socialinei problemai.

Tyrimo objektas: vaizdinė kalba spausdintoje socialinėje reklamoje.

Tyrimo tikslas: išanalizuoti spausdintos socialinės reklamos vaizdinę kalbą.

Tyrimo uždaviniai: atlikti mokslinės literatūros apie reklamos kalbą analizę; atlikti mokslinės literatūros apie reklamoje naudojamas vaizdinės kalbos priemones analizę; suklasifikuoti ir išanalizuoti vaizdinių priemonių pavyzdžius, rastus socialinėse reklamose; nustatyti vaizdinių priemonių dažnumą socialinėje reklamoje.

Tyrimo metodai: aprašomoji mokslinės literatūros analizė, aprašomoji analitinė analizė ir statistinė analizė.

Vaizdinės reklamos kalbos analizei buvo pasirinktos reklamos, rastos *Pinterest* socialinėje platformoje. Iš viso rastas 151 spausdintų socialinių reklamų pavyzdys, kurie suskirstyti į šias grupes: metafora, metonimija, palyginimas, personifikacija, ironija, hiperbolė, žodžių žaismas, retorinis klausimas, frazeologizmas ir rimas. Klasifikacija sukurta remiantis Leech (1966) ir kitų mokslininkų (Downing (2000), Smetonienė (2001), Cook (2001), Aitchison (2008), Hegarty (2011) and Shams (2016)) klasifikacijų pagrindu.

Lyginamoji analizė atskleidė vaizdinių priemonių naudojimo ypatumus socialinėje reklamoje. Tyrimas parodė, kad dažniausiai naudojama vaizdinė priemonė spausdintoje socialinėje reklamoje yra metafora. Iš viso surinkti 72 metaforų pavyzdžiai, kurie sudaro 48% visų pavyzdžių. Tyrimas parodė, kad metaforos padeda šokiruoti skaitytoją, parodyti tam tikros socialinės problemos svarbą ir priversti jį / ją susimąstyti, kaip jis / ji gali prisidėti prie tos problemos prevencijos.

Rečiausiai socialinėje reklamoje naudojamos vaizdinės priemonės yra: metonimija, retorinis klausimas, personifikacija, frazeologizmas, palyginimas, hiperbolė ir rimas. Šios vaizdinės priemonės rastos 28 pavyzdžiuose, kurie sudaro 18% visų pavyzdžių. Šios vaizdinės priemonės nebūdingos socialinei reklamai, nes dažnai jos sukelia pozityvias skaitytojo emocijas, o tai nėra socialinės reklamose esmė.

CONTENTS

INTRODUCTION	5
1. THE LANGUAGE OF ADVERTISING	8
1.1. The Concept of Advertising	8
1.2. The Power of Slogans	9
1.3. The Likeability of Slogans	9
1.4. Figurative Language in Advertising.....	11
2. FIGURATIVE LANGUAGE DEVICES.....	12
2.1. Metaphor	13
2.2. Metonymy	15
2.3. Simile	16
2.4. Personification.....	17
2.5. Irony	18
2.6. Hyperbole	19
2.7. Pun.....	20
2.8. Rhetorical Question.....	21
2.9. Idiom	22
2.10. Rhyme	22
3. METHODOLOGICAL CONSIDERATIONS.....	24
4. FIGURATIVE LANGUAGE IN SOCIAL ADVERTISING	26
4.1. Metaphor and Metonymy	26
4.2. Simile	38
4.3. Personification.....	39
4.4. Irony	40
4.5. Hyperbole	43
4.6. Pun.....	44
4.7. Rhetorical Question.....	47
4.8. Idiom and Rhyme	48
CONCLUSIONS	52
REFERENCES	54
DICTIONARIES	57
SOURCE	57

INTRODUCTION

Language is a unique instrument used for transferring information and it can be used as a tool in many different fields. One of these fields is a common phenomenon in the modern world called advertising. Advertising can be described as one of the oldest professions that has existed for centuries. One of the world's leading advertising men, Hegarty (2011: 34), traced advertising back to prehistoric times: "One can argue that the first poster was a food ad. It was a cave painting of a bison." During all this time, advertising not only did not become extinct but also got more and more important in daily life. It may feel like it is everywhere. There are many different places where advertising can be found: television, various internet websites, newspapers, magazines, bus stops, brochures, etc. Every brand, company or organisation is trying to sell their product, services or idea. Their main aim is to persuade the target audience to choose their idea instead of their competitors. According to Shams (2016: 206), there are three main components in advertising: image, text and the organization of these two elements. Therefore, most advertisements are created not only by using visual tools (colours, shapes, pictures, etc.) but they also include one of the most important components – words.

The language used in advertisements has massive importance in persuading target audience. The authors of advertisements use many different techniques in creating the perfect text that would immediately catch the reader's eye. Figurative language is one of the main tools that is used to persuade the reader to buy the product, service or simply to make the reader believe the idea presented in the advertisement.

Different figurative language devices used in an advertisement have different outcomes. For example, metaphors may contribute to the aesthetics of the message, metonymy simply vivifies the language of advertising, simile gives a memorable impression by creating positive comparisons, irony can break the monotony of advertising language, etc. Therefore, authors of advertisements have to understand how certain figurative language device may affect the target audience and choose them accordingly.

The relevance of the work.

Language of advertising has been examined from many different aspects by many scientists. The most widely known study of English language in advertising is carried out by Leech (1966), who explained the peculiarities of advertising and identified the main functions of a successful advertisement. Other researchers who broadly investigated the field of advertising are Cook (2001) and Aitchison (2008). The functions of different devices and techniques are examined

in great detail by Downing (2000) and a few Lithuanian scientists – Rumšienė (2013) and Smetonienė (2001). Figurative language is an important aspect of advertising which is an interest of many researchers working in the field of language, including Myers (1994), Glucksberg (2001), Foster (2001), Christopher (2012), etc.

The novelty of the work.

Different aspects of language in advertising have already been analysed by various researchers of language as well as communication fields. Some scientists have chosen and analysed only the specific aspect(s) or device(s) of various advertisements. Other scientists have chosen a certain type of advertisements, for instance, perfume, make-up, automobiles, alcohol drinks, clothes, etc. However, social issue advertisements have not yet been examined thoroughly. This type of advertising is relatively new and very distinctive as most of the social advertisements are created to trigger, shock and make the reader think about social problems and how his/her actions determine the unwanted outcome. This research analyses the figurative language used in social advertisements and sheds a light on the use of specific devices used as a tool to make the target audience stop and think about certain social problems.

The **object** of this research is figurative language in printed social issue advertising.

The **aim** of the research is to examine the use of figurative language in printed social issue advertisements. To achieve this aim, the following **objectives** have been set:

1. To provide the theoretical material on language of advertising.
2. To provide the theoretical material on different types of figurative language used in advertising.
3. To identify, classify and analyse figurative language items found in printed social issue advertisements.
4. To indicate the frequency of certain types of figurative language used in printed social issue advertisements.

To achieve the best results, the following **methods** have been used in the present research:

1. Descriptive theoretical literary analysis was used to examine the theoretical material about language of advertising and figurative language.
2. Descriptive analytical method allowed to analyse the usage of figurative language devices in social issue advertisements chosen for the analysis.
3. Comparative statistics was used to split the occurrences of figurative language devices into groups according to their types.

The scope of the research.

The examples of social advertisements, in which figurative language devices were used, were selected from various websites. Most of them were found in a social media website *Pinterest*, which is a platform used to discover information on the World Wide Web. Overall, 151 examples of social advertisements were found. The following distinction of the collected examples was made: metaphor, metonymy, simile, personification, irony, hyperbole, pun, rhetorical question, idiom and rhyme.

Research structure.

This research consists of the following parts: an introduction, the theoretical part, methodology, the empirical part, conclusions and a list of references, dictionaries and sources. The introduction covers the object, aim and objectives of the study, the methods used to achieve them and the scope of the research. In addition, the information about the relevance and importance of the study is outlined in the introduction. The theoretical part provides the background on the language of advertising, covers the main figurative language devices used in advertising and explains their functions. Methodology describes the methods used to find, systematize and analyse the examples. The empirical part presents the analysis of numerous examples of verbal items found in various social issue advertisements. Conclusions highlight the findings of the study, the achieved objectives and the overall results of the research.

Practical value of the research.

This research will be relevant not only to the philology students conducting similar analysis of the language of advertising but also to marketing or communication students who can use this study for creating outstanding advertisements. Moreover, the outline of theoretical material, the findings and the provided results are expected to be conducive to future research of figurative language in advertising.

1. THE LANGUAGE OF ADVERTISING

1.1. The Concept of Advertising

The definition of advertising provided in dictionaries is not very specific. Oxford Learner's Dictionary¹ describes advertising as “the activity and industry of advertising things to people on television, in newspapers, on the internet, etc.” Nevertheless, it would be difficult to find a person today who would not know what advertising is. Basically, advertising is the most important part of any business, organisation, product, idea, etc. It does not matter how wonderful the product or idea is, without advertising it will not move from a starting point. In a world full of advertisements, it is important to understand what makes one advertisement better than the other.

Shams (2016: 206) states that a print advertisement has three main elements: image, text and the organization of these two elements. Most advertisements display either a picture of a scene that stands behind the whole idea presented in the advertisement or simply a picture of the product itself. The second significant element of advertisement is the text. The text can simply provide the information about the product displayed: name of the product, name of the company, price of the product, etc. Nonetheless, words can be even more important than the image. If the author of the advertisement is creative, s/he can use various language devices to make it more persuasive.

What makes an advertisement excellent is the organization of the two components – image and text. Today having a memorable slogan is not enough. The text and image displayed must have a connection and be relatable to the target reader. Shams (2016: 207) highlights that “The organization refers to the ways in which visual and verbal elements are combined to produce particular meanings and effects.” The combination of both text and image is what makes an advertisement significant, creative and memorable.

Overall, the advertisement reaches their target audience when the text and image are cleverly linked. It may help not only to catch the reader's attention but also to make him/her remember the advertisement which may raise the number of customers of a certain product or a service.

¹Access via Internet: <https://www.oxfordlearnersdictionaries.com/>

1.2. The Power of Slogans

The creation of slogans can be seen as a type of art. Consequently, it can be difficult to find a specific definition of the advertising slogan, especially in scientific literature. Various scientists provide their own definition of advertising slogans, although most of them are defined by the features that are characteristic to slogans. Leech (1966: 15) explains that a slogan is a phrase, containing just a few words that is regularly used by the company to strengthen the idea of their product. Leech (ibid. 16) further points out that slogans can be even more important than a company's logo as slogans are memorable and can be effortlessly repeated by target audience. Rein's (1982: 49) definition of a slogan is quite similar to Leech's. He stated that an advertising slogan can be described as "a unique phrase identified with a company or a brand." Rein (ibid. 54) additionally emphasizes that a slogan should not only correlate to the main company's idea but it also should catch the reader's attention, be catchy, short and simple.

Godin (2003: 68), an American expert of business, has a slightly different approach. He claims that a slogan can create a type of scenario for the reader that is appealing to a customer. This creates an illusion of potentially better life if s/he buy a certain product or obtains a service advertised. Smetonienė (2001: 83) suggests that slogans can be a useful tool to memorize the whole advertisement as "they remind of and consolidate ideas presented in the introduction."

Evidently, various authors provide slightly contrasting definitions of advertising slogans as it would be difficult to cover all the characteristics and functions of slogans. Regardless, the above-mentioned definitions share the same general idea – an advertising slogan is an easily remembered short phrase of a specific company that has a clear connection to its product, service or idea that is meant to attract the target audience.

1.3. The Likeability of Slogans

There are certain features that the most popular advertisements have in common. An important aspect in creating advertisement is the belief in people. An advertisement that intentionally asks the reader to have some knowledge, insight and sometimes even a certain kind of humour to understand the idea presented creates a respectful relationship with the reader. Aitchison (2008: 13) explains: "There's a part of the circle we always leave for them to complete, which involves them [readers] in the advertising and makes it a more memorable experience." This involvement not only makes the target reader stop and think about the product or idea presented in

the advertisement, but also makes him/her feel respected and related not only to the advertisement but also to the product and the company/organisation itself.

Hegarty (2011: 34) asserts that reduction of words is the greatest art in advertising – to say more with less words. Although in our world length usually has more value, the fact is that it is more difficult to write a shorter text with meaning than the longer one. Less words make the message more powerful.

Chen et al. (2008: 51) state that the more positive effect the advertisement has on the target audience, the more likely it will lead to higher preference, conviction and purchase likelihood for the brand and its products. Dass et al. (2014: 2) provide seven slogan characteristics on which depend the reader's likeability of the advertisement: 1) message clarity (the main message has to be clearly articulated as it creates positive affinity with the target reader); 2) inclusion of benefit (if the benefit that a customer gets is implicated in the slogan, it may shape an optimistic connection to the brand); 3) creativity (if a slogan is novel and different, it may generate favourable emotional responses); 4) brand and product appropriateness (slogan has to be appropriate for its brand and have a clear connection to the product it presents); 5) rhyme and music (playful and decorative language tends to increase liking of the advertisement); 6) brand name inclusion (the obvious brand name inclusion may not be liked by the reader, however, if it is done in a subtle way, it can help the brand to be more memorable); 7) length (the shorter the slogan is, the better it will be remembered and understood). By including most of these characteristics, the author of an advertisement is most likely to create a likeable and memorable connection with the reader.

In summary, likable slogans are difficult to create. The creator must think of how the slogan will affect the target reader, how to make him feel included and relatable to the presented product, service or idea. Despite that, the author of a slogan should think how to present the idea and the brand/organization with as few words as possible but also make the message powerful, clear and easy to remember.

Words presented in advertisements play an important role in any type of advertisement – from selling shoes to promoting recycling. Consequently, the creators of advertisements must have a knowledge of various figurative language devices and their functions in the text to create a persuasive advertisement.

1.4. Figurative Language in Advertising

Oxford reference² provides several definitions of figurative language: “1. Language that employs figures of speech, especially metaphor. 2. As opposed to literal language, language that is not intended to be taken literally: see metaphoric meaning. 3. Language that is more connotative than denotative. 4. Language that is more expressive and/or poetic than referential in its linguistic function.” and so forth. Nevertheless, the main idea behind all definitions of this phrase is that it is usually a connotative and stylistic language that should not be taken literary, which means that the reader usually has to ‘read between the lines’ to fully understand the true meaning of the text.

Figurative language may be found in books, essays, poems, etc. However, it can also be used in advertisements. Usually, figurative language is used to make the advertisement more interesting, intriguing and gripping. Suryasa (2016: 43) states that figurative language devices are frequently used in promoting the most potential consumers of the product. A target reader of the advertisement may find the figurative language devices used in advertisement not only interesting but s/he can also feel amused by the humour in it or fascinated by the deep insight hidden behind words without even realising that the needed reaction was reached by using the corresponding stylistic device.

There are different opinions among scientists about the figurative language in advertising. On one hand, it is thought that figurative language in advertising helps to increase the memory ties to the words and therefore increases the probability that the target reader will remember the advertisement or at least the words presented there. On the other hand, McQuarrie and Phillips (2008: 32) observe that the readers of advertisements are usually persuaded by rational arguments presented in the message. McQuarrie and Phillips (ibid. 32) also point out that “figurative language requires more time for recipients to process than literal language”. This may raise concerns that the readers of the advertisement where figurative language is used can decide not to put additional effort in order to understand the message and that is how the target audience can be ‘scared’ from the advertisement. Morozov (2013: 2) presents an interesting explanation: “In order to change behaviour, advertising must alter the cognitive resources the consumer draws upon when making decisions, which is ‘nearly impossible’ to achieve without using, to this or that degree, figurative language and/or conceptual metaphor.”

²Access via Internet: <https://www.oxfordreference.com/>

The main function of advertisement is to draw people's attention and convince them that the product or idea is worth their time and money. On one hand, from a linguistic point of view, the language of advertising must be informative, instructive, distinctive and persuasive. On the other hand, it must employ a style of language that will help in attracting people's attention. Suryasa (2016: 59) highlights that it is important not only to use figurative language devices in an interesting way but also to think about the organisation of words or phrases so that the advertised product or service would be more desirable.

Overall, the creators of advertisement should get acquainted with the risk of the usage of figurative language as a tool to promote a product, service or an idea as implied message may not be understood correctly. However, if the author of an advertisement is familiar with different figurative language devices and their functions in the text, s/he may use this knowledge to create an astonishing advertisement which could raise the sales of a product or a service.

2. FIGURATIVE LANGUAGE DEVICES

The creator of an advertisement should know the figurative language devices and their functions in a text. Over a period of time, various researchers divided figurative language differently. Leech's (1981) classification of figurative language is referenced most frequently. According to Leech (1981: 11), there are seven types of figurative language: 1) metaphor – an indirect comparison of two unlike objects that has something in common; 2) metonymy – figurative meaning in which the name of one object is substituted for a name of another object which is closely associated with the first object; 3) irony – words are used in a way that one thing is said but the opposite is meant and therefore a contradiction is created; 4) hyperbole – a device that exaggerates an object by making it better, worse, bigger, small, etc. than it actually is; 5) personification – a figure of speech in which objects like abstraction, animals, ideas, and other inanimate objects are having human form, character, traits or sensibilities; 6) simile – a direct comparison between two, usually very different, things that has something in common; 7) litotes – an understatement where a negative expression is used although a positive one would be more direct.

Despite that, there are other authors who suggest other types of classification. According to Dubovičienė and Skorupa (2014: 64), “the most often used examples of figurative language in English advertising slogans are: simile, metonymy, metaphor, pun (word play), personification, apostrophe, symbol, and paradox.” Many scientists, such as Myers (1994),

Foster (2001), Ding (2003), Christopher (2012), etc. advocate the view that some figurative language devices are used more frequently than the others. The mentioned authors agree that the main devices are: capitalization, rhyme, alliteration, comparison, coined words, repetition, word play (pun), metaphor, idioms, proverbs. Ding (2003), as many other authors, prefers to analyse various language devices used in slogans at the graphical, phonological, lexical, syntactic and semantic levels.

Further subsections describe eight different figurative language devices. Although there is a great number of figurative language devices in English language, not all of them can be found in advertisement. Notwithstanding the fact that various scientist provided different classifications of figurative language devices used in advertising that are mentioned above, a partially new classification has been chosen in this paper because different devices are used in commercial advertising than in social advertising. Therefore, these eight devices were chosen as they are most frequently found in social advertisements.

2.1. Metaphor

The most frequently used figurative language device is namely metaphor. It is the basis of figurative language that is not only used in literature but also in other types of text, including advertising. According to Cambridge Dictionary³, metaphor is “an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object.” Metaphor is frequently used to strengthen a sentence and simply make it more interesting and easier to understand. Suryasa (2016: 30) observes that “Metaphor can help the speaker or the writer to describe a clear imagination through comparison or similarity.” Metaphor is created by taking a real object and creating its relation to the compared object.

Djafarova (2017: 38) claims that to provide an entertaining image in the reader’s mind is not the only function of metaphor. She explained that “Metaphors encourage a re-conceptualisation of what is already given.” Davies and Chung (2003: 47) agree that metaphors “can be mental models for sense making, aiding the communication.” Although, metaphors can be amusing, the threat of difficulty to understanding the hidden message in the advertisement correctly also has to be considered. Elgin (1993: 102) argues that metaphors can be understood differently

³ Access via Internet: <https://dictionary.cambridge.org/>

depending on a person. This can cause some misunderstandings and the message of the company can be interpreted incorrectly. However, McQuarrie and Phillips (2005: 12) notes that metaphors in advertisements can also attract the customers of the same values, way of thinking, etc. Essentially, the reader is attracted to the unfamiliarity of features of the product/service and puts his attention to the text that is relevant to him/her, the one that is familiar. Gibbs (1998: 89) adds that “many aspects of language use and structure are intimately connected to people's everyday conceptual systems and that much of our ordinary cognition is constituted by metaphor, metonymy, and other figurative modes of thinking”, therefore, figurative language can make even a closer connection to the reader.

Dubovičienė and Skorupa (2014: 65) point out that metaphors that are used in advertising has two functions: to emphasize the most important idea and to contribute to the aesthetics of the message. Metaphors can help to creatively reveal the main idea presented in the advertising and consequently attract the customer. The authors mentioned above provide some examples: 1) *It just feels right to hold the internet in your hands* (Apple iPad); 2) *Bounty – the taste of paradise* (Bounty candy bar); 3) *Open Happiness* (Coca Cola); 4) *It gives you wings* (Red Bull). Leech (1966: 161) states that metaphors are very useful in advertising because they “suggest the right kind of emotive associations for the product.” In other words, the connection between literal and figurative meaning is visible, even if it is implicit. Palmer and Lundberg (1995: 82) add that metaphor can help the target audience to look at the item advertised from a different point of view and it opens a new approach to the object presented.

However, it is important to emphasize that different types of advertisements use different figurative language devices. Metaphor is a tool used very frequently in advertisements where certain products or services are presented. A whole different perspective is taken when creating social advertising slogans. Dumovičienė and Skorupa (2015: 115) acknowledge that “social advertising slogans are used for humorous effect and is also used to cause negative emotions in the target audience, especially when the slogan is accompanied with a powerful visual.” While commercial advertisements aim to cause positive emotions to the reader, social advertisements especially try to cause negative emotions because, usually, their message is meant to shock the reader and make him/her stop and think about the problem raised in the advertisement.

2.2. Metonymy

Generally, metonymy receives relatively less attention while analysing advertisements than metaphor. Regardless, it may be very useful while advertising a product if used cleverly. According to Cambridge Dictionary⁴, metonymy is “the act of referring to something using a word that describes one of its qualities or features.” In other words, it is a figure of speech that is based on the relation between words or, as Yule (2010: 121) suggests, “a close connection in everyday experience.” This relation, as Yule (2010: 121) illustrates, may be of different types, for example, “a container–contents relation (bottle/water, can/juice), a whole–part relation (car/wheels, house/roof) or a representative–symbol relationship (king/crown, the President/the White House).” Leech (1966: 183) notes that metonymy is a device that replaces plain and clear words with a semantically related concept.

There are two views about the metonymy and its relation to metaphor. Sometimes metonymy is defined as a subclass of metaphor as both metaphor’s and metonymy’s main feature is that one term is substituted by another. An alternative point of view suggests that metaphor and metonymy are opposites that represent diverse relations within lexical field.

Metonymies are used in day-to-day life without even thinking about it. A frequently used expression *He ate the whole plate* is actually an absurd thing as it does not mean that he ate the plate itself. It simply means that he ate everything that was on the plate. Yule (2016: 121) provides some more commonly used metonymies: “We use metonymy when we talk about filling up the car, answering the door, boiling a kettle, giving someone a hand, or needing some wheels.” In essence, metonymies are used so often because it is easy to understand the main message without explaining it in detail. On the contrary, it is important to emphasize that some metonymies may be interpreted differently as it may depend on culture, knowledge, context, etc. Your Dictionary⁵ provides some examples of metonymy that can be difficult to interpret if a person does not come from or live in the United States: 1) *My brother was just released from the big house* (*The big house* refers to prison); 2) *Silicon Valley is constantly pushing the boundaries in innovation* (*Silicon Valley* refers to the tech industry); 3) *Your older neighbour is quite the silver fox* (*Silver fox* refers to an attractive older man), etc.

Whether using a well-known metonymy or creating new and unknown connections, it is not surprising that metonymy can be found in various advertisements. It creates an opportunity

⁴Access via Internet: <https://dictionary.cambridge.org/>

⁵Access via Internet: <https://examples.yourdictionary.com/>

to vivify the language of advertising. Downing (2000: 72) explains that metonymy is suitable for advertising as it “is used to introduce desirable domains and experiences with which the product is associated”, which makes an advertisement more effective. Furthermore, metonymy is a device that helps marketers to create short and concise slogans. Otherwise, they would have to add an additional clause or sentence just to fully express what is meant, like, in a “Volvo” slogan *I like Volvo*, where *Volvo* means all cars produced by “Volvo” brand. Without metonymy, the slogan would be *I like cars produced by Volvo company*, which makes the slogan long, clumsy and harder to remember.

Myers (1994: 122) states that metonymy can be frequently found in advertising because “the product is associated with some person or surroundings.” While metonymy is a commonly used figurative language device in commercial advertisements, in social advertising metonymy is not that common. Dubovičienė and Skorupa (2015: 115) make a different conclusion from their research about linguistic characteristics of commercial and social advertising slogans. The authors hold the position that metonymy is not a figure that can be found frequently.

In conclusion, metonymy can be a great tool in creating advertisements as they are frequently used by most people in every day life. Metonymy may make the target reader feel connected to the presented product or service and make him more likely to choose it over its competitors’ product. However, metonymies are most likely to be found in commercial advertising as social issue advertising has different functions and metonymy may not serve as a great tool for them.

2.3. Simile

When talking about figurative language devices, metaphor and simile usually come together. Cuddon (1999: 830) defines simile as “A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image.” While metaphor is an implicit comparison, simile is an explicit one. Similes are usually recognised by the connectives in it. The most common connectives are *like*, *as*, *as if*, *as same as*, *as well as*, *more ... than*, etc. This clear and easily understandable structure (X is like Y) does not leave space for interpretations, unlike metaphor.

Simile is one of figures of speech that can be found in numerous advertisements. The purpose of using simile in advertisements is to interest potential customers in buying their product, give a deep and memorable impression and simply make the product desirable by creating positive

comparisons. Shie (2005: 36) confirms that “For the sake of selling a product/service, a commercial advertisement needs to reinforce the brand name and communicate distinctive features of the product/service to the audience.”

Dubovičienė and Skorupa (2015: 114) provide some examples of simile in commercial advertising: 1) *Easy as Dell* (Dell), which is meant to show the potential computer user that it is easy to use their product; 2) *Now hands that do dishes can feel soft as your face* (Fairy Washing Liquid), which shows that their product does not irritate the skin and hands stay soft after washing the dishes. The above-mentioned scientists also look into some social advertisements. Even though there were considerably less instances of simile, they still provide one example: *Spare parts for humans are not as original as those for cars. Don't drink and drive* (BMW car manufacturer). This example is quite different than the commercial ones because its main function is not to cause positive effect to the reader but, oppositely, surprise the reader by negative associations and make him feel responsible for his/her actions.

Overall, simile may help to create simple yet deep and positive connections with the target audience. It is a great figurative language device to promote the best qualities of the brand by creating obvious connections to the desirable items. Although similes are a considerable tool to create positive effect, they can also be used to create negative effects in social issue advertising.

2.4. Personification

Cuddon (1999: 661) describes personification as “The impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects.” In other words, it is a figure of speech that characterise inanimate objects as human beings. Usually, these inanimate objects have one or two features of a living being, which could be shape, sound, colour, feeling, action, etc.

In advertisements personification is used to deliver the message in an interesting and catching way. Dubovičienė and Sopura (2015: 113) note that “Advertisements can often use personifications when advertised objects are endowed with human qualities to make it more dramatic, interesting, more attractive, and familiar to the potential customer.” These qualities also help to better remember the slogan and, consequently, the product itself. Shie (2005: 42) adds that personification is a way to present human traits and knowledge so that the key features of the advertised product/service would attract customers and the distance between advertised product/service and target reader would disappear.

Delbaere et al. (2011: 121) explain that “The reason that personification can be comprehended by consumers is because of anthropomorphism—the cognitive bias whereby people are prone to attribute human characteristics to things.” The reason why personification is so effective is because people have a deep understanding of the knowledge, experience, actions, abilities, characteristics, etc. This knowledge helps them to comprehend the message without any struggle. Notwithstanding, personification is a rhetorical device that can be attributed to metaphor. Delbaere et al. (2011: 121) further assert that when an inanimate object has human features, it constructs a metaphor and presents an example: ““the drums were weeping today” asserts that drums are like people to emphasize the sadness of their sound.”

Delbaere et al. (2011: 121) reveal how personification in advertising can affect the target audience: “the outcomes of personification might include increased attributions of brand personality, and increased emotional connections with the brand.” Usually, the product that naturally has no or limited emotional connection can gain most from the use of this figurative language device. Furthermore, it can help customer to feel connected not only to the product but to the brand that sells it. Therefore, personification can be very beneficial to advertisers.

2.5. Irony

Irony is one of the figurative language devices that has a very strong effect on a reader. Oxford Learner’s Dictionary⁶ provides two definitions of irony: 1) “the amusing or strange aspect of a situation that is very different from what you expect”; 2) “the use of words that say the opposite of what you really mean, often as a joke and with a tone of voice that shows this”. Notably, irony is described as a humorous device that is mainly used to show unexpected opposition and create absurd scenarios. Blakemore (1992: 164) comments that “Traditionally, irony is analysed in terms of meaning the opposite of what the sentence uttered literally means.” Additionally, when analysing irony, it can be hard to grasp where the ironic situation actually occurs. Blakemore (1992: 165) explains that “Irony is not always restricted to a couple of lines or a single utterance. In many cases it extends over a whole poem or story, so that it is difficult to identify a single utterance which gives rise to the ironic effect.” At the same time, irony may have many different forms, therefore, it may be difficult to analyse it in certain situations. Wilson (2006: 1725) notes that irony can be perceived as verbal, situational, tragic, historical, dramatic, comic, etc.

⁶Access via Internet: <https://www.oxfordlearnersdictionaries.com/>

Even though irony can have great and needed effect on target audience, as the meaning behind ironic statement or situation is implied, it can cause some misunderstandings. Wilson (2006: 1722) remarks that when the text, which has hidden ironic statement, is uttered and the speaker has a doubt whether the hearer will recognise the irony, s/he can provide additional clues, which could be the ironic tone of voice, different intonation, some face expressions, obvious exaggeration, etc. However, when it comes to written text, the mentioned clues will not be able to help, which makes it even more difficult to the author of written text to make sure that the irony will be understood by the reader.

Irony may serve as a great tool in advertising as it is usually employed to break the monotony of advertising language. Subsequently, it effectively highlights the quality, best traits and characteristics of the product. Benwell (2007: 3) declares that irony has a few functions in advertising: 1) to shed light on how their product is better than the competitor's; 2) to increase awareness-related issues of a product; 3) to get potential customer to buy the product. Although the use of irony in commercial advertising is meant to cause positive or humorous effect on target audience, in social advertisements it may lead to negative reactions as well. A well-known gun control advertisement "Guns don't kill people, people kill people" is a great example of such social issue advertising. The irony here is that gun is typically known as a dangerous weapon that can be used as an instrument to kill people. This advertisement attempts to explain that a gun by itself is not dangerous, though, the people who use it are dangerous. This example shows that irony can have another function – to trigger the reader and make him pause, read the message and recalculate their part on the issue presented.

2.6. Hyperbole

Another figurative language device that is usually neglected in advertising but enjoys wide popularity in today's advertising, is hyperbole. Cambridge Dictionary⁷ describes hyperbole as "a way of speaking or writing that makes someone or something sound bigger, better, more, etc. than they are." In other words, it is an overstatement or exaggeration of certain facts for serious or comic effect.

In advertising hyperbole is used quite frequently. Wales (2011: 203) believes that "hyperbole is often used for emphasis as a sign of great emotion or passion." Hyperbole is used to

⁷Access via Internet: <https://dictionary.cambridge.org/>

deform the facts and make them seem better, bigger, etc. than they really are if looked at them objectively. Hyperbole is a perfect strategy that is used by the authors of advertisements to exceed the features or abilities of products or services that are being presented. This exaggeration captures reader's attention by creating strong impressions and emotional responses.

Dubovičienė and Skorupa (2014: 71) provide some examples of commercial advertisements where hyperbole was used: 1) *Fight wrinkles! Renew collagen in just 48 hours* (Lancome). The time – 48 hours – is an exaggeration as collagen cannot be renewed in a short period of time by using one cream. The number of hours is used here to create an illusion that this cream is very effective; 2) *Takes You Miles Away in Seconds* (Lexus). There is no specific number neither of miles nor of seconds but this this exaggeration makes the reader believe that the car which is being advertised is extremely fast. Although in commercial advertisements hyperbole is used to create positive effect, Dubovičienė and Skorupa (2015: 115) explain that in advertisements, where social issues are covered, hyperbole is usually used as a tool to create drama and enormity of a certain social issue.

To summarise, hyperbole is used to improve the good qualities of the product or service that is being advertised. Hyperbole helps to make the target reader believe that the product or service is better than any of their competitor's and choose to invest in their brand. Even if the qualities are hyperbolised and the target reader understands that, the positive effect it creates may still bring the needed outcome.

2.7. Pun

Cuddon (1999: 552) states that various puns (or word play) are popular in advertising because of the element of surprise they bring to the reader together with a few possible interpretations. Cambridge Dictionary⁸ defines pun as “a humorous use of a word or phrase that has several meanings or that sounds like another word.” In other words, pun is a rhetorical device that usually relies on different meanings of a word.

Polysemic puns are frequently used in advertising because they easily catch the attention of target audience as they are lexical items that have more than one meaning. Dubovičienė and Skorupa (2015: 116) highlight that word play is mostly based on its main feature – ambiguity. Play on words often occur in use of homonyms (words have the same sound or shape, but different

⁸Access via Internet: <https://dictionary.cambridge.org/>

meanings), homographs (words that are spelt the same but have different meanings), homophones (words that have the same pronunciation but different spelling or meaning or both). The use of homonymy draws the target audience's attention, which is the main function of advertising.

According to Cuddon (1999: 711), word play in advertising is generally used in order to amuse and entertain the reader as well as for humorous effect. Ding (2003)⁹ believes that “a really good pun can work miracles.” He explains that slogans that offer several meanings and are associated with a certain brand help the target reader to remember both – the slogan and the brand. Ding (2003)¹⁰ adds that “The second layer of meaning can interest and impress the people with its smartness and its novelty.” The reader of an advertisement where pun is used has to first process the literal language and its meaning and then take a ‘second step’ to understand the deviation. This process is exactly why wordplay in advertising has a great effect on target audience.

2.8. Rhetorical Question

Rhetorical questions are widely used in advertising due to their persuasive effect and communicative effectiveness. Cambridge dictionary¹¹ explains rhetorical question as “a question, asked in order to make a statement, that does not expect an answer.” In addition, Špago (2016: 103) states that rhetorical questions are not the real questions that are meant to have an answer, but rather to carry out a message that would not be as effective if it was expressed as a simple statement. Usually, this type of questions already has an implied answer that is easily understood by the reader.

Rhetorical question is a valuable device in the language of advertising because, as Michalik (2016: 50) highlights, “It draws attention, evokes emotions and causes that people are more focused on the content of such question, and think about their own opinions.” The same author provides a few examples of rhetorical questions in automobile advertising: 1) *Why pay more for a car?* (Citroen C1). This advertisement offers cheap prices; 2) *Could you ever love life on the road?* (Honda Accord). This slogan implies that this automobile is comfortable, easy and fun to drive; 3) *Is it Love?* (BMW). Love is the feeling of liking and caring for someone, therefore, this automobile seems reliable and attractive. Rhetorical questions are also frequently used in social advertising as it is a great tool to create personal connection between the social issue and the target

⁹ Access via Internet: <https://www.translationdirectory.com/article49.htm>

¹⁰ Access via Internet: <https://www.translationdirectory.com/article49.htm>

¹¹ Access via Internet: <https://dictionary.cambridge.org/>

reader as well as create a shocking effect and make him/her think about his/her action and how they can cause certain issues.

2.9. Idiom

Cambridge dictionary¹² describes idiom as “a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own.” Simpson (2004: 93) explains that “Idioms are conventionally defined as clusters of words whose meaning cannot be read off their constituent parts, although it is important not to lose sight of the often metaphorical origin of a particular idiom.” In other words, idiom is a fixed phrase that refers not to the literal meaning of the words but the metaphorical meaning of the phrase. Although idioms are usually cultural sayings that people use every day, they can also be found in advertising.

Idioms are most commonly used in commercial advertisements as a rhetorical device to promote a product. It attracts the target reader by its humorous effect and adds to the persuasive force of the message. According to Lapšanska (2006: 36), the creators of advertisements use idioms to construct a familiar slogan to potential customers, which means that if the target reader knows or even uses the idiomatic expression himself/herself, s/he may be persuaded into buying the product. Lapšanska (2006: 36) highlights that idioms may be used not only in the original way but in a creative way, “where an element of a proverb or idiom is slightly changed or replaced by another word to create a pun and, consequently, a connection with a product.”

Overall, idioms can be used to create a positive effect to the target reader by creating a familiar connection to the advertised product. However, idioms are not as frequently used in social issue advertising as in commercial advertising because social issue advertisements do not aim to create the positive connection.

2.10. Rhyme

Rhyme is the dominant sound technique used in advertising. Wales (2014: 371) describes rhyme as “a kind of phonetic echo found in verse: more precisely, a phonemic matching.” It is important to emphasize that rhyme refers not to the spelling but to the pronunciation.

In English there are different kinds of rhyme: internal rhyme (rhyme within the lines), slant rhyme (repetition of both initial and final consonants), initial rhyme (initial sound is repeated),

¹² Access via Internet: <https://dictionary.cambridge.org/>

etc. However, the most common type of rhyme is end rhyme. Wales (2014: 371) further explains that end rhyme is when “two units are matched by identical sequences of sounds stretching from the vowel (usually stressed) to the end of the word, with the initial sound varied: e.g. *June/moon; rose/toes*.”

Rhyme is one of the greatest tools in advertising to make the slogan memorable. Ding (2003)¹³ points out that “One of the best techniques for bringing in the brand name is to make the slogan rhyme with it.” Rhyming not only highlights the brand name but, if created carefully, it may as well refer to the brand’s personality and therefore persuade the target reader into choosing their product or services. For example, the rhyme in “Gillette” slogan *Gillette – the best a man can get* makes the slogan easy to remember.

In summary, rhyme catches the reader’s attention and helps him easily memorize the slogan which creates positive emotions and may persuade him/her into buying the product. Although rhymes can be easily found in commercial advertising, social advertising does not use this figurative language device that often as their aim is to create shocking and negative emotions.

¹³ Access via Internet: <https://www.translationdirectory.com/article49.htm>

3. METHODOLOGICAL CONSIDERATIONS

The analysis is based on the examples of figurative language devices in social advertisements collected from social media website *Pinterest* (available online: <<https://www.pinterest.com/>>), which is a platform used to discover information on the World Wide Web. This platform provides images according to the searched key words and the source where the images and information were taken from. This platform was chosen because it provides a great number of images of certain field.

Social advertisements are not created as frequently as commercial advertisements because the latter are created to attract the potential customer and persuade him/her into buying the advertised product or service and therefore increase the profit of the company while social advertisements do not aim to increase a material profit, they rather aim to reach a reader on a deeper level by showing how his/her actions may affect a certain social issue. Nevertheless, they are far more difficult to create than the commercial advertisements and, consequently, it is harder to find a great number of social advertisements.

To begin with, the descriptive-theoretical method was used to overview the theoretical material about language of advertising and figurative language devices. This method allowed to select a suitable classification of figurative language devices for the analysis of the chosen social advertising examples for the research. The descriptive-analytical method was used to describe and categorise the collected examples of figurative language devices found in social advertisements.

Overall, 151 examples of social advertisements were analysed, in which 72 metaphors, 29 puns, 22 cases of irony, 7 rhetorical questions, 5 personifications, 5 idioms, 4 similes, 4 hyperboles, 2 rhymes and 1 metonymy were detected. The examples were grouped according to adjusted classification of figurative language devices. The basis of this classification is the work of Leech (1966), who distinguished figurative language devices used in advertising as follows: metaphor, metonymy, irony, hyperbole, personification, simile, litotes. However, commercial advertising has some differences when compared to social advertising, especially in figurative language usage. Although both commercial and social advertising aim to catch reader's attention, commercial advertising also aims to persuade the potential customer into buying the product or service presented, while social advertising aims to make the target reader stop and think about the social issue raised in the advertisement and reflect on how his/her actions may have consequences to that social issue. Therefore, other type of classification was created on the basis of the work of various scientists: Leech (1966), Downing (2000), Smetonienė (2001), Cook (2001),

Aitchison (2008), Hegarty (2011) and Shams (2016). The following classification was used to systemise the collected examples: metaphor and metonymy, simile, personification, irony, hyperbole, pun, rhetorical question, idiom and rhyme.

Advertisements today aim to draw attention not only by the slogans but also by visual images. It is very common that by taken these two components apart, both of them may lose their meaning. Therefore, in order to fully understand the figurative language devices used and to analyse how they function in social advertisements, some examples will be accompanied by the description of visual images presented in the advertisements.

Social advertisements were firstly grouped by the figurative language devices used in them. Secondly, the group of every figurative language device was distinguished into the certain social issues, in order to understand whether the social issue has any significance to the usage of figurative language devices. Thirdly, the comparative-statistics method was used to split the occurrences of figurative language devices into groups according to their types. The data has been statistically arranged in the form of figures and tables using MS Word and MS Excel programmes. The data is displayed graphically in pie chart showing the frequency of metaphors, metonymies, similes, personifications, ironies, hyperboles, puns, rhetorical questions, idioms and rhymes.

The corpus of the empirical part of the research has been divided into the following categories: metaphor and metonymy, simile, personification, irony, hyperbole, pun, rhetorical question, idiom and rhyme.

4. FIGURATIVE LANGUAGE IN SOCIAL ADVERTISING

This chapter focuses on the following figurative language devices in social advertising: metaphor and metonymy, simile, personification, irony, hyperbole, pun, rhetorical question, idiom and rhyme. An attempt to characterise figurative language devices in social advertising and analyse the contribution of figurative language devices to advertising discourse will be made.

4.1. Metaphor and Metonymy

Metaphor is the most frequently used figurative language device in both, commercial and social, advertising. Metaphor is an expression that describes one object by referring to something that has similar characteristics to that object. According to Djafarova (2017: 38), the main functions of metaphor in advertising is to provide an entertaining image in the reader's mind and make him/her reconceptualise the given idea. McQuarrie and Phillips (2005: 12) add that metaphors in advertisements can also attract the customers of the same values, way of thinking, etc. Dubovičienė and Skorupa (2014: 65) note that metaphors are used to emphasize the most important idea and to contribute to the aesthetics of the message.

Metaphor is a figurative language device that is used most often in advertising, therefore it can be found in social advertisements, where various social issues are raised. For example, to prevent smoking, these metaphors were used:

- (1) *Loving touch can kill.*
- (2) *Smoking kills your manhood.*
- (3) *Kill a cigarette and save a life. Yours.*
- (4) *It's your decision: kill yourself or kill the smoke.*

In all four examples above (1), (2), (3), (4), the word *kill* is used metaphorically. In example (1), *kill* is used with a noun *touch*. Verb *kill*, in literal text, can only be used with people or animals. *Touch* is an action that, in literal meaning, cannot *kill*. The visual image of example (1) pictures a mother, full of smoke, kissing her infant child and by this action filling him/her with smoke as well. Obviously, smokes of cigarette are terrible for child's health, therefore the word *kill*, even if used quite hyperbolised, delivers the message of how a mother who smokes can hurt her child.

In example (2), the word *kill* is used with the noun *smoking*. In this example, as well as in the example (1), *smoking* is an abstract action that could not literally *kill* somebody. In spite of that, *kill* is also metaphorically used with the word *manhood*. *Manhood* is an abstract noun meaning the state or period of being a man, therefore, it cannot be actually *killed*. *Manhood* is also commonly used to refer to man's genitalia (which is implicated in the visuals of example (2)). This slogan simply means that a man, who smokes, may do some damage to his genitalia.

Example (3) shows that *kill* can also be used with a specific object to create a metaphor. *Cigarette* is an inanimate object. Therefore, it cannot be killed. In this advertisement, *kill* metaphorically refers to quitting smoking. Even though the message is hyperbolised by making the target reader believe that if s/he will not smoke one cigarette, s/he will save his/her life, the implicated message is that if a person quits smoking, s/he may live longer or save himself/herself from various diseases that smoking may cause.

In example (4), *kill* is used twice: firstly, with the pronoun *yourself* and secondly, with the noun *smoke*. Although it is used twice, only the second time it is used metaphorically because *yourself* in this advertisement is used to refer to a person (an animate object) while the second time it is used with an inanimate object – *smoke*. This difference is significant to the advertisement as it creates an obvious connection between literal and metaphorical meaning and this connection makes the reader see how by smoking s/he chooses to kill himself/herself instead of quitting smoking.

In the following example metaphor is used to raise awareness of how parents, who smoke, affect their children:

(5) *When you smoke, your baby smokes.*

In example (5) the metaphor is not a single word but rather the whole sentence. A baby does not literally smoke a cigarette when a parent (in this case, the image of the advertisement shows a pregnant mother) smokes but metaphorically, when a woman, who is pregnant, smokes, the baby inside her gets the nicotine as well as the mother and it can do a great harm to the unborn child. The metaphor is used to create a shocking image to the pregnant women and make them realise what smoking may do to her child.

There are numerous smoking advertisements where metaphor is used to show how smoking affects the length of life:

(6) *If you smoke, statistically your story will end 15% before it should.*

(7) *Stop burning our life.*

(8) *The more you smoke, the faster you disappear.*

(9) *You fade away with every puff.*

In example (6) the word *story* is used as a metaphor to life. The image of this advertisement complements this metaphor by showing a book, which is opened approximately in the middle. This metaphor shows the target reader how his/her life is like a story that s/he writes and by smoking s/he contributes to the premature ending of his/her metaphorical story or, in literal meaning, life.

Another word that is commonly used as a metaphor in smoking advertisements is *burn*. In example (7) *burning* is used metaphorically because *life* is an abstract term that cannot be literally burned. Nevertheless, it creates a really vivid image of how people who smoke are affecting people around them. The metaphor is used perfectly to prevent passive smoking.

Example (8) shows an interesting way to use a metaphor by creating a comparative sentence. The metaphor is not a single word, it is the whole sentence as, theoretically, a person could literally disappear but this advertisement aims to metaphorically show that the more a person smokes, the shorter his/her life gets.

In a very similar way, the phrase *fade away* is used in example (9). *Puff* is used here to refer to smoking because when a person smokes, a sound like *puff* can be heard. This example shows how a smoking person causes his/her own life to metaphorically fade away or, in literal words, to make his/her life shorter. Even though the metaphor is rather hyperbolised by saying that even one inhale of a cigarette has huge consequences to one's life, the creator of this advertisement reaches his/her aim to make the reader stop and think about how even one cigarette may do a lot of damage.

Another social issue where metaphor is used as a convenient tool to raise awareness is alcoholism. It is very common to use metaphor in negative sentences:

(10) *Don't drink your life away.*

(11) *Don't drown your life away.*

(12) *Don't drink your family away.*

(13) *Don't drink your brain out.*

All four examples above (10), (11), (12), (13) start with a phrase *don't*, which is followed by a metaphor. In example (10), a metaphor is the whole phrase *drink your life away*. Example (11) is almost the same as example (10), except the word *drown* is used. Life is an abstract term that is not a drinkable liquid that could be drunk away and it is not an animate thing that could be drown. However, these advertisements create a metaphorical connection by showing how a person, who regularly drinks alcohol, may lose his life, which could be his family, home, job, etc.

Example (12) uses almost the same metaphor as examples (10) and (11), but in this example, a more specific term (*family*) than *life* is used. *Family* is a group of people who are related to each other, such as a mother, a father, and their children. People are also not a liquid and cannot be literally drank away but this metaphor creates an image of how a person who overly drinks alcohol may lose his/her spouse and/or children.

Although in example (13) the word *brain* is not an abstract term, it is also not a liquid and cannot be literally drank out. Nonetheless, this metaphor means that a person who drinks alcohol in his daily routine, may cause some extreme damage to his/her brain and/or his/her way of thinking. This metaphor helps to attract a reader to the idea of the advertisement and make him contemplate his relation to the alcohol.

(14) *Alcohol digs a gap between you.*

Example (14) shows a different kind of metaphor that is used to achieve the same aim – show the target reader how alcohol may separate him/her from his/her family. In this example the phrase *digs a gap* is used metaphorically as alcohol is a liquid that does not have an ability to do any actions itself, therefore, it could not dig as well. However, this metaphor can be easily understood by the reader and make him/her understand what drinking too much alcohol may slowly do to one's relationships.

Another set of examples are referring to a common social issue in various cultures – drinking and driving:

(15) *Your actions can cripple your success.*

(16) *Your actions can shatter your dreams.*

(17) *Your actions can crush your loved ones.*

(18) *Spare parts for humans are not as original as those for cars.*

The first three examples (15), (16) and (17) share the same sentence structure. They all start with *Your actions can* and then follows a metaphor of what these actions (in this case, drinking and driving) can do to the person who drinks alcohol and then gets into a car and drives.

There are two metaphors in example (15). First, it says that drinking and driving can metaphorically cripple your success. *Action* is an abstract word that is not capable of doing anything, therefore, it could not literally cripple anyone. But, in metaphorical meaning, a person, who takes these actions, can cripple somebody by causing an accident. The second metaphor is in phrase *cripple your success*. *Cripple* is a verb that means cause (someone) to become unable to walk or move properly, consequently, it does not have an ability to do something. However,

metaphorically, a success may be damaged by a reckless action, like drinking and driving, i. e. a person who drinks and drives may cause some irreversible damage to his/her own life.

In example (16), two metaphors can also be found. First – *Your actions can shatter* and the second – *shatter your dreams*. The first metaphor is similar to example (15) because actions, as mentioned above, are not capable of performing any actions themselves, thus, they could not *shatter*. The second metaphor means to completely destroy the dreams. Dream is an abstract noun that could not be physically shattered but metaphorically, drinking and driving may have enormous consequences that would make the person decline his/her dreams.

Example (17) may seem basically the same as the examples (15) and (16) but it only has one metaphor – *Your actions can crush*. The same explanation applies to this metaphor as to examples (15) and (16), because actions are not able to do any actions themselves, therefore, it could not crush anything. The phrase *crush your loved ones* may be understood metaphorically, but when looking into it deeply, it is obvious that it is written in literal meaning. *Loved ones*, meaning people who are a member of one's family or a close friend, could actually be crushed by a car driven by a drunk person. The image of the advertisement complements the slogan by showing a framed picture of a couple that is shattered and creating the illusion that it can be both, a glass of a frame as well as the windscreen of a car.

Example (18) is also created to prevent people from drinking and driving. Here *Spare parts* metaphorically refer to human organs. *Spare part* refers to a duplicate part to replace a lost or damaged part of a machine and since human being is not a machine, it could not be literally applied to humans. The metaphor is strengthened by a comparative phrase *as original as those for cars*. Human organs cannot be original the same way as cars may have their original parts (auto component that was installed in a vehicle when the vehicle was first manufactured). The metaphor in this advertisement makes the reader think about how fragile a human body is and that it cannot be as easily fixed as cars can be.

Metaphors are commonly used in advertisements regarding issues of the planet, including global warming, pollution, etc.:

(19) *Plastic bags kill.*

(20) *Air pollution kills 60.000 people a year.*

In examples (19) and (20) the word *kill* is used metaphorically to deliver the message. Example (19) provides a simple and short metaphor. Plastic bags are inanimate thing that are not able to perform any kind of action, thus it could not kill anyone. However, it is meant to say that metaphorically, plastic bags kill as the plastic they are made of do not decay easily and

consequently do a great damage to the ecosystem, especially to the animals. This hyperbolised metaphor can make the reader think about how by not using plastic bags s/he could help the world.

In example (20), the word *kill* is used with *air pollution*. *Air pollution* is an abstract noun phrase meaning the presence of chemicals or compounds in the air which are usually not present and which lower the quality of the air or cause detrimental changes to the quality of life. For this reason, *air pollution* does not have an ability to literally *kill* anyone but it can cause certain health problems to a great number of people worldwide. The metaphor in this advertisement enhances the message that by reducing air pollution people could save thousands of lives.

The following two slogans are great examples of how a metaphor can be used to explain the significance of global warming:

(21) *Stop climate change before it changes you.*

(22) *Global warming is an alarming warning.*

In example (21) the metaphor that is in the phrase *it changes you* can only be understood by reading the whole sentence. *It* in this example is *climate change*, which is an abstract noun phrase meaning new weather patterns that remain in place for an extended period of time and because of that it could not *change* anything itself, especially not a person. However, this metaphor is used to say that if people will continue to do nothing about the climate change, people will eventually have to change their own way of living because of climate change.

Example (22) provides two figurative language devices – metaphor and rhyme. The implicated comparison can be easily found because of the sentence structure (X is Y). *Global warming* is human-caused rise of the average temperature of the Earth's climate system and since it is not a tangible thing, it could not literally be an alarming warning, which could be described as a thing that makes loud noises to inform people about danger. Nevertheless, this metaphor is meant to make the reader of the advertisement think that the rise of temperature of the Earth means that the world is coming into danger and that people should think how their actions add to the danger. The second figurative language device – rhyme – which is created by words *warming* and *warning*, helps to make the advertisement easy to remember.

Social advertising keeps on creating more and more advertisements about both physical and mental health and aims to show how important it is to take care of your personal health. The following examples refer to physical health:

(23) *Sweet kills.*

(24) *Obesity is suicide.*

(25) *Un unwashed vegetable can become a deadly weapon.*

Example (23) is taken from an advertisement about diabetes. *Sweet* in this slogan refers to something edible that is sugary. As *sweet* is an abstract noun, it cannot perform any actions, therefore the word *kill* in this slogan is used metaphorically. Uncontrolled diabetes cause wounds to heal slower, which is the main idea of the advertisement. Even though *sweet* cannot literally kill anyone, a person who has diabetes and does not medicate himself may cause some harm to himself/herself.

In example (24) a simple sentence structure (X is Y) makes it easy to understand the metaphorical meaning of the advertisement. *Obesity* is an abstract noun meaning a state of being extremely overweight. Usually, a person is in this state when s/he has a poor relationship with food and physical activity. In most cases, a person is capable to change if s/he has enough will power. That is the reason why a word *suicide* is used here metaphorically. Although obesity does not mean that a person is literally killing himself/herself, by keeping the same style of living s/he slowly worsens his/her health, which metaphorically mean that s/he is committing suicide. This strong metaphor can create some negative thoughts to the reader but also make him/her realise how important it is to eat healthy and live an active life.

Example (25) is taken from an advertisement which aims to make the target reader realise how important it is to wash vegetables before eating them as there can be pesticides or other chemicals and bacteria that can be harmful to a human's health. The phrase *deadly weapon* is used metaphorically here as vegetable itself cannot literally be a weapon but metaphorically, because of the reasons mentioned above, it can do real harm as a weapon can.

Some metaphors were found in advertisements about organ donation:

(26) *Life is a gift.*

(27) *Live twice.*

In example (26) life is metaphorically called a gift. By this metaphor, the creators show how a person can actually save another person's life by donating his/her organs and give a metaphorical gift of life.

Example (27) is also referring to organ donation by using a metaphor but from a different point of view. It is a perfect example of how an affective metaphor can be created just of two words. A person cannot literally live twice – it is not possible for a person to die and then be born again. However, in metaphorical meaning, a person, who donates his/her organs lives the second life in another person's body. This simple yet effective metaphor can make the reader think how he can save another person's life after his/her death.

Mental health is topic that is being spoken of more freely in today's world. To help people deal with their inner problems, certain social advertisements use metaphor as a tool to reach this aim:

(28) *The longer a child with autism goes without help, the harder they are to reach.*

(29) *You're not a sketch.*

(30) *Loneliness kills.*

In example (28) a serious disorder – autism – is in focus. Autism is a developmental disorder of variable severity that is characterized by difficulty in social interaction and communication and by restricted or repetitive patterns of thought and behaviour. The image of the advertisement highlights the metaphoric meaning of the slogan: an extended child's bed is pictured with a child on one end and a mother on the other, which shows a long distance between them. Because of that, the word *reach* is used here in a metaphorical way. Although physically it can be easy to reach a child that has autism, metaphorically, if a child with this disorder does not get help, it can become difficult to understand him. The metaphor emphasizes how significant it is to help a child with autism disorder as soon as possible.

Example (29) is from an advertisement about anorexia – an emotional disorder characterized by an obsessive desire to lose weight by refusing to eat. The word *sketch* is used metaphorically because a person who tries to lose an extreme amount of weight looks as slim as some sketches, especially of fashion industry, look. The advertisement is complemented by a pencil sketch of an immensely skinny girl. This metaphor is used to make an anorexic person think that the way s/he wants to look is not realistic and make him/her think about the consequences to one's health of not eating in a healthy way.

Although it is not visible just from the slogan, example (30) is about elderly people and their loneliness. The word *kill* is used metaphorically as *loneliness* is an abstract noun meaning sadness because one has no friends or company and it could not literally perform an action like *killing*. Nevertheless, metaphorically, when an elderly person is feeling lonely, s/he may be depressed and feel like dying. This metaphor delivers the message not only to the elderly but also the people around them and it may make them realise how important it is to spend some time with the elderly.

Poverty is a social issue that is not visible to a lot of people, especially to those living in good social and economic conditions. Consequently, the creators of advertisements that send messages about this social issue has to be creative and find a way to show the people who are living

a good life why solving the issue of poverty is so important. Metaphor is a great figurative language device that can be used to reach this aim:

(31) *Don't skip this. Don't let the indifference become reality.*

(32) *This bin swallows up more calories in a single day than a Nigerian child gets in a complete week.*

(33) *This toilet consumes more drinking water in a single flush than someone from Burkina Fasso gets to drink in a whole month.*

(34) *This chicken received more medication during its lifetime than a child from East Timor.*

The metaphorical meaning of the word *skip* in example (31) is best understood when the visuals of advertisement is viewed. *Skip* has a meaning of moving along lightly, stepping from one foot to the other with a hop or bounce. However, *skip* has another meaning in today's word. In computing, *skip* also means an act of passing over part of a sequence of data or instructions. The advertisement pictures a homeless man sitting on the ground and holding a piece of cardboard box with a written word *Don't*. The man seems to be a part of a video and there is a button saying *Skip this*, which can commonly be seen in social video platforms. The metaphorical message is clear: people should not ignore the social issue of poverty.

The examples (32), (33) and (34) have a similar sentence structure and they all include a metaphor in the first part of the sentence. In example (32) the metaphor is in the phrase *bin swallows*. A *bin* is a receptacle in which to deposit rubbish. It is an inanimate object that does not have a throat and cannot swallow food. The metaphor here is used to create a hyperbolised view of how some people throw away food while other people, like Nigerian child, could have eaten that food the whole week. This metaphor may cause a strong reaction of the reader and possibly make him/her think how s/he may be taking food for granted and realise that s/he can donate some money for the poor.

In example (33) the metaphor can be found in a phrase *toilet consumes*. *Toilet* is also an inanimate object that cannot perform an action like *consuming*. The metaphor is meant to say how some people, like people from Burkina Fasso, do not have a clean water to drink while the people of the first world not only have clean water to drink but also to flush the toilet. This metaphor creates an absurd and shocking image and may make the target reader seriously consider how his life is better than other people and contribute to bettering the poor people's life.

Example (34) is from an advertisement that raises the question of lack of medication for children living in certain places, like East Timor. It may seem that there is no metaphor in this

advertisement as a chicken is a bird that can actually receive medication. However, in this example, the phrase *chicken received more medication* is written as a metaphor. It is known that people who sell raw meat inject hormones and other types of medication to make the meat look bigger and better, but they are not being literally medicated. However, the same medication could be helpful to a child from East Timor. The metaphor can make the target reader rethink his/her values and how s/he can help children who are in need of medication.

A metaphorical use of word *kill* can also be found in advertisements about poverty:

(35) *Indifference kills.*

(36) *Hunger kills 2.5 million children every year.*

Example (35) provides a short slogan with a simple metaphor. *Indifference* is a noun meaning lack of interest, concern, or sympathy. Consequently, it is not an object that could literally kill anyone. Regardless, metaphorically, people, who are indifferent to the difficult life of other people and do nothing to help them, may contribute to the problems the poor people have and that could actually lead to death. Although this metaphor is hyperbolised, it delivers a message to the target reader and can make him/her start thinking how s/he could help the people in need.

The word *kill* is also used in example (36) in order to make the target reader think how s/he may help the people who suffer in poverty. *Hunger* is a feeling of discomfort or weakness caused by lack of food, coupled with the desire to eat. Because it is a feeling, which is an abstract thing, it cannot perform any actions itself, thus it cannot kill anyone. However, a great number of children die because they do not have money to buy food and hunger is the reason they do not survive, that is why this metaphor is used in this example.

Metaphors can also be frequently found in the advertisements where the issue of both physical and mental abuse is raised:

(37) *Sexual predators can hide in your child's smartphone.*

(38) *Words scar, rumours destroy, bullies kill.*

(39) *Silence hurts.*

In example (37) a metaphor is used to raise awareness of sexual abuse of children. The metaphor is implicated in the whole sentence. *Sexual predators* are people who obtain or try to obtain sexual contact with another person in abusive manner. Although they can literally perform any actions that any human being can like, in this example, *hide*, it cannot literally hide in a smartphone as a human being is too big to fit in the smartphone. The metaphor means that a sexual predator may be abusing a child by different means via internet, like sending inappropriate

messages or photographs and a parent may not know about what is happening. This metaphorical advertisement may make the parents think about how they could make their children feel safer.

Example (38) provides three metaphors that are all connected: 1) *words scar*; 2) *rumours destroy*; 3) *bullies kill*. The first metaphor implicates that even though *words* cannot physically harm anyone, they can metaphorically do a lot of mental damage to another person. The second metaphor includes a word *rumours* which means a currently circulating stories or reports of uncertain or doubtful truth. It is not an object that could literally destroy anything, however, in metaphorical meaning, it could mentally harm another person and have serious consequences to the future of his/her life. The third metaphor is quite different as *bullies* are people who habitually seek to harm or intimidate those whom they perceive as vulnerable, which means that *bullies* can actually perform any actions, including *killing*. However, *bullies* are not killers, usually they abuse the vulnerable person in physical or mental way but does not cause death, therefore, it is a metaphor. By providing three metaphors, this advertisement can cause a shocking effect to the target reader and make him/her think about his/her actions and how they can harm another human being.

Example (39) shows a simple yet strong metaphor which transfers an important message that people who are being physically abused should not be silent and seek help. *Silence* means complete absence of sound. As it is an abstract noun it cannot literally hurt anyone. Regardless, in a metaphorical meaning, when a person who is abused does not seek help, s/he lets the abuser keep hurting him/her. This is a perfect example of how a metaphor can be short yet effective.

Interestingly, metaphors can be found in advertisements against war as well:

(40) *Words kill wars*.

Example (40) is taken from an advertisement against Ukraine – Russia war. *Words*, as mentioned in the analysis of example (38), is an abstract noun that cannot *kill* anyone, especially *wars* as it is not an animate object, therefore, the word *kill* is used here metaphorically. This metaphor means that if the government of both countries could peacefully talk and agree on certain questions, the war could be stopped. This metaphorical advertisement may provide an alternative thinking about the war to the target reader.

Metaphor is even used in advertisements that raise awareness about the ways that a person can protect himself from a deeply overwhelming and tragical virus as Covid-19 (an infectious disease caused by a newly discovered coronavirus):

(41) *Knowledge is your shield*.

Example (41) is taken from an advertisement where additional information of what actions can a person take to protect himself from coronavirus is presented. Metaphor *knowledge is your shield* is used to carry the message of how simple actions may protect a person from getting the virus. *Knowledge* is an abstract noun meaning facts, information, and skills that are acquired through experience or education, therefore it cannot be a real shield. However, if a person does know how to protect himself/herself, it may have the same effect as a shield would in a real fight. The metaphor helps the target reader realize that just by knowing certain information, s/he may save his/her life.

To conclude, metaphor is the most common figurate language device used in social advertisement, regardless of the type of social issue – it can be to prevent smoking, alcoholism, drinking and driving, pollution, global warming, poverty and even war. In the analysed examples, metaphor functions as a tool to create a shocking yet effective response by showing the target reader the significance of the raised issue and how s/he may contribute to the prevention of them.

Although metaphors can be easily found in both commercial and social advertising, metonymy, which is commonly linked to metaphor and can be frequently found in commercial advertising, in social advertising is one of the least used figurative language devices. Metonymy is a figure of speech that is based on the relation between words. Metonymy is a great figurative language device while advertising products if it is used cleverly. It creates an opportunity to vivify the language of advertising. Downing (2000: 72) explains that metonymy is suitable for advertising as it “is used to introduce desirable domains and experiences with which the product is associated”, which makes an advertisement more effective. Consequently, as social issue advertising does not aim to create positive and desirable experience, it does not use metonymy as often. Another reason for the lack of metonymies in social issue advertising could be that it is hard to create a connection between an abstract social issue and a certain object. Therefore, only one example of metonymy was found in the present research:

(42) *Every two hours 1 Titanic sinks. Why don't we call this a catastrophe?*

Example (42) is taken from an advertising that is created to prevent smoking. In this example metonymy is created with the word *Titanic*. The catastrophe of *Titanic*, which is the name of the famous cruise ship that sank in 1912 after hitting an iceberg in the Atlantic Ocean and killed over 1,500 people, is well known to most people in the world. This is a metonymy because it does not mean that literally one *Titanic* sinks every two hours. It rather means that the same number of people die every two hours as the people that were on the cruise died. This metonymy is cleverly used to make the target reader of the advertisement understand how many people die of smoking

every day. The second part of the slogan is a rhetorical question with a hint of irony, which makes the advertisement even more effective as a target reader rethinks the meaning of *catastrophe* and what it means to him/her.

To conclude, as mentioned above, metonymies are not commonly used in social advertisements. This could be for several reasons: 1) it is hard to create a connection between an abstract social issue and a certain object or 2) as metonymy is usually used to create a positive effect, it is not easily applicable in social issue advertising as they are not meant to create positive effect.

4.2. Simile

Cuddon (1999: 830) defines simile as “A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image.” While metaphor is an implicit comparison, simile is an explicit one they are usually recognised by the connectives in it: *like*, *as*, *as if*, *as same as*, *as well as*, *more ... than*, etc.

Simile is one of figures of speech that can be found in numerous advertisements. The purpose of using simile in advertisements is to interest potential customers into buying their product, give a deep and memorable impression and simply make the product desirable by creating positive comparisons. Even though social advertisements do not try to sell any products or services, they still try to ‘sell’ an idea. The following are examples of simile found in social advertisements:

(43) *Victims are people just like you and me.*

(44) *It's like killing yourself.*

(45) *Just like mommy.*

Example (43) provides a simile by comparing *victims* (people who are harmed, injured, or killed as a result of a crime, accident, or other event or action) to *you and me*, which stands for basically any person. This simile is used to make the target reader believe that *victims* do not look differently than most people and that just by looking at them nobody can be sure whether the person is a *victim* or not. The simile makes the target reader of this advertisement think that people who look as if nothing is troubling them, may actually be victims.

Example (44) is taken from an advertising which is created to prevent drinking and driving. *It* refers to the action of drinking alcohol and then driving an automobile. This action is compared to *killing yourself* because a person who act in such a reckless way may cause an accident

and die, which can be comparable to suicide. The simile is very clear to the target reader and makes him/her consider what can be the consequences of drinking and driving.

In example (45) simile is distinguished by the word *like*. It may seem as a nice slogan, if taken out of context. However, the image of the advertising illustrates a package of cigarettes full of crayons, which have tobacco inside. The combination of the image and the slogan shows the target reader that children copy their parents and if a mother smokes, her child may start smoking as well.

In summary, the provided examples are quite different from the commercial ones because its main function is not to create relations which would cause positive effect to the reader but, oppositely, surprise the reader by negative associations and make him feel responsible for his/her actions.

4.3. Personification

Personification is a figure of speech that characterise inanimate objects as human beings. Usually, these inanimate objects have one or two features of a living being, which could be shape, sound, colour, feeling, action, etc. In advertisements, personification is used to deliver the message in an interesting and catchy way. Dubovičienė and Sopura (2015: 113) note that “Advertisements can often use personifications when advertised objects are endowed with human qualities to make it more dramatic, interesting, more attractive, and familiar to the potential customer.” These qualities also help to better remember the slogan and, consequently, the product itself. However, personification is not used as frequently in social advertisements as in commercial ones. The following examples show how personification can be used to raise awareness of certain social issues:

(46) *When you smoke at home, your home smokes back.*

(47) *Now food can tell you how fresh it is.*

(48) *Littering says a lot about you.*

Example (46) uses personification as a tool to prevent smoking. The personification can be found in the phrase *home smokes back*. *Home* is the place where one lives permanently and places cannot literally *smoke back*. Only human beings can *smoke back*, therefore the quality of human being is ascribed to *home*, an inanimate object. By this personification, the creators of the advertisement aim to make the target reader who smokes think that by smoking at home, even if s/he does not smoke near other family members, it can still be harmful.

In example (47) the human quality of *telling* is attributed to *food*. *Food* is an inanimate object that cannot talk but to make it more reliable to the target reader, the creators of the advertisement used personification. It is an American multinational technology company's "IBM" advertisement where they show their contribution to social issue of toxic food by helping a Norwegian retailer track food from farm to the moment of eating it. The personification is used in a creative way to make the target reader believe that the company is actually taking care of the food that people eat.

In example (48) a similar personification is used as in example (47) because the same quality of human being – *talking* – is being attributed to *littering*. *Littering* means making a place or area untidy with rubbish. It is a noun that defines an action, which is not a living object, therefore it cannot *say* anything. However, the personification makes an impression that if a person who throws rubbish anywhere, where it does not belong, shows that s/he is not responsible, ergo *says* it. The personification is used in a clever way to make the target reader think before littering.

Personification, although not as common in social issue advertising as in commercial advertising, helps the target reader feel more relatable to the idea presented, therefore catch his/her attention.

4.4. Irony

Irony is described as a humorous device that is mainly used to show unexpected opposition and create absurd scenarios. It may serve as a great tool in advertising as it is usually employed to break the monotony of advertising language. Subsequently, it effectively highlights the quality, best traits and characteristics of the product. Benwell (2007: 3) declares that irony has a few functions in advertising: 1) to shed light on how their product is better than the competitor's; 2) to increase awareness-related issues of a product; 3) to get potential customer to buy the product. Although the use of irony in commercial advertising is meant to cause positive or humorous effect on target audience, in social advertisements it may lead to negative reactions as well. The following examples of advertisements that prevent smoking perfectly illustrate that:

(49) *Slow but certain death. Isn't that what we all want?*

(50) *In a hurry to look all grown up? Start smoking.*

(51) *There is an easier way of committing suicide: try smoking.*

(52) *Thank you for your contribution towards global warming.*

In example (49) a sentence *Slow but certain death* is followed by an ironic question *Isn't that what we all want?* As this is an example from an advertisement that is against smoking, *Slow but certain death* means that the reason of that *certain death* is the regular smoking of cigarettes. The following question is more of an ironic statement because that kind of *death* is definitely not what most people want. The irony in this advertisement may cause a smoker think how by smoking cigarettes s/he shortens his/her life.

Example (50) provides the opposite way of including irony in an advertisement. First a question is raised – *In a hurry to look all grown up?* – and it is followed by an ironic answer – *Start smoking*. Young people often start smoking because they try to look older, which is the issue that is addressed in this advertisement. If the text would be understood literally and there would be no implicit meaning, the reader of the advertisement may think that s/he is being lured into a bad habit of smoking. However, this is the opposite of what the creators of the advertisement meant by this slogan. Even if the irony may not be understood at the first sight at the text, the image of a young girl with many wrinkles does not seem appealing, so the reader can understand the implicated message.

A similar way of using irony can be found in example (51). If taken literally, it may seem that the creators of this advertisement are trying to explain the reader that smoking is a great way to commit suicide. However, if this text is read by a person who smokes and does not actually want to commit suicide, the irony behind it reaches the aim of advertisement – to make the person who smokes think about the consequences of smoking.

Example (52) is a clear example of irony that can be easily understood without any image, which is taken from an advertising that prevents smoking. *Global warming* is a gradual increase in the overall temperature of the earth's atmosphere, which is known to cause a lot of damage to Earth. One of the reasons why *global warming* exists is because the growing of tobacco demands a lot of Earth's resources. In the making of tobacco the CO₂ emission happens, which is known as one of the things that causes *global warming*. As smoking and contribution to global warming is not an encouraged activity, *thank you* here is meant ironically. The irony of the advertisement is used to make the reader who smokes feel responsible for the global warming.

The following examples are taken from the advertisements that refer to an issue of poverty:

(53) *Candidates to poverty. The first elections in which no one should become elected.*

(54) *Milk was \$4.88 now \$24.44 gal. Poverty line prices.*

In example (53) the first sentence is ironic and the following sentence explains the real meaning behind the first one. *Candidates* are people who apply for a job or are nominated for election. *Poverty* is the state of being extremely poor, which is not a job that people could actually candidate for. The irony is that nobody suffers from poverty because they want to, that is why there could be no *candidates*. Even if the first sentence would not be understood at first sight, the second sentence explains the implicated meaning that no one should be the *candidate to poverty*.

In example (54) the irony cannot be understood by a single word or a phrase as it can only be found after understanding the semantic meaning of the slogan. This advertisement is made to seem as a commercial one where milk on sale is advertised. However, the price of milk drastically increased which cannot be understood as sale. The second sentence explains the difficult truth of life in poverty that is hidden in the first sentence. Obviously, it is not an advertisement to sell milk rather to explain that to poor people the price of regular food, like milk, is a lot bigger than it actually is, because they do not earn enough money to buy it. The irony of this advertisement makes the reader think how s/he may be taking simple things, like buying milk, for granted and then s/he may take some actions to help the people in need.

Irony can also be found in advertisements that discuss various problems:

(55) *Many women fall off the ladder, because dinner didn't taste good enough.*

(56) *I can't wait for the season finale.*

The irony in example (55) shows the sad truth of women living with an abusive spouse. The whole sentence is not logical as there is no connection between unpalatable food and an accident of falling off the ladder. The irony is hidden in the actual meaning of this slogan. Many women suffer from abusive husbands for no reason, like in this example, because the dinner the woman cooked did not taste good enough. However, other people rarely know about what is happening in the family and if they see any bodily injuries, the woman or the abusive spouse explain that she got those injuries from falling off the ladder. This ironic yet serious advertisement makes the target reader think whether there are any women around him/her that may be suffering from abusive partner and how s/he could help them.

Example (56) provides an ironic slogan that is used in an advertisement about organ donation. In this example, *the season finale* has a metaphorical meaning of dying, so the meaning of the sentence becomes *I can't wait to die*. It is ironic because usually people do not want to die and the ones that need organ donation are reliable on other people and their decision to donate their organs. Therefore, an ironic slogan actually sends a powerful message to the target reader – help

the people who need organ transplant and save their life so they can actually watch the *season finale* of their favourite TV series.

To conclude, the irony in social advertisements usually have an opposite effect than in commercial advertisements. In social advertisements irony is used to create a negative and commonly shocking effect to the target audience, which helps to reach the aim of these advertisements – to make the people think how they can contribute to the better life of people in need.

4.5. Hyperbole

Hyperbole is an overstatement or exaggeration of certain facts for serious or comic effect. In advertising, hyperbole is used quite frequently. Hyperbole is used to deform the facts and make them seem better, bigger, etc. than they really are if looked at them objectively. Hyperbole is a perfect strategy that is used by the authors of advertisements to exceed the features or abilities of products or services that are being presented. This exaggeration captures reader's attention by creating strong impressions and emotional responses. Although in commercial advertisements hyperbole is used to create positive effect, Dubovičienė and Skorupa (2015: 115) explain that in advertisements, where social issues are covered, hyperbole is usually used as a tool to create drama and enormity of a certain social issue. In present research only a few examples of hyperbole were found, where hyperbole is used as a tool to prevent people from doing harm to the Earth:

(57) *Save paper - save the planet.*

(58) *Don't let garbage replace wildlife.*

(59) *Deforestation continues with the turn of a page.*

The slogan in example (57) is hyperbolized because the whole planet cannot actually be saved by just saving paper. *Save the planet* means saving the composition of Earth to as it is, as much as possible. That means saving or conserving natural resources plant life, animal life, bird life, minerals, ice caps at the poles, clean water, etc. Therefore, even if nobody would use paper ever again, the planet still could not be saved. The hyperbolised slogan makes the target reader believe that s/he may actually save the planet by cutting the use of paper. Although it is not exactly true, it could make a lot of difference to the Earth, which is the aim of the advertisement.

In example (58) the meaning of the sentence is hyperbolized, which is addressing the issue of garbage that can be found in the wildlife (sea, forests, etc.). The hyperbole can be mainly found in the word *replace* as garbage could not replace all the wildlife in the world, however, if

this issue will not be addressed soon and people keep on consuming and throwing their rubbish anywhere, the consequences to the wildlife can be tragic.

Example (59) uses hyperbole to address the issue of deforestation (the action of clearing a wide area of trees). It is known that trees are often cut to manufacture paper. Although the slogan says that even one page may do the difference, it is hyperbolised as people over the whole world should start using less paper in everyday life in order to make a change. However, the hyperbolized slogan makes the target reader think that if s/he starts using less paper, s/he may contribute to resolving of this issue.

To sum up, even though hyperbole is not used very frequently in social issue advertising, the above analysed examples show that it may be a great tool to reach the target reader, if used cleverly and insightfully.

4.6. Pun

Pun is a rhetorical device that usually relies on different meanings of a word. Cuddon (1999: 552) states that various puns (or word play) are popular in advertising because of the element of surprise they bring to the reader together with a few possible interpretations. According to Cuddon (1999: 711), word play in advertising is generally used in order to amuse and entertain the reader as well as for humorous effect. The reader of an advertisement where pun is used has to first process the literal language and its meaning and then take a 'second step' to understand the deviation. This process is exactly why word play in advertising has a great effect on target audience. The following examples show how pun can be used in order to prevent people from drinking and driving:

(60) *Absolut smashed.*

(61) *Merceddeath-Benz.*

(62) *Hyundie.*

(63) *Landover.*

(64) *Johnnie Walked.*

(65) *Facebroken.*

(66) *Instagrave.*

In example (60) a pun is in the word *Absolut*. If the word was meant to say in a literal way, it should be written as *Absolute*. However, the creators of this advertisement did this 'mistake' on purpose. *Absolut* is a brand of alcoholic drink vodka. Even if *Absolut* and *Absolute* are written

differently, the pronunciation is the same – /'absəlu:t/. Although the meaning of this slogan is *Absolute smashed*, the word *Absolut* hides the meaning that a person, who *smashed* his/her automobile was drinking *Absolut* vodka before getting into the automobile. The pun helps the target reader to understand the double meaning of the slogan.

Example (61) provides a fun word play in an advertisement that was created by the German global automobile marque Mercedes-Benz. The name of the marque is from what this slogan is created. The last syllable of *Mercedes* is changed into *death*, which shows the target reader that the producer of these well-known automobiles cares about the life of their customers and wants to warn them not to drive an automobile drunk. A similar sound to the original word *Mercedes-Benz* makes the message clear and easy to memorise.

Another automobile marque that created a similar word play is Hyundai. Example (62) provides a pun which is created by the homophonic connection as both words – *Hyundai* and *Hyundie* are pronounced the same but their spelling is different. This word play shows the target reader that *Hyundai* cares about their customers and tries to prevent them from drinking and driving, which could cause death.

Example (63) is taken from an advertisement of Land Rover – a British brand of four-wheel drive cars, that exclusively offers premium and luxury sport utility vehicles. The pun is created by taking out the space and letter *R* from *Land Rover*, which creates *Landover*. The meaning behind it is that a person who drinks and drives may make his/her life *over*. This pun sends a strong message to the target reader who may think about the consequences before driving drunk.

The pun in example (64) is created by making a slight difference in the name of Scotch whisky *Johnnie Walker*. The word *Walker* is changed into *Walked*. By changing one letter, the meaning of the advertisement is clear – Johnnie used to walk but after the accident which happened because the driver was drunk, Johnnie does not walk anymore. The advertisement also provides a picture of the symbol of the brand – a figure of Striding Man sitting in a wheelchair. The pun together with the image can make the target reader think about the consequences of drinking and driving.

Puns in examples (65) and (66) are created by taken the names of popular social media platforms *Facebook* and *Instagram*. In example (65) *Facebook* is changed into *Facebroken*. This pun carries a message about the people who are driving and using *Facebook* at the same time and the consequences they may face because of multitasking as it is known that using a phone while driving causes lack of focus.

In example (66) *Instagram* is changed into *Instaggrave*, implying a message that if a driver uses his smartphone to check his *Instagram* account, s/he may cause an accident and die, therefore, be buried in the grave, hence *Instaggrave*. Driving and using a smartphone is an important social issue that may cause many tragic accidents. The word play in examples (65) and (66) makes the target reader feel relatable to the message implied and realise that s/he is responsible for his/her actions.

The following examples are created by one organisation which aims to raise awareness about how social media platforms influence mental problems:

(67) *Scared to show my face.*

(68) *Afraid of all of you.*

(69) *Made to feel like a twit.*

In example (67) the emphasis should be put on the word *face*, in example (68) on the word *you* and in example (69) on the word *twit*. Even though all three words have an easily understandable definition (*face* – the front part of a person's head from the forehead to the chin; *you* – refers to the person or people that the speaker is addressing; *twit* – a silly or foolish person), they also have another meaning behind them. *Face* is the beginning of social media platform name *Facebook*, *you* is taken from video website's name *YouTube* and *twit* is taken from social networking service called *Twitter*. Although it may not be visible only from the text, the emphasized words are written in exact same shifts as the logos of the mentioned internet platforms. The puns in examples (67), (68) and (69) help to deliver a message that people feel scared, afraid or foolish because of what happens in the social media. In today's world these implicated messages can be easily understood by most people and they may make them realise what kind of difficulties may be found on the social media platforms.

The social issue of the harm that people do to Earth is also commonly advertised with the use of pun:

(70) *Amazon / Amazoff.*

(71) *Water you waiting for?*

(72) *I Scream.*

In example (70) the pun is made from word *Amazon* because it ends with *on* which is also an adverb indicating continuation of a movement or action. The opposite of *on* is *off* which is also an adverb that means to be removed or separated. Therefore, the word *Amazoff* is created by removing *on* and adding *off*. This advertisement is addressing the issue of cutting trees in *Amazon*

Rainforest. The idea behind this pun is that the trees in *Amazon* should be kept before there are no trees there.

The pun in example (71) is created on the similarity of pronunciation of *water* (/ˈwɔ:tə/) and *what are* (/wɒt a:,ə/). Normally, the question would be *What are you waiting for?* But *what are* is changed by *water* because this advertisement is addressing the issue of pollution. People contribute to this issue by buying plastic items and then not recycling them but throwing them away. It frequently ends up in the water and the ecosystem is being damaged. The pun in the rhetorical question cleverly makes the person not only understand what this advertisement is about but also makes him/her think about recycling and other ways s/he could help the environment.

Example (72) is taken from an advertisement which aims to raise awareness about the issue of global warming. *I Scream* (/ˈI skri:m/) (*scream* means to give a long, loud, piercing cry or cries expressing extreme emotion or pain) has the same pronunciation as ice cream (/ˈI s kri:m/) (*ice cream* is a soft, sweet frozen food made with milk and cream). This word play accompanied by a picture of melting ice cream that looks like planet Earth is used to make the target reader believe that the Earth is suffering (ergo, *screaming*) because of the global warming.

Puns are a useful tool in social advertising because it makes the target reader think not only about the literal meaning of the words but also about the hidden meaning behind those words. The clever way of expressing a certain social issue creates the element of surprise, which attracts the reader and makes him/her put more effort into understanding the message.

4.7. Rhetorical Question

Rhetorical questions are widely used in advertising due to their persuasive effect and communicative effectiveness. Špago (2016: 103) states that rhetorical questions are not the real questions that are meant to have an answer, but rather to carry out a message that would not be as effective if it was expressed as a simple statement. Usually, this type of questions already has an implied answer that is easily understood by the reader. Rhetorical question is a valuable device in the language of advertising because, as Michalik (2016: 50) highlights, “It draws attention, evokes emotions and causes that people are more focused on the content of such question, and think about their own opinions.” Here are a few examples of rhetorical questions in social advertisements referring to different social issues:

(73) *How big must litter be so we'll stop ignoring it?*

(74) *See how easy feeding the hungry can be?*

(75) *Think it makes you pretty?*

(76) *How long can you remain silent?*

Example (73) is taken from an advertisement that aims to prevent people from littering. It is a rhetorical question because it does not require an answer as the answer is already implied in the question. This rhetorical question makes the target reader realise that it does not matter how big or small a litter is, nobody should throw it in a place it does not belong.

In example (74) a rhetorical question is used to explain the target reader that helping people who are in need for food is not difficult. Here the question also does not need to be answered as it is also complimented by the visuals of the advertisement: the bottom of a shopping trolley is used to put a picture of a child who begs for food. This image together with the rhetorical question helps the target reader understand that feeding the hungry can be as easy as putting food in a shopping trolley at a food store.

Example (75) is taken from an advertisement that prevents smoking. The advertisement pictures a woman with a necklace made of cigarettes. Therefore, the question of whether the target reader thinks smoking makes him/her pretty is rhetorical. Many people, especially woman, start smoking because they think they may look more attractive but the advertisement is trying to show that they do not. The rhetorical question makes the target reader think how smoking cigarettes makes him/her look.

A rhetorical question in example (76) is used to help the abused person. The question *How long can you remain silent?* does not need an answer because it implies the answer – the longer a person who suffers from physical abuse stays silent, the worse his/her situation may get. The target reader of this advertisement may think about his/her life and what is his/her opinion on this matter.

To sum up, rhetorical question is a great figurative language device in social advertising as it makes the target reader think about the raised issue and what s/he may do to help in solving social issues, like abuse, smoking, littering, etc.

4.8. Idiom and Rhyme

A few examples found in social advertisements were created by using different types of figurative language device, like idiom and rhyme.

Cambridge dictionary¹⁴ describes idiom as “a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own.” Idioms are not used frequently in advertisement, but a few were found in the collected examples:

(77) *What goes around comes around. Keep the sea clean.*

(78) *What goes around comes around: Stop the Iraq war.*

(79) *Got a bone to pick with Osteoporosis?*

Examples (77) and (78) use the same idiom to address two different social issues – water pollution and Iraq war. The idiom *what goes around comes around* means that the consequences of one's actions will have to be dealt with eventually.

In example (77) this idiom is used to say that if a person buys plastic products, does not recycle them and simply throws them away, it can often end up in the water where fish and other water habitats may swallow it. Later, the same fish may be served to the same person as a dish at the restaurant. The idiom helps the target reader to understand what kind of consequences may his/her actions have on himself/herself.

In example (78) the same idiom is used to refer to a situation where the tube of a gun may come back and shoot the same person that fired a gun. Basically, it means that the damage a person does to his enemy, can also be done to him. This idiom delivers a message about how war does great damage to the both countries and how significant it is to stop it.

In example (79) the idiom *to pick a bone* is used to refer to the problem of smoking cigarettes. The idiom *to pick a bone* means to fight with someone, usually over a specific point. The same advertisement explains that *Several research studies have identified smoking as a risk factor for bone fracture and Osteoporosis*, which is a disease in which bone weakening increases the risk of a broken bone. The idiom used in a rhetorical question sends the message to the target reader that s/he may get this disease as a consequence of smoking cigarettes. The clever way of using idiom may be a great example of how a target reader, who smokes, may think about the damage of smoking and maybe even quit this bad habit.

Another figurative language device that is common in commercial advertising but not as common in social issue advertising is rhyme. Cambridge Dictionary¹⁵ explains that words that rhyme have the same last sound. Rhyme may make the advertisement more attractive to the target reader and easier to remember. Only two examples of rhyme were found in the collected examples of social advertising:

¹⁴ Access via Internet: <https://dictionary.cambridge.org/>

¹⁵ Access via Internet: <https://dictionary.cambridge.org>

(80) *Arrive alive! Don't talk and drive.*

(81) *Catch it. Bin it. Kill it.*

The advertisement where example (80) was found is addressing a common issue of people driving and talking on the phone at the same time, which causes a lot of accidents. The rhyme is created by words *arrive*, *alive* and *drive* as all of them ends up with *ive*. The rhyme is used to catch the reader's eye and make him/her remember the slogan, which also helps to deliver the message behind it – if a person wants to arrive at the place alive, s/he should no talk on the phone and drive an automobile at the same time.

Example (81) is taken from an advertisement about coronavirus, which illustrates that if a person wants to protect himself/herself from getting the virus, s/he should catch his/her cough or sneeze with a tissue, then throw it in the bin as soon as possible and wash his/her hands immediately to kill the virus. All three parts are composed of a one syllable word + *it*. *It* is what makes the advertisement rhyme and easier to remember to the target reader. Rhyme is used here as a tool to help protect the people from the dangerous virus.

Overall, 151 examples of advertisements where figurative language device was used were collected in which 72 metaphors (47,7%), 29 puns (19,2%) , 22 cases of irony (14,7%), 7 rhetorical questions (4,6%), 5 personifications (3,3%), 5 idioms (3,3%), 4 similes (2,6%), 4 hyperboles (2,6%), 2 rhyme (1,3%) and 1 metonymy (0,7%) were found. The frequency of different figurative language devices in social advertisements is demonstrated in the Figure 1 below.

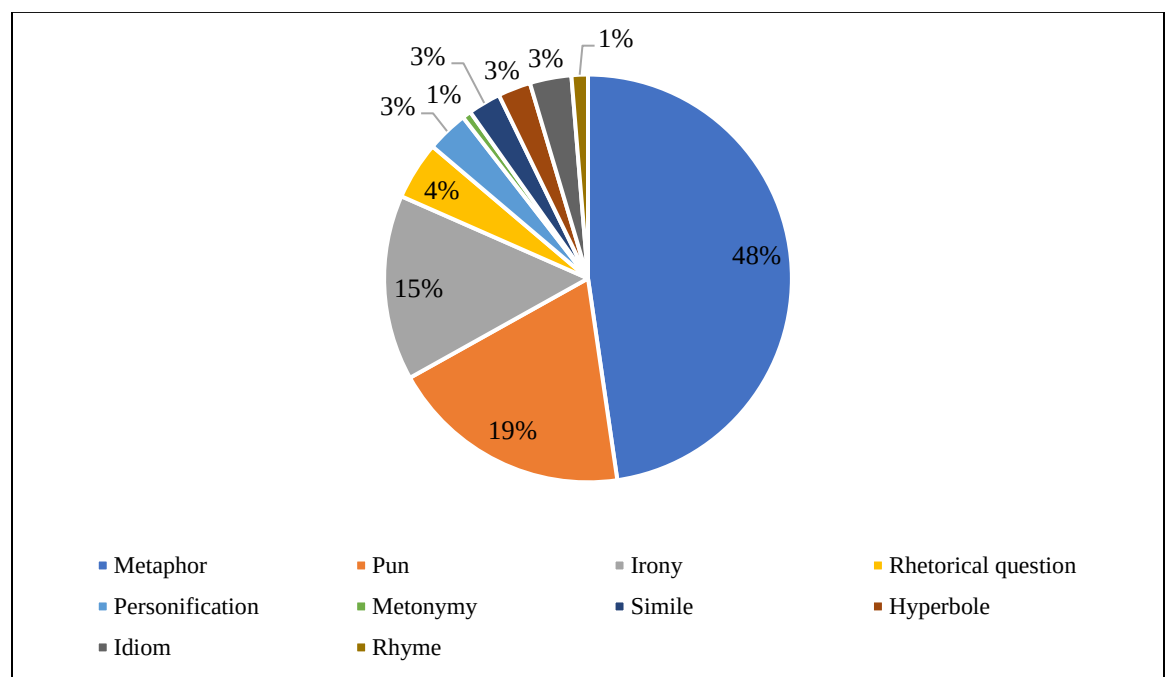


Figure 1. The Frequency of Different Figurative Language Devices in Social Advertisements

Figure 1 illustrates that almost half (48%) of the collected examples of social advertisements used metaphor to attract the target reader and made him/her think about the raised social issues. The second most frequently used figurative language device is pun – almost one third (19%) of the collected examples used it to attract the target reader by the creativity of word play. Irony is the third most common device used in social advertisements – almost one seventh (15%) of the examples applied irony in order to create a negative effect on the target reader, thus make him/her think how his/her actions may have consequences to major social issues. The last almost one third (18%) of the collected examples used different figurative language devices – rhetorical question, personification, simile, metonymy, hyperbole, idiom and rhyme.

The comparative analysis allows to draw a conclusion that metaphor is the most popular figurative language device used in social advertising. It can be claimed that metaphor enables the author of social advertisement to catch the reader's eye and reach the main objective of the advertisement – to make the target reader think how his/her actions may have consequences to a certain social issue.

CONCLUSIONS

Having analysed figurative language devices in social advertising, it is obvious that the aim of the present research has been fulfilled and the objectives set in the introductory part: 1) to provide the theoretical material on language of advertising; 2) to provide the theoretical material on different types of figurative language used in advertising; 3) to identify, classify and analyse figurative language items found in social advertisements; 4) to indicate the frequency of certain types of figurative language used in social advertisements have been achieved.

Finally, the following conclusions have been made:

- The language used in advertisements has massive importance in persuading target audience. The authors of advertisements use many different techniques in creating the perfect text that would immediately catch the reader's eye. Figurative language is one of the main tools that is used to persuade the reader to buy the product, service or simply to make the reader believe the idea presented in the advertisement.
- Figurative language is usually a connotative and stylistic language that should not be taken literary, which means that the reader usually has to 'read between the lines' to fully understand the true meaning of the text. On one hand, from a linguistic point of view, the language of advertising must be informative, instructive, distinctive and persuasive. On the other hand, it must employ a style of language that will help in attracting people's attention.
- Figurative language devices in the analysed social advertisements were classified into metaphor, metonymy, simile, personification, irony, pun, rhetorical question, idiom and rhyme. In total, 151 examples of figurative language devices were collected. Examples of metaphors (expressions that describe one object by referring to something that has similar characteristics to that object) constitute almost a half of total number of collected example, since 72 examples of metaphor were collected (48% of the total number of examples). The second figurative language device that is also frequently used in social advertising is pun (a rhetorical device that usually relies on different meanings of a word). Overall, 29 examples of pun were collected (19% of the total number of examples). Irony (a humorous device that is mainly used to show unexpected opposition and create absurd scenarios) is the third most common device used in social advertisements as 22 cases of irony were found in the collected

examples (15% of the total number of examples). The rest of the collected examples include: 7 rhetorical question, 5 personifications, 5 idioms, 4 similes, 4 hyperboles, 2 rhyme and 1 metonymy, which constitute 18% of total number of examples. These numbers have showed that even though these figurative language devices can be frequently found in commercial advertising, they are not commonly used in social advertising. The mentioned figurative language devices usually create positive connections between the advertised product and the figurative device, however, to create positive effect is not the aim of the social advertisements, therefore, it may be the reason why they are not frequently found in social advertising.

All in all, the research showed that social advertising has some significant differences from the commercial advertising. Although in both types of advertising metaphors are used most commonly, the rest of the figurative language devices that are frequently used in commercial advertising cannot be as easily found in social advertising because their objectives are different: commercial advertising aims to sell a product while social advertising aims to make the reader think how his/her actions may have consequences to certain social issues.

The research has undertaken the analysis of figurative language devices in social advertising. Further investigation into figurative language devices in other types of advertising can be carried out using the theoretical material and the classification of the figurative language devices of the current research.

REFERENCES

1. Abbot, D., Marcantonio, A., O'Driscoll, J. (2014). *Remember those great Volkswagen ads?* London: Merrell Publishers.
2. Aitchison, J. (2008). *Cutting Edge Advertising* (3rd ed.). Singapore: Pearson.
3. Benwell, B. (2007). *New Sexism?: Readers' Responses to the use of Irony in Men's Magazines*. Stirling: Department of English Studies University of Stirling.
4. Blakemore, D. (1992). *Understanding Utterances*. Padstow: T.J. Press Ltd.
5. Cacciari, C., Gibbs, R. W., Katz, A. N., Turner, M. (1998). *Figurative Language and Thought*. Oxford: Oxford University Press.
6. Chen, J., Smith, R. E., Yang, X. (2008). The Impact of Advertising Creativity on the Hierarchy of Effects. *Journal of Advertising*, 37(4), 47–61. Abington: Taylor & Francis.
7. Christopher, A. A. (2012). Deixis and Personalization in Ad Slogans. *World Academy of Science, Engineering and Technology International Journal of Humanities and Social Sciences*, 6(4). 526–530. Turkey: World Academy of Science, Engineering and Technology.
8. Cook, G. (2001). *The Discourse of Advertising* (2nd ed.). London: Routledge.
9. Dass, M., Kohli, C., Kumar, P., Thomas, S. (2014). A study of the antecedents of slogan liking. *Journal of Business Research*, 67(12), 2504–2511. [Online]. Accessed on the 20th of February, 2020. Available from the Internet: <<http://dx.doi.org/10.1016/j.jbusres.2014.05.004>>.
10. Davies, G., Chun, R. (2003). The Use of Metaphor in the Exploration of the Brand Concept. *Journal of Marketing Management*, 19(1/2), 45–71. Helensburgh: Westburn Publishers Ltd.
11. Delbaere, M., McQuarrie, E. F., Phillips, B. J. (2011). Personification in Advertising Using a Visual Metaphor to Trigger Anthropomorphism. *Journal of Advertising*, 40(1), 121–130. Florida: American Academy of Advertising.
12. Dillard, J. P., Pfau, M. (2002). *The SAGE Handbook of Persuasion: Developments in Theory and Practice* (2nd ed.). California: SAGE Publications, Inc.
13. Ding, X. (2003). *Stylistic Features of the Advertising Slogan*. [Online]. Accessed on the 27th of February, 2020. Available from the Internet: <<http://www.translationdirectory.com/article49.htm>>.

14. Djafarova, E. (2017). The Role of Figurative Language Use in the Representation of Tourism Services. *Athens Journal of Tourism*, 4(1), 35–50. Greece: Tourism, Leisure & Recreation Unit.
15. Downing, L. H. (2000). Text World Creation in Advertising Discourse. *Alicante Journal of English Studies/Revista Alicantina de Estudios Ingleses*, 13, 67–88. Alicante: Universidad de Alicante.
16. Dubovičienė, T., Skorupa, P. (2014). The Analysis of some Stylistic Features of English Advertising Slogans. *Man and the Word/Foreign Languages*, 16(3), 61–75. Vilnius: Lietuvos Edukologijos universitetas.
17. Dubovičienė, T., Skorupa, P. (2015). Linguistic Characteristics of Commercial and Social Advertising Slogans. *Santalka: Filologija, Edukologija/Coactivity: Philology, Educology*, 23(2), 108–118. Vilnius: Vilnius Gediminas Technical University (VGTU) Press.
18. Elgin, S. (1993). *Genderspeak. Men, Women and the Gentle Art of Verbal Self-Defence*. New York: Wiley.
19. Foster, T. R. V. (2001). *The Art and Science of the Advertising Slogan*. [Online]. Accessed on the 14th of March, 2020. Available from the Internet: <https://lingue.uniurb.it/matdid/marchetti/2012-13/Lin-AZ/adslogans_artsience.pdf>.
20. Glucksberg, S. (2001). *Understanding Figurative Language*. Oxford: Oxford University Press.
21. Godin, S. (2003). *Purple Cow: Transform Your Business by Being Remarkable*. New York: Penguin Publishing Group.
22. Hegarty, J. (2011). *Hegarty on Advertising: Turning Intelligence into Magic*. London: Thames & Hudson.
23. Lapšanska, J. (2006). *The Language of Advertising with the Concentration on the Linguistic Means and the Analysis of Advertising Slogans*. Bratislava: Comenius University.
24. Leech, G. (1981). *A Linguistic Guide to English Poetry*. New York: Longman Inc.
25. Leech, G. N. (1966). *English in Advertising: Linguistic Study of Advertisement in Great Britain*. London: Longman Inc.
26. Lundmark, C. (2005). *Metaphor and Creativity in British Magazine Advertising*. Luleå: Department of Languages and Culture, Luleå University of Technology.
27. McQuarrie, E. F., and Phillips, B. J. (2005). Indirect Persuasion in advertising. How consumers process metaphors presented in pictures and words. *Journal of Advertising*, 34(2), 7–20. Abington: Taylor & Francis.

28. McQuarrie, E. F., Phillips, B. J. (2008). Advertising Rhetoric: An Introduction. *Go Figure!: New Directions in Advertising Rhetoric*. London: M. E. Sharpe Armonk.
29. Michalik, U. (2016). The Persuasive Function of Rhetoric in Advertising Slogans. *Journal of Accounting and Management*, 6(1), 45–58. Galati: Danubius University of Galati.
30. Morozov, A. (2013). Advertising Efficiency and Figurative Language - Is There a Limit to Persuasion? *The Stockholm Metaphor Festival*, 2.1, 29–31. Stockholm: Department of English Stockholm University.
31. Myers, G. (1994). Words in Ads. *Communication. Information Médias Théories*, 16(2), 228–230. Québec: Laval University.
32. Palmer, I., Lundberg, C. C. (1995). Metaphors of Hospitality Organizations, An Exploratory Study. *Cornell Hotel and Restaurant Administration Quarterly*, 36(3), 80–85. Ithaca: Cornell University School of Hotel Administration.
33. Rein, D. P. (1982). *The Language of Advertising and Merchandising in English*. New York: Regent.
34. Rumšienė, G. (2013). Translation and Rendering of Culturally-Related Text in Advertisements. *Žmogus kalbos erdvėje*, 7, 532–538. Kaunas: Vilniaus universiteto Kauno humanitarinis fakultetas.
35. Shams, M. R. (2016). *Reading English newspapers*. Iran: University of Kashan.
36. Shie, J. S. (2005). Master Tropes in English Magazine Advertisements. *Taiwan Journal of Linguistics*, 3.1, 33–64. Taiwan: Wenhe Publishing House.
37. Simpson, P. (2004). *Stylistics: A source Book for Students*. London: Routledge.
38. Smetonienė, I. (2001). Reklamos tekstų sintaksė. *Lituanistica*, 1(45), 80–92. Vilnius: Lietuvos mokslų akademija.
39. Špago, D. (2016). Rhetorical questions or rhetorical uses of questions? *ExELL (Explorations in English Language and Linguistics)*, 4.2, 102–115. [Online]. Accessed on 3rd of March, 2020. Available from the Internet: <<https://hrcak.srce.hr/file/282821>>.
40. Suryasa, I. W. (2016). Figurative Language Found in Printed Advertisements. *International Journal of Linguistics, Literature and Culture*, 2(1). London: Scientific and Literature Open Access Publishing.
41. Wilson, D. (2006). The Pragmatics of Verbal Irony: Echo or Pretence? *Lingua*, 116, 1722–1743. London: University College London.
42. Yule, G. (2010). *The Study of Language*. Cambridge: Cambridge University Press.

DICTIONARIES

1. *Cambridge Dictionary*. (2020). [Online]. Accessed on the 4th of April, 2020. Available from the Internet: <<https://dictionary.cambridge.org/>>.
2. Cuddon, J. A. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books Ltd.
3. *Oxford Learner's Dictionaries*. (2020). [Online]. Accessed on the 18th of March, 2020. Available from the Internet: <<https://www.oxfordlearnersdictionaries.com/>>.
4. *Oxford Reference*. (2020). Accessed on the 20th of March, 2020. Available from the Internet: <<https://www.oxfordreference.com/>>.
5. Wales, K. (2011). *A Dictionary of Stylistics* (3rd ed.). New York: Routledge.
6. *Your Dictionary*. (2020). [Online]. Accessed on the 6th of April, 2020. Available from the Internet: <<https://examples.yourdictionary.com/>>.

SOURCE

1. *Pinterest*. (2020). [Online]. Accessed from the 11th January, 2020 until the 12th April, 2020. Available from the Internet: <<https://www.pinterest.com/>>.