A study of the rhetoric of American advertising discourse

Aretha A. Walker
Clark Atlanta University

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ABSTRACT

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A STUDY OF THE RHETORIC OF AMERICAN

ADVERTISING DISCOURSE

Advisor: Dr. Viktor Osinubi

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This study, exploring the nature of American advertising discourse, is guided by two overriding questions. First, “What is the nature of rhetoric in American advertising discourse?” and “How is the rhetoric of American advertising different from literature?” To answer these questions, the study examines the extended post-modern meaning of discourse and advertising, exploring both terms from the perspectives of humanists, sociologists, advertisers and communication experts. The study further discusses the nature of popular culture, of which advertising is a subgroup, and then explores the view of its critics who see it as dystopic—creating the opposite of a utopia. These critics primarily fall into three camps: those who stridently denounce it without applying any sort of analysis or explanation of why it is bad, the best example being Hilton Kramer. Another in this camp, Dwight McDonald, tries to analyze popular culture albeit from a biased perspective, as his terminology and language quickly demonstrate. Others who more successfully explore the negative aspects of popular culture are the famous culture...
critics, Allan Bloom and Christopher Lasch, who advocate keeping popular literature out of the classroom because it takes away precious time from the classics. Proponents of popular culture are less concerned, however, with whether or not the items being studied are “good” or bad” but rather whether or not they are worth being studied. They give an overwhelming answer, “Yes, they should be.” These scholars, often politically motivated, use the theory of cultural materialism through which to examine cultural artifacts. Moreover, the study examines rhetorical devices of advertising discourse. Using glossy magazine advertisements, four tropes that are frequently used in advertisements are explored—imagery, rhythm, symbolism, and hyperbole, demonstrating how the visual images of women, as well as images that project power and wealth, are utilized in the discourse of American advertising, both positively and negatively. Finally, the study brings poetry and advertising together for comparative purposes by examining elements of syntax and graphics, and the ideology of love as seen in the two. The overall significance of this study is that it sheds light on the relationship between the discourses of two genres of cultural production that many people frequently assume not to be related.
A STUDY OF THE RHETORIC OF AMERICAN ADVERTISING DISCOURSE

A DISSERTATION
SUBMITTED TO THE FACULTY OF CLARK ATLANTA UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF ARTS IN THE HUMANITIES

BY
ARETHA A. WALKER

DEPARTMENT OF ENGLISH

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TABLE OF CONTENTS

ACKNOWLEDGEMENTS .................................................................................................................. ii

CHAPTER

I. INTRODUCTION ......................................................................................................................... 1

What is Advertising Discourse? ............................................................................................... 8

Why Study the Language of Advertising? ............................................................................. 15

What is the Purpose of this Study? ......................................................................................... 17

What is the Significance of the Study? .................................................................................... 17

Research Questions .................................................................................................................. 18

II. REVIEW OF THE LITERATURE ............................................................................................. 20

Critics of Popular Culture ....................................................................................................... 27

Proponents of Popular Culture ............................................................................................... 32

Discussion of Studies ................................................................................................................ 36

Description of Methodology .................................................................................................... 44

Scope and Limitations of the Study ....................................................................................... 48

III. RHETORICAL DEVISES IN AMERICAN ADVERTISING .................................................... 49

Imagery .................................................................................................................................. 52

Rhythm ................................................................................................................................. 56

Symbolism ............................................................................................................................. 63

Hyperbole .............................................................................................................................. 71
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV. THE VISUAL RHETORIC OF AMERICAN ADVERTISING</td>
<td>73</td>
</tr>
<tr>
<td>Images of Women in Advertising</td>
<td>77</td>
</tr>
<tr>
<td>The Concept of Power and Success</td>
<td>80</td>
</tr>
<tr>
<td>V. LITERATURE AND ADVERTISING</td>
<td>88</td>
</tr>
<tr>
<td>Comparison Between Poetry and Advertising</td>
<td>88</td>
</tr>
<tr>
<td>Syntax in Poetry and Advertising</td>
<td>93</td>
</tr>
<tr>
<td>Graphics in Poetry and Advertising</td>
<td>93</td>
</tr>
<tr>
<td>Ideology of Love and Beauty in Poetry and Advertising</td>
<td>99</td>
</tr>
<tr>
<td>Ideology of Power and Success in Poetry and Advertising</td>
<td>101</td>
</tr>
<tr>
<td>VI. SUMMARY AND CONCLUSION</td>
<td>108</td>
</tr>
<tr>
<td>APPENDIX</td>
<td></td>
</tr>
<tr>
<td>Figures 1-27</td>
<td>119</td>
</tr>
<tr>
<td>WORKS CITED</td>
<td>146</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

Before beginning a discussion of why there is a need to study advertising discourse, the terms discourse and advertising discourse must be defined. Discourse can simply be defined as a web-like conversation among any community of thinkers sharing the same language. This form of discourse includes an extended piece of text that has some structure of organization, coherence or cohesion.

Some people may assume that the term “text” here implies that discourse is only written. In the beginning of the study of discourse, such was the case, probably because of its origins in linguistics and the earlier confinement of the word “text.” But at this point with the entrance of postmodern theories as the zeitgeist, the word “text” means not only written texts, but also any part of an extended discussion that can mean symbolic communications. The meaning of “text” in contemporary terms is interconnectedness among written texts, products, commercials, art, culture, pop culture, and others that constitutes a commentary or conversation on or between or among one another.

As amorphous as discourse communities might seem, Zeeman et. al. quotes educational researchers Terre Blanche and Kevin Durrheim’s understanding of the meaning of discourse. They argue that “discourse is not just an abstract concept; it exists in concrete social situations and has very real effects” (Zeeman et. al. 154).
Clearly, Blanche and Durrheim view discourse as a social constructionist approach to educational research. Sarah Mills also discusses several notions of discourse:

For many theorists within mainstream linguistics, the term discourse signifies a turning away from sentences as exemplars of usage in the abstract that is examples of the way that language is structured as a system, to a concern with language in use. For other linguists, discourse is defined by the context of occurrence of certain utterances (thus, the discourse of religion, the discourse of advertising). The contexts of production of texts will determine the internal constituents of the specific texts produced. (Mills 8)

Discourse is all of these things and more. Discourse takes place through books, textbooks, journals, magazines, and any other form of communication. While traditional linguists see discourse as a written conversation existing only in print, for postmodernists, discourse does not and cannot end there. For postmodernists, the whole world is a text, so the same must be true of discourse. In addition, one cannot choose one book or one article that sums everything up. Every single work, whether book or journal, magazine or newspaper article, has participated in some way in the continuity or branching of ideas. Speeches that have been given, television shows that have been aired, or any other sub or super-text relating to advertising and its relationship to literature is also a representation of discourse. Few participants in a particular discourse community can know every thread of the conversation. Note Fairclough's definition below:
An order of discourse is a network of social practices in its language aspect. The elements of orders of discourse are not things like nouns and sentences (elements of linguistic structures), but discourses, genres and styles . . . . These elements select certain possibilities defined by languages and exclude others - they control linguistic variability for particular areas of social life. So orders of discourse can be seen as the social organization and control of linguistic variation. (Fairclough 24)

Fairclough argues that discourse communities exist only in the abstract world of language but they "control linguistic variability of particular areas of social life" (24). The belief is that discourse communities also exist through the use of the five senses as well: hearing, visual, touch, smell and taste. Advertising and poetry demonstrate this idea clearly through their ability to evoke these senses in their construction of discourse. Clever advertising campaigns which will be mentioned and later analyzed, certainly exist in a discourse community of advertising. While some may consider these types of discourse to have spun away from the basic discourse, the imminent researcher in discourse analysis, Fairclough, sees it as a linguistic function only.

In literature, Shakespeare studies, for example, are also constituted by other discourses, such as historical aspects of this topic, drama in the sixteenth century, life in London in the sixteenth century, and poetry in the sixteenth century. Actual productions themselves are part of the discourse because they
speak to audiences of the directors' notions of the plays, and the productions speak to one another because they influence the creation of new performances. Yet again is an interface of discourse communities—modern and postmodern film and art influence productions of Shakespeare as well, but any one of the above categories can constitute a discourse of its own, making the study of Shakespeare a part of itself. This example also clearly illustrates how discourse communities can overlap. The discipline of communication may be the one that shares the most overlapping discourses. Both "speech" and "advertising," which might seem unrelated to an uncritical eye, actually belong to the same major discourse community, and many other studies fall under this discourse as well—for example, journalism and group communication. Additionally, the media's images of women will be discussed as well as audience's responses to images of power. This will demonstrate how Americans' thoughts are both reflected in the media and how the media creates cultural beliefs.

Indeed, discourses may overlap and almost always do. For example, language discourse overlaps in many areas, not only in the subject of this study, advertising and literature, but also foreign languages and literatures, linguistics, dialects, foreign advertising, audio and visual discourse, and so many others. Discourse not only is bound by a web and overlaps with other kinds of discourse, but other kinds of discourse may grow from or evolve away from the original center of the discourse.

In the 1920s, a now famous Russian writer/theorist, Mikhail Bakhtin, wrote about the phenomenon of "discourse." As one of the most influential theorists on
discourse, and maybe the earliest, Bakhtin believed that no individual word or even usage of a word can stand alone and still have meaning. In other words, isolated words have no meaning. Meaning only exists within the discourse of the language itself. Bakhtin's forward-thinking ideas helped modern scholars to understand the nature of discourse and the fact that ideas in related areas constitute varying "discourses." The implication of Bakhtin's idea, of course, is that all essays, articles, and discussions constitute discourse that only exists in relation to its other parts. According to Bakhtin, even words have different meanings in every single instance they are used. This idea flies in the face of traditional methods of linguistic examination of language, but the ideas' relationship to advertising is quite profound. It implies that every advertisement is created anew with every fresh viewer in every situation (48-49).

Not surprisingly, in the beginning, the traditional discourse scholars turned most of their attention to literature. This claim, perhaps, was because of their perceptions of stationary quality, or perhaps they felt literature was worthy of study, moreso than ordinary speech (though many did study speech and referred to it as Speech Act Theory). In one of the earliest studies, Dialogue and Discourse, Deidre Burton analyzes two plays; the first is Ionesco's The Bald Prima Donna, and then Pinter's The Dumb Waiter. Both these works push language to the edge of meaning; words become almost meaningless, which may explain why Burton chooses them. Language stripped of its meaning might yield greater proximity to the nature of discourse itself.

Sara Mills makes an extremely important point about how individual pieces of discourse influence all other additions to the discourse. Perhaps the best examples
come from participants engaged in polemical discourse. In Sara Mills' example, the
form or mode of discourse one side utilizes also triggers a whole new method,
language or approach from the other side. Mills gives an excellent example below:

In this sense, the form that environmental philosophies have
developed has depended in a large measure on events and
discursive frameworks external to it. However, it could
equally be argued that government policy is framed precisely
in reaction to pressure groups such as environmental groups.
Thus, environmental groups such as Greenpeace and Friends
of the Earth have in recent years begun to present their work
more in the style of government or scientific reports and have
moved away from their more politically motivated informal
style; the government has adopted a more environmentally
friendly position on the environment and hence a lexicon
which is borrowed almost wholesale from environmental
groups in order to position itself favorably with the electorate.
Therefore, each group will have its discursive parameters
defined for it in part by the other. (Mills 10)

The interesting thing to note in this example is how the mode of discourse in both the
government and the environmental groups meet in the middle, so discourses influence
each other—in both directions. This phenomenon probably goes to the heart of
negotiation, on whatever level—from international politics to how spouses and
parents and children successfully navigate relationships.
This same principle applies to television discourse. Since major networks are market-driven, they must consider the thoughts and wishes of their sponsors and of their viewers who might buy the sponsors' products. In that sense, no television report, other than possibly public television, can be fully unbiased. Network television must be attuned to what the public wants to see (so they will monitor the advertisements being run) and attune to what other broadcasts are doing. For example, if CBS spends three hours following OJ Simpson driving down the road, repeating the videotape over and over, this fact alone will have a strong effect on what NBC and ABC air at the same and other times. The American public fed on the films of the planes crashing into the World Trade Center on 9/11, even more gluttonously than they did on OJ Simpson running from police in 1994. Such decisions the media makes are complex, of course, but they exist. All media discourses influence the rest of media discourse activities, and the conjoined advertising discourse is directly enmeshed in the larger media discourses both as influencing choices and being influenced by networks' choices.

Another aspect of media discourse is the phenomenon known as meta-discourse. An example of meta-discourse takes place when the actors and comedians in a late night comedy, such as David Letterman, Jay Leno, and formerly Johnny Carson, and other late night comedy hosts, connect not only to one another, but also to news, government issues, government members themselves, politics in general, celebrity, and social conditions. The "language" these comedians speak is a sort of meta-discourse, making points that are presented as jokes but are made all the more funny because they contain elements of truth. What they speak of is not factual but a parody of fact--its own kind of meta discourse. It is a part of the discourse criticizing American society, and it is a
response to the discourse of the news media.

What is Advertising Discourse?

This section discusses three types of advertising discourse. The first two types are the discourses that advertising firms have among themselves and how advertisements speak to each other. The third is the academic discourse concerning advertising, usually of a dystopic nature.

On the most basic level, the discussion among and between advertisers themselves exists on many levels. Similar to the ways in which newscasts on the three major networks consciously respond to what the others are doing, advertisers constantly work to keep up with the ingenuity and newness of their competitors. Just as products try to outdo other brands of the same product and compete in the world of their particular advertising discourse, they too must constantly come up with better, more clever, more memorable advertisements. For example, in the United States, hundreds if not thousands of shampoo brands compete with one another in the market place. Most companies have whole lines of products for every conceivable type of hair, so the competition for shampoo television commercials and print advertisements is fierce. Consequently, the artistic nature and number of the advertisements in this area are particularly demanding and must strive to be unique. In one of the most memorable television commercials, a woman is making erotic noises as her scalp is being massaged. A second woman comments that she "wants what she's having." This advertisement is a take off on the romantic comedy, When Harry Met Sally, when in a restaurant, the character named Sally makes orgasmic noises during a long, uncomfortable, but hysterical scene that rivets the audience's attention. In this instance, the discourse of advertisement "borrows"
or speaks back to the movies. This particular shampoo advertisement probably would not have been produced had the competition among shampoos not been so keen. Hence, in this case, advertising firms that create advertisements for products exist in fierce competitions as they participate in the discourse of advertising.

Another powerful example of discourse among advertising firms is in the automobile industry. Which tack will the advertising agency choose? The use of families for mini-vans, and soccer moms, children and dogs for standard utility vehicles are pretty obvious, but what about comparable cars in the same class? The Toyota Camry, a car once depicted primarily as a low-end luxury car, is now depicted as a respectable car for men and women. In Toyota's recent television advertisement for the car, a young man sits in a new black Camry outside a young woman's window to pick her up for the date. The advertisement makes clear that the Camry has been updated and redesigned because the young woman does not recognize the car. In this case, updates in designs lead to updates in advertising as well. Hence, in this example, car companies and advertisement firms all join the competitive challenge of discourse of automobiles in this class.

A car in a similar class, though somewhat more expensive, the Honda Accord is marketed to a different audience. The Accord, billed as having the best design quality, safety, and resale value, shifts the focus away from luxury to reliability. Such examples constitute advertising discourse among advertising firms. Like Mills' example of how each side of a polarized discourse influences the other, automobile advertisements affect one another as well. Rather than focusing on a comparison between luxuries with the Camry, the Accord is billed as extremely well-made, more reliable, with better resale value. Though the Accord probably has about the same
features the Camry has, the focus is shifted away from this argument. Accord
advertisements seek a different, perhaps more mature audience. Each car
advertisement is targeted to a different audience, opening up a market share for each.

The fast food industry, sandwiches in particular, is another example of
discourse among firms. For example, Chik-Fil-A's "Eat More Chiken," a Gary Larson-
like campaign, has run successfully for years, playing off of the McDonald's and Burger
King advertisements. Neither of the burger companies has ever run anything as clever or
as memorable as the Chik-Fil-A's advertisements. Perhaps the other two companies feel
that they have such established products that they do not need to compete. McDonald's
and Burger King also cater to a slightly different market. Their sandwiches and other
products are more affordable than Chik-Fil-A's. But Chik-Fil-A's campaign is so
successful that it has outstripped the advertisement competition completely and now
simply competes with itself. Over and over, the company finds funnier things to do with
the cow theme. Whether or not Chik-Fil-A sells more chicken sandwiches than its
competitors may be a moot point. In this type of advertising discourse among different
products and firms, the campaign has not only been long-lasting, but it has also stamped
the Chik-Fil-A product in most Americans' minds. While Chik-Fil-A is still a part of an
advertising discourse about fast food sandwiches, it also consists of a discourse within
itself. Though the theme of the humor is cows, beef is not really the point; it is the variety
and level of cleverness.

Usually, the closet advertisements ever get to responding to an advertisement
for another brand is to say, "Brand X does Y better than brand Z." Taco Bell's
advertisement "Think outside of the bun," is actually a variation on the XYZ formula.
Taco Bell's kind of bread is different from buns and therefore "better," according to their advertisements. These advertisements are the simplest kind and can be found in almost any magazine and on television, but other advertising campaigns' discourse, such as Chik-Fil-A's, creates a constant conversation and competition with itself.

Perhaps the most successful Taco Bell advertisements have been the ones with the talking Chihuahua. Animals in advertising, as on the stage, often steal the show; the choice worked well for Taco Bell for some time. Even the annoying little talking dog causes viewers to "pay attention," thus bringing the store and its product within the consumer's consciousness.

Usually brands that succeed in creating another kind of discourse with themselves, like Chik-Fil-A does, are products that have been considered tried and true. Clorox is a wonderful example because the product has successfully marketed itself for decades. Like Hershey's chocolate, which for so long dominated the market, having no need for fancy, updated labels, Clorox is the preeminent, trusted brand of bleach on the market. Most others are at best perceived as "knock-offs," that is artificial branding. In one particular Clorox advertisement, the advertisement agency creates a full-spread magazine advertisement that shows women in bright white dresses that represent the decade from which each hails. Moving from the 1920s to the present, the advertisement suggests that Clorox is an old friend. It was here for your great-great-grandmother, for your grandmother, your mother, and now it is here for you. This advertisement only tangentially speaks to other brands. It holds an historical conversation with itself. Such a clever, beautiful advertisement keeps the product in the mind of the public, even without engaging in discourse with other advertising of other bleach products.
Advertisements critique one another, as in the example of the Marlboro Man, an advertisement for a particular brand of popular, but inexpensive cigarettes. The audience sees a man in a saddle on a horse wearing a cowboy hat, nearly indistinguishable from the "Marlboro man." The audience naturally assumes it is viewing another version of the "Marlboro Man" commercial of decades past. But then the camera pans to the side of the horse where an oxygen tank is strapped. The second advertisement, which speaks in a powerful way for the medical and health community, palpably underscores the danger in smoking cigarettes. The advertisement is almost frightening in its coldness—no commentary is given—none is needed. Because the Marlboro advertisements featuring the Marlboro man go back in time, the logic that the Marlboro man would have lung disease is very frightening.

Advertising discourse may work in other more insidious ways as well; and often many members of society are endangered or harmed due to the social nature of these occurrences. For example, when a commercial announces to the world that it is acceptable for women to pose sexual in advertisements, senseless crimes against women and young girls occur. The results are brutal and often times deadly. This phenomenon explains how advertising discourse can be driven by the lowest elements of its audience.

Less obvious than the Mills' example (discussed earlier), however, are aspects of advertising discourse that aim to promote a particular perspective or ideology. One of the obvious examples centers on the idea planted in young women's minds that beauty is related to being thin. Since the 1960s, the model Twiggy era, thin has been American society's ideal figure—and not merely the ideal for women—but the only measure of beauty. No other aspect of physical beauty has counted in the pages of women's
magazines. Perpetuated by movie stars and models, who can afford plastic surgery and airbrushed photographs, the "average" woman feels she can never be thin enough. Subtle advertising in this instance has the influence to poison the mind of young women. The myth of the beautiful, thin pre-adolescent woman, whose boyish figure shows no breasts and no hips, is still to be broken, though feminists are working hard to overcome the myth as is currently perpetuated in advertising campaigns such as the Dove double-page spread of nude "older" women. Slim Fast's new campaign, the "hippy, hippy shake," that bills the product as designed to give each individual woman her unique size, demonstrates another mythologized image of women. Observing the change of discourse, pushed especially by individual voices like Oprah Winfrey, is very exciting.

Another important aspect of advertising discourse is that which is held in academe among social critics. An excellent unsigned article published in *The Atlantic Monthly* writes an in-depth chronological, historical analysis of the major ideas, trends, and social thought about advertising since Vance Packard's ideas in his seminal book, *Hidden Persuaders*. The article's main thesis is that even within the advertising discourse of social critics, who strongly support the dystopic idea that advertising is fracturing and creating a wasteland in American culture, advertising is weak, swimming for its life in a world where nothing can be proven.

Packard, the first to criticize mass advertising, wrote in *Hidden Persuaders* that advertisers were using subliminal messaging to embed ideas within the mind of the populace. Packard's ideas, though long since disproved, are still well known and frequently convincing. For instance, Packard argues that messages or the word sex are briefly inserted in films. The asserted frame appears so quickly that the naked eye
could not observe them. However, Packard also suggests that the unconscious not only
could see these messages, but the exposure could also be persuaded by them.

Another less known but equally influential and motivated voice in the fray was
James Vicary. In the age of the Cold War, and at the height of McCarthyism, when
psychology was beginning to be understood—and feared—Vicary’s "motivation" was to
root out "hidden persuaders" in political thinking. Vicary convinced the government of
his ideas that he even received a grant to study this process in Eastern Europe.

In contemporary time, Joseph Turow ushered in the idea that marketing/
communications companies are fracturing American community by dividing them into
groups, rather than bringing Americans together as one where all could benefit from
social discourse coming from varied sources. In fact, Turow says the entire academic
discourse relating to advertising was, for a very long time, a series of fictions—
completely cut off from both advertisers and consumers. The fictions drove the
advertisers, rather than the other way around. One example he gives is that the Jell-O
Company decided that the layered Jell-O design on their box gave American women "low
self esteem," so they modified the picture on the cover. Such a notion, of course, is
laughable.

On one point Turow agrees with others within the academic discourse on
advertising — in quoting historian Roland Marchand — is that the modern world of
advertising created modern capitalist America, with wants growing greater and greater,
and internal dissatisfaction growing more and more. In other words, desire feeds need
and vice versa. Turow's most sharp, pithy statement is as follows:

     Advertising, in short, is a screwball comedy, of the kind that
Preston Sturges used to make. It's by turns optimistic and
cynical, guileless and greedy. It thrives on talk, and it blithely
waltzes through contradictions. (Turow 120)

A polite way to put it would be that advertising is ever changing, ethereal, sometimes
something, and sometimes nothing, a postmodern idea.

Why Study the Language of Advertising?

One reason is to explore the history of language and rhetoric. Like analysis of
poetry, the best advertising language is often pithy, often imagistic, and uses a host
of other poetic and rhetorical devices for effect. But some obvious, practical reasons
for studying the language of advertising are these:

1. To understand the nature of rhetoric in American advertising discourse by
   focusing on the basic tropes;
2. To understand imagery in all of its sensory aspects;
3. To explain the positive, or even more importantly, the insidious effects that
   advertising over time can have on society.

The first task, according to the copywriters, is the "breakthrough." Copywriters
point out that viewers and listeners are constantly being distracted and rarely pay
attention to advertising. So here is the series of tactics and methods that copywriters see
themselves as using in their discourse. Copywriters use "subverting" attempts to catch
people off-guard by giving them something different, something in the neighborhood of
fantasy, or a statement that is so different that they are put off balance, if only for a
fraction of a second. The "breakthrough" has to be so unique, so unusual that it
completely catches the viewers unaware. The second tasks copywriters say applies is creating an "audience," either an audience they can identify with, or one created in their own minds, or one with a real person who can relate to the product. Deceptive language and layout blur news and advertising, have made hard-hitting reporting almost non-existent in 2007. Not only is this bad for the news and for society, it is also bad for advertising in the long run. What benefits one will eventually benefit the other. The opposite is also true. Good reporting brings about social change, followed by economic advancement as well. In the past, newspaper journalism prided itself in keeping a very clear line between reporting and advertising. One of journalism's major goals in the past was to expose social injustice, but Kuhn questions whether the same is true today:

Maybe it was true in 1960. Is it true now? In all but a few big-city papers, one has only to look to know that the press adulterates its news with unlabeled advertising. The line between news and salesmanship is hard to find in the pages and sections that deal with food, fashions, and travel, in real estate pages the line has almost disappeared.

(Kuhn 60)

So studying the language of advertising helps both the consumer/news reader understand clearly what is being sold, what is hype, and what is hard hitting reporting. Kuhn says that the lines are blurred due to advertising influence on the media. Newspapers need money to survive, of course, but advertisers have so much financial control over newspapers in 2007 that hard-hitting reporting really no longer exists. According to Kuhn, blurred news and advertising, or pseudo news, have replaced true reporting.
Understanding the nature of advertising, both its positive and negative effects on society, is perhaps the most important reason of all for studying the language of advertising. However, this study will examine the language of advertising more closely, and compare its features with the elements of literature, poetry in particular.

**What is the Purpose of this Study?**

The purpose of this study is to analyze the work of the creators of advertisements, just as literary critics have examined the works of great writers. The reasons are clear. If one can better understand the nature, especially the language of advertising, firms can create advertising that can reach the public more successfully.

It is the assertion of this study that art and language in the most effective advertising, like the most effective poetry and literature, cannot be broken, no matter how the artists and copywriters pit themselves against each other. The importance of this concept will be discussed in much more minute detail in chapter three. Both language and art will be covered, but the major focus in the larger study will be language, and advertising language will be compared most closely to the rhetoric of poetry.

**What is the Significance of the Study?**

This study seeks to explore the relationships between the rhetoric of advertising language and the rhetoric of poetry. Advertising has taken much from the general field of rhetoric, which will be explored later in chapter three, but more specifically, it has taken much from the rhetoric of poetry as well. Chapter five will cover several specific and important areas of connections between the two.

The major significance of this study is to explore the relationship between poetry and the language of advertising. Poetry, existing for centuries, has been enjoyed
and explored for centuries. Poets have learned from other poets in their time, as well as poets who preceded them; hence having long begun a discourse of poetry, even sub discourses of different kinds of poetry as well as poetry of different time periods. The same can be true of advertising. It can continue to be influenced by the world’s best poetry, adding richness to the genre, and continue to learn from the “best” advertising firms as well. This study will bring together analysis of the two, explaining the differences, but also explaining the similarities. Though advertising will likely never be considered “great poetry,” this fact does not make it unworthy of study. Perhaps advertising as a whole will some day in the future be considered mainstream art.

In contemporary times, the purposes of commercial language and poetry are similar, though they have not always been. In the 15th and 16th centuries, and earlier as well, poets and playwrights wrote to obtain patronage-money from a patron or sponsor. One might call this seeking of patronage some of the first examples of advertising. Drama during this time, consisting of poetry, usually in blank verse, was also a commercial project. In these situations, the line blurs between advertising and the commodity produced. So the relationship between poetry and advertising, and the marketplace, is not as new as some might think.

**Research Questions**

Question 1. What is the nature of rhetoric in American advertising discourse?

This study will examine some of the basic tropes of ancient rhetoric, still used in speech, communication of all sorts, poetry, prose, and advertising today. These will include imagery in all of its sensory aspects, rhythm as seen in particular rhetorical structures, symbolism and hyperbole.
Question 2. How is the rhetoric of American advertising different from literature?

This study examines various pieces of individual poetry and specific pieces of advertising to find similarities and differences between them. Unlike in the sixteenth century, few, if any creators of literary art might make a living through their written creations today; the whole goal in advertising is to sell a product. Sales of the product benefit waves of people, from the advertiser to the advertising firm, to the investors in the company, and so forth. If money is the great motivator in capitalist societies, then American advertising must become an art unto itself because the competition for that money is so keen.
Advertising and culture are related to each other twofold. Advertising as a symbolic form of the capitalist economic system governs the principles of the social exchange in which the reciprocal limits of the world of objects and subjects are elaborated (Gallissot 1994). The cultural significance of advertising is that it has become, in its multiple forms (television, electronic, printed, posters, films, and so on), a full-fledged cultural industry that dominates a mode of the cultural production. The cultural perspective argues against the traditional opposition between advertising and society, an opposition that stems principally from a mass media vision: the masses on the one side and the media on the other.

Before beginning the discussion of critics and proponents of popular culture, one must understand what is generally meant by “popular culture.” Such terms as “high art” and “low art” have been used at least since Aristotle. Once, for a very long time, and not so long ago, every first-year college student was introduced to the idea that literature and art are superior and worthy of study. However, in *A Handbook to Literature* by William Harmon and Hugh Holman the terms “high culture” and “low culture” are nowhere to be found. What is new and is found, in addition to the traditional literary and rhetorical devices and terms that originated from classical rhetoric, are extended explanations and
terms from new artistic, sociological, anthropological, political, psychological, and other categories and subcategories of theories (such as feminism, psychological, Marxism and deconstruction) applied to the study of both high culture and, for the first time, low (mass) culture as well. As writers attempt to define popular culture some of their definitions or descriptions are more sophisticated than others. Moving from simplistic to sophistication, Strinati and Wagg give a succinct, clear definition:

Consume any particular item of popular culture and you may well be 'Americanized.' There won't be any warning on the product and few people will be able to give you any information about the symptoms. None the less, if you listen to certain albums; watch certain videos, films and TV programs; eat your dinner in a fast food chain; follow American football and baseball; read certain examples of mass fiction or even take in news from abroad; try to complete a crossword; wear a particular type of jeans as well as other items of clothing, then in some people's eyes you will have come under the influence of American culture and the massive commercial industries behind it. The signs are, it is asserted, self-evident. (46)

Strinati and Wagg clearly explain what they consider to be the Americanization of popular culture that has not only taken over everything else in the United States, but is also exported abroad. Raymond Betts also gives a version that is similar to that of Strinati and Wagg. Here is his description of the features of popular culture:

popular culture has distinctive qualities: it is fast-paced and geographically unconfined. Paved roads in Indonesia; long airport
runways in Japan; Mercedes dealerships in Nairobi, Kenya and
Lexington, Kentucky; a private jet, its white 'body bearing
blue letters spelling out 'Backstreet Boys' bringing a band back to
the United States from a 2001 concert tour in Brazil; cyber cafés
and cell phones answered in Swahili as well as in Finnish. (Betts 39-40)

Other scholars, such as Jackson Lears, discuss popular culture in a more sophisticated
way. In one paragraph, Lears says during recent years, in certain circles, the surest way
to silence a would-be critic of advertising has been to cite its artistic achievements.
Whatever one may think of the products or the sponsors this argument runs, one will have
to admit that those creative types in the agencies are most clever, sometimes even
brilliant. The only influence—far from sinister—they have exercised has been to enliven
our cultural atmosphere with the staccato visual and verbal rhythms of the commercial
vernacular. Lears' strategy in tracing advertising, assumed as popular art, probe deeply
into its history; and he uses many illustrations to prove his points. Lears' book is one of
the best available on this subject, with regard specifically to the study of advertising as
communication. Another academician also takes a stand on the understanding and
definition of advertising as a cultural phenomenon. James Twitchell suggests:

advertising is simply one of a number of attempts to load objects with
meaning. It is not a mirror, a lamp, a magnifying glass, a distorted
prism, a window, a trompe l'oeil, or a subliminal emblem as much as it
is an ongoing conversation within a culture about the meanings of objects.
It does not follow or lead so much as it interacts. Advertising is neither
chicken nor egg. Let's split the difference: it's both. It is language not just
popular culture. One excellent anthology of the rising field of cultural studies, filled with forty essays by some of the world’s most renowned intellectuals, including Peter Stallybrass, Ian Hunter, Stuart Hall, David Glover and Cora Kaplan, Homi K. Bhabha, Bell Hooks, and Cornel West, is titled simply, Cultural Studies. Edited by Lawrence Grossberg, Cary Nelson, and Paula Treichler, the anthology covers a multitude of differing cultural topics, many of which are either on specific pieces of popular culture or at the heart of the issues that come up when studying popular culture.

Cultural studies today work primarily in the mode or system known as new historicism, drawing on the theory known as “thick description,” a concept from anthropologist Clifford Geertz. Unlike Margaret Meade’s notion that the anthropologist may examine a culture objectively, from the outside in, with the anthropologist looking from the outside, the idea known as “thick description” assumes that to do so is impossible. Geertz’s theory indicates that no matter what, the thing that the anthropologist observes cannot be seen objectively by the anthropologist because the anthropologist and the culture observed by necessity interact with one another. The anthropologist’s very assumptions within her own culture and personal culture blind her to what she is observing. The observations become unreliable. According to Geertz, another culture can never be truly known. The closest it can get to being so is through continual observation and continuous attempts at objective description to be layered upon layer upon layer, and hence the term, “thick description.”

In John Fiske’s important essay, “Cultural Studies and the Culture of Everyday Life” (Fiske 154), one can easily see the influence of Geertz as well as of the famous and influential political scientist, Pierre Bourdieu. Fiske discusses the quality of “distance”
being one of the qualities that differentiates "high" culture from "popular" culture. The salient point that he credits to both Bourdieu and Mikhail Bakhtin is that "distancing" is lacking from popular culture and everyday life. Living is the culture of people who are not a part of the upper middle class societies.

In "high" art or culture, the art is set apart—something different from everyday life. The upper classes cordon art off as something separate from daily life. With popular art and culture, however, both are part of the daily life itself (154). Writing in the vein of Marxism, Fiske sees social experience, low culture, as being "concrete, contextualized, and lived," and consequently it easily defies being studied. Fiske discusses a study done by Brett Williams, who explores the nature of living in a "mainly black, working-class culture." According to Fiske, Williams uses the term "texture" to describe the interwoven details of the characteristics and the lives in a prototypical neighborhood. According to Williams, inhabitants use what members of the middle-class would consider "shabby" creativity in order to both create elements in their homes that remind them of their origins, and also their new lives. This "creativity" is contained while at the same time they are contained by the society—they may only create with what society allows them to have. For writers like Fiske, and most others engaged in the new field of cultural studies, the idea is not "Is it good?" or "Is it bad?" but rather, "What is it?" "How does it work?" "How does it affect people within it?"

To examine the question of popular culture in a different way requires a look back at the cultural critics of the late sixties and seventies. Many well-known and well-respected intellectuals of the sixties and seventies have studied popular culture and rejected it. Many of these academic philosophers, trained in many disciplines, articulated
their best work in the 1960s and 1970s, partially or mostly as a reaction to the 1960s rejection of traditional academics and conservative lifestyles. Though these philosophers’ works are classic and still pertinent today, the way they presented themselves and their issues and questions are somewhat different from those of cultural studies mentioned above and in the upper echelons of the academy today. The best of these analysts study, but do not rage, as some do. They allow their analysis to speak for itself, and this fact has raised them as scholars who draw admiration, not just from people in the academy, but also from the non-academy members. The nature of these critics’ work, however, implies strong concern about the role of popular culture in society, particularly on the young people.

Unlike the socialist Fiske, who gives a detailed analysis of how low culture works to oppress the under-classes, these critics of popular culture focus on something different—how popular culture damages the “minds,” “spirits,” and “souls” of young people. By the term “young people,” these critics of popular culture are not really concerned with the pop culture of (or produced by) the masses, but rather they are discussing the youth within the university—those destined to be the governing classes themselves. Neither are they so much concerned with “created” popular culture, either by these students or by others. Rather, they are concerned with what is now known as the canon of the fine arts, including and especially literature, being dropped from the halls of academe—and more especially, from professors’ syllabi. According to these critics of popular culture, the well-educated, well-bred, well-rounded person must acquire knowledge of the culture’s finest productions in order to nourish their minds and their
souls, a type of “secular humanism.” According to this set of critics, such knowledge has been the bedrock of western civilization, and its discontinuance will bring about civilization’s demise. Below are some critics of popular culture, some more sophisticated and more impressive than others. The work of the best of these critics is certainly worthy of study. When discussing the critics who decry popular culture, shifts from the least impressive to the most will be explored.

Critics of Popular Culture

Steven Goode, in his article titled, “Conservative Critic Sets His Sights on Low Culture,” surprisingly gives a fair and balanced account of Hilton Kramer’s ideas. According to Goode, Kramer “laces his conversations with frequent allusions to the rot that has set in our major institutions” (Goode 12). This quote, rather unusual, makes his position absolutely clear.

Goode’s article is particularly relevant because he gives a balanced view of Kramer. On the one hand, he clearly makes his points by quoting Kramer’s sarcastic humor. In addition, Goode’s bias attitude towards Kramer’s title reveals that Kramer’s “claim to fame” is not based upon his merits as a scholar, but rather his sarcastic criticism. Then, however, he describes Kramer’s background, and, to a certain extent, how Kramer’s attitudes and taste originated. In reading Goode’s article closely, one can detect that Goode does not reject Kramer completely out of hand, though. Most educated people today have studied under at least one “Alan Kramer.” Most of us have studied under many.

In an article discussing a study by Dwight MacDonald, Robert L. Root explores MacDonald’s taxonomy of culture, not simply as “high” and “low,” but running on a sort
of continuum, “High Culture,” “Folk Art,” “Midcult,” and “Masscult.” Root points out that not only does MacDonald give away his prejudices toward “high culture” by giving its traditional name, while denying the same for the others, particularly “midcult” and “masscult.” He clearly gives away his disdain for culture other than high. Midcult and Masscult are “made-up” terms, and they are created of abbreviations of two words (Root 4). Notice the word “cult” at the end of these terms—a word that has purely negative connotations to readers of his study. Whether or not MacDonald sees his work as biased or unbiased, the beginning and the end results suggest that it is.

Root goes on to examine MacDonald’s taxonomy further. Because the nomenclature of the terms are unbalanced, MacDonald seems not to have examined each equally by letting the form of culture speak for itself. According to Root, to do so would be to bring mid or mass culture on a horizontal parallel with high culture. Rather than coming out clearly and taking a stand for high culture over other kinds, McDonald loads his study with bias. Though MacDonald clearly is a critic of popular culture, his study is not as credible as others described in this review because he is not really analyzing different kinds of culture, both high and low, but rather he is creating names he considers appropriate for his personal division of kinds of culture that inherently give them a foot down. Nothing less than high culture gets a fair chance. For a more detailed discussion of MacDonald’s ideas, one might see Noel Carroll’s book, *A Philosophy of Mass Culture* (19-29).

One of the most famous critics of popular culture is Allan Bloom, author of *The Closing of the American Mind: How Higher Education Has Failed Democracy and*
Impoverished the Souls of Today’s Students. Clearly an art critic, Bloom is just as much a philosopher of liberal education. Bloom’s statements of his deeper philosophy make clear that his ideas lie beyond simply decrying poor taste or “rot” of popular culture. His concerns lie with the deeper aspects of education itself. Bloom fears that moving away from the beauty of art detracts from the education of youth. Clearly on the side of the defenders of the accepted literary canon, those who argue for the study only of “high culture,” Bloom does not simply decry popular culture; instead, he explains its deeper implications.

Unlike Kramer, whose strident voice makes it more difficult to take his ideas seriously, Bloom has a much more popular following. According to Goode, “…veteran art critic Hilton Kramer has made a name for himself (italics mine) as a commentator on the ‘moral obtuseness’ inherent in twentieth century American life” (12). The title of Goode’s article clearly states that Kramer is not famous for his particular taste or wisdom (his taste largely following what the literary, art or music cannons deem the best—therefore no original or analytical thought on Kramer’s part), but rather for his acerbic wit in decrying it. Bloom, on the other hand, makes his conservative notions clear, a clear stance on the value of the trend of “great books” rather than popular culture without being offensive. Bloom’s conversation on liberal education does not emphasize so much what students should read or not read, but rather what should be the outcome of liberal education itself.

Social philosopher and critic of popular culture, Christopher Lasch, like Allan Bloom, also takes a more analytic, objective approach to popular culture than does Hilton Kramer. Rather than just objectifying “high art,” as Kramer does, Lasch explores the
deeper narcissism in American culture as it presents itself through American culture or “pop culture.” His most famous book is *The Culture of Narcissism: American Life in an Age of Diminishing Expectations*. Below is a passage from Lasch that demonstrates the depth of his thinking, which is not shrill and self-righteous as other critics can be. Rather, it is timely and well considered. Lasch’s politics seem to run both ways. He is critical of the wasteland of commercialized culture and society, clearly a leftist viewpoint, but his advocacy of great books would make him seem conservative. The two aspects of his stand are not paradoxical or contradictory:

A child's appetite for new toys appeals to the desire for ownership and appropriation: the appeal of toys comes to lie not in their use but in their status as possessions,’ and ‘The news appeals to the same jaded appetite that makes a child tire of a toy as soon as it becomes familiar and demand a new one in its place. (Lasch 41).

Here, the focus is not on toys or on the children who own them but on the culture that produces such behavior. Lasch believes popular culture is about commodities rather than usefulness or genuine pleasure. Lasch’s thoughts are much more sophisticated than Hilton Kramer’s. In these quotes one can clearly again see Lasch’s sympathy with left wing liberals. Lasch, however, is a writer and thinker in his own right, not one who has gained fame by being a “self-appointed prophet” like Hilton Kramer, nor one who chooses a side politically. Lasch explores meaning—the roles popular and mass culture play. He does not simply dismiss the taste for popular culture but rather explores its arrival, its effect on society, and how politics feed into the mix. The sophistication of Lasch’s thoughts go way beyond approving or denouncing television shows or
commercials; rather, he digs straight to the heart of the matter, exploring what the
problems mass culture or low culture creates—or what creates it.

In her paper, “Narcissism,” Susan Long quotes Christopher Lasch as saying, “The
second half of the twentieth century produced, at least in the developing countries, an
increasing narcissistic society. This has been commented on by many writers where links
to high consumerism and withdrawal into a ‘me-first’ seem to have permeated group and
organizational life” (Long 1999). Lasch condemns popular culture, not out of some sort
of “taste test” but rather for what he believes it does to society as a whole.

Zengotita, like Lasch, speaks out strongly against popular culture, as seen in this
quote: popular culture has crushed authenticity and spontaneity. The result is action,
speech, language, posture, thought, and emotion based on cliché. A media saturated
culture has created a new population of narcissists, self-absorbed, obsessed with flattery
and undeserved strokes to self-esteem and bent on the creation of a perverse sense of
celebrity” (9). Zengotita, co-opting Lasch’s word or idea, is really more like Kramer than
like Bloom or Lasch. Zegotita would prefer to deify high culture and curse popular
culture than to analytically describe the relationship between the loss of high culture to
education. While his approval of “high culture” may be implied, he, like Kamer, prefers
to sound the call shrilly as to how the media has and is wrecking America by creating
desires/needs/wants for products—with the constant need for excitement, for newness,
ever slowing down. Zengotita’s ideas are moving closely into the effects that the
marketplace, particularly advertising and media, might have on the populace, rather than
focusing solely on the broader ranges of popular culture itself. He, like many others,
seems to align himself with the left.
Proponents of Popular Culture

Scholars of popular culture are not necessarily proponents or opponents. They attempt to examine popular culture to understand more about many other things—neither taking stands nor denying them. Their interests lie mainly in explaining the effects of popular culture on society. Since they draw upon virtually every field, they see their study as being as objective as possible. They are not trying to decide whether popular culture is good or bad. They wish to examine what it is—how it functions, what place it has in society, and how it affects society. Objectivity is the goal of the cultural studies group, though one might argue that these critics’ political affiliations may color all they study. Among this group are Marxists, feminists, deconstructionists, Lacanian psychologists, political theorists, and many other analysts.

Most believe that “popular culture” is a product of capitalism, and a new commodity that feeds the unending desires of the masses. But such is not the case. One interesting point in this case is that the Romans used bread and circus as a way of controlling the masses, as critics have pointed out. Much like Mikhail Bahktin’s notions about the circularity of feasting or the theories of carnival or festival, the master classes, while binding the workers to their labor regularly, periodically allow workers to have gigantic feasts or religious festivals. These festivals, usually involving alcohol and “reversed behavior,” such as a laborer wearing the cloak of a priest and other sacrileges, allow the workers a break or a “letting off steam” of sorts, thereby bringing the workers back into control after the carnival is over. In other words, after surfeit comes reality. Masters intuitively knew that such releases lessened workers’ desire to abandon their work. American slave owners knew the same thing. On Sundays slaves were
allowed all the alcohol they could drink and were allowed to sing and dance, performing for their masters. The next day, relieved of the previous week’s pressure, they would go back to work and be less inclined to escape.

In the world of music, from jazz, to soul, from rhythm and blues to pop and rock, and from country to alternative, music is no longer relegated to the originally imagined world of classical musicians. Pop orchestras and “fusion” music find favor among the educated as well as the less educated. Though some music from centuries past will probably always be held in highest regard among the educated, room for other kinds of music also exists.

Consequently, one can see that culture, writing, painting, music, and other arts can move back and forth on a continuum. Something once considered “high art” may no longer be, and something once “popular” might now be considered “high art.” The salient point here is that defining high and low art on popular culture is not so easy. In fact, one could say that the two categories deconstruct themselves. Nevertheless, many thinkers align themselves with what they think of as one or the other. Below are some writers who concern themselves with the relationships between culture, art, and mass media.

John A. Walker, in his work *Art in the Age of Mass Media*, gives a detailed and historical analysis of the progression of art to the present, the age of mass media. In his careful study he details how art from the past, as it progresses, has influenced art in the present, the past building on the present. He finds no need to defend popular culture. Instead, he probes the relationship between fine art and popular culture, the background from which he believes it sprang. Such a study is admirable. Rather than seeing the
issue in a simplistic black or white way, he instead traces what he sees as reality.

Noel Carroll has published work extensively on popular culture. At the beginning of his book, *A Philosophy of Mass Culture*, he discusses scholars such as MacDonald, who decry popular culture. The beginning of the book simply encourages scholars of popular culture to “talk back” to the conservative critics in order to establish credibility in academia. Then, however, Carroll touts two different kinds of advocates of popular culture, or, as he describes it, mass art. Marshall McLuhan and Walter Benjamin are of the first sort. They believe that mass art can be analyzed in the same way high art:

> Benjamin and McLuhan defend mass art by attempting to show that the essential structures of the mass-art media are such that they have the capacity to produce effects of an order such that no one can gainsay their artistic status. (Carroll 110)

In order to give the reader the necessary full exposure to Benjamin’s and McLuhan’s ideas, a full section will be devoted to each: Walter Benjamin’s stance on popular art (or perhaps any art) is that art has grown through the centuries, changing with historical times. Coming from an historical approach, Benjamin sees major changes in historical periods as ushering in new ways of “seeing” things and consequently a different kind of art. Theorizing from a Hegelian standpoint, Benjamin sees eras come together to create something better and new—and these art forms indicate the new critical perceptions held by citizens. Benjamin’s theory covers the inclusion of popular culture, or mass art. It is the product of the art that came before, and it has altered the ways humans look at the world. Benjamin’s historical approach to the nature of art through social class structure
(also a Hegelian notion) is not so clear about popular culture; however, popular culture fits into his structure—popular art is the next expected historical change. John A. Walker summarizes Benjamin’s philosophy this way. Benjamin’s description of a major change in the production of art indicates that the progression of art is free and unpredictable. As technology, society, history, and taste come into play, so will the new movements in art move onto the new.

Marshall McLuhan, like Walter Benjamin, approaches the subject of mass media, not with specific examples, but rather through a sophisticated theory/analysis developed by an historical look at art through the ages. Whereas, Benjamin’s stages began from the Greeks and progressed, McLuhan describes mass media or mass culture as running through three stages from the pre-language period, to the post Guttenberg age, till the present. McLuhan, a historical materialist, locates the origin of the modern age in terms of the emergence of the capitalist exploitation of the means of production. McLuhan correlates it with the development of printing:

And whereas the historical materialist predicts the shape of
Utopia in terms of the socialization of the means of production,
McLuan prophecies the approach of a global village as a result
of the proliferation of electronic. (Carroll 147)

McLuhan’s famous phrase, “the medium is the message,” simply expresses his theory that the forms of media or mass art are equal to the message—they are one and the same. Content is not privileged over structure or the method of deliverance. For McLuhan, the age of technology has brought to the world a new “way of seeing,” a new perspective. Content can no longer be seen as a separate entity from form, nor can form be seen as a
separate entity from content. The two are one. McLuhan made a remarkable contribution, not only to the field of communication but also to the field of literary studies. Many proponents of popular culture might seem radical to the academicians of thirty years ago. Now, however, with the rise of cultural studies, both McLuhan's politics and theories and ideas about popular culture are welcome within the ranks of the socialist members of the cultural studies groups.

Discussion of Studies

According to Aitchison and Lewis, relatively few have investigated the language of the media in any depth—surprisingly perhaps, since language is at the core of media communication. Even visual modes, such as television and billboards, are interwoven with speech, writing and sign (Aitchinson and Lewis 1). Unlike the plethora of studies done on literature, English, and otherwise, studies and discourse that have conversed for centuries, few studies have been done on advertising and language and language and advertising, which, of course, are not exactly the same thing. Even though studies of psychology of advertising date back to the 1930s, language has seemed to be relegated to studies of psychology. Language of advertisements is being studied more recently, but the language studied in isolation cannot truly come close to a deeper understanding of the advertisement or the nature of advertising itself. The language of advertising, cordoned off by itself, would seem to reduce the reinforced purpose of the advertisement, and yet much can be learned about the words used in advertisements. Using Clifford Geertz’s method—compiling large quantities of advertisement language, and then studying it linguistically, would seem the most logical method. Now, however, the systems of both
studies of language and the advertisements have expanded tremendously. Many of these studies focus on linguistic features alone. An example is the study of classified advertisements. Paul Bruthiaux in his book titled *The Discourse of Classified Advertising Explaining: Exploring the Nature of Linguistic Simplicity* creates an addition to the field. Upon reading the title of the book, one might think that the linguistic study of such a common and insubstantial element would hardly be proper or useful to other scholars, but such is not the case.

Bruthiaux is less interested in the “physical” context of the advertisements than he is in explaining the registers, how the *language* within the advertisements works (italics mine). But he also explains the importance of these common advertisements. He says:

> The classified ads play a major part in keeping the commercial press alive, since few modern newspapers cover their costs from their cover price alone. Classified ads provide newspapers with a varied and dependable income. Although costs to individual advertisers aggregate benefit to the newspaper can be vast . . . .

(Bruthiaux vii)

Bruthiaux’s basic texts within the field of advertising are simple “want ads,” which he uses to study abbreviated language. Bruthiaux’s findings have implications for many realms of research in addition to advertising.

Before the complexity of discourse analysis in advertising language is explained, the simpler studies of language will be explained first. One of the more meaningful and sophisticated methods is discourse analysis, which employs both pragmatics and speech act theory. In studies of this sort (in particular, see Guy Cook), the analyst uses a unique
kind of linguistics to divide the communicative aspects of the advertisement into seven parts. Though Cook readily admits that the discourse of advertising is challenging, he also explains that one can increase understanding by going through the process. As will be seen in chapter three, every aspect of every advertisement, including the viewer, the advertising firm, the projected audience, the copy, and the photography or other art, all work together to create the advertisement. Cook’s method unpacks the individual parts of each advertisement, explaining that every part is relevant to every other part of the advertisement, context included; indeed, all parts of an advertisement are relevant to one another—not just denotations or connotations, but both. Cook also explains that the viewer’s knowledge of the product and many other aspects makes up the whole of an advertisement. In fact, the most complete study of discourse analysis of advertising suggests the same thing Fiske does when writing about the nature of popular culture. It is never completely stable in one place because of changing circumstances (Cook 34).

Though Cook explains how typical discourse analysis refers to language, he also identifies a scheme that one can use to understand the process. With Cook’s grouping, he demonstrates how difficult analyzing advertisements can be. But, interestingly, his scale, if modified, can be used to analyze many things, such as movie, books, even sports.

The categories that Cook uses to describe what is happening in the connotative discourse of a particular advertisement are outlined below. This outline of his rough categories can be understood as both stable entities that can be discussed independently of an advertisement, and as the minimum categories necessary for the analysis and understanding of an advertisement. Cook spends a considerable amount of time defining
what an advertisement is, and then he lays out the linguistic and connotative features or
categories he uses to study an advertisement (3). Following are Cook’s categories of
pragmatics, as used to critique advertising:

1. **Substance.** By substance, Cook means the medium that is used to present
an advertisement. For example, television, magazines, newspapers, and
others.

2. **Music and Pictures.** What Cook means by music and pictures is the
traditional audio and visual medium. This element, of course, is most
pertinent to television and radio advertisements.

3. **Paralanguage.** Paralanguage, according to Cook, is gesture, movements
that add meaning to the text. Though these are different from culture to
culture, within a culture, they add significant meaning to the
advertisement.

4. **Situation.** According to Cook, situation is the action and relationship
between characters and “objects” within an advertisement.

5. **Co-Text.** Cook uses this term as the text that precedes or follows the text
under analysis.

6. **Intertext.** Cook defines intertext as texts that readers understand belong to
other discourses but associated with the present one. These intertexts add
meaning to the text studied.

7. **Participants.** Cook describes the participants as the senders, addressers,
addresses, and receivers.

8. **Functions.** Cook labels functions as the intentions of the senders and
Cook’s taxonomy of advertisements is very thorough; it is similar to the taxonomy of speech acts, also known as pragmatics. Though Cook’s analysis would seem to go way beyond simple analysis of language, he used the speech act theory. Cook’s analysis of advertisements is superior to others because of his vision that language within an advertisement is merely one piece of a complete picture. One cannot analyze an advertisement effectively concentrating on the language only, in isolation. All features of an advertisement come together synergistically to direct its meaning, or rather to give the analyst a glimpse into its part in the discourse. Even so, Cook readily admits that his use of the discourse analysis of advertisements falls short, as every analysis, including that of literature, must fall short. He says, “There is always more to say,” just as with the greatest pieces of literature—there is always more to say (Cook 27).

In contemporary times, one obvious relationship between classical literature and advertising is that classical literature, great books, short stories, and poetry, for example, focus almost completely on words, while advertising depends heavily on pictures, photographs, and other mediums. Nevertheless, advertising has a verbal and visual discourse and is quite complex and worthy of study; this project will be an attempt to explore how advertising discourse works, especially within its relationship to literary discourse. Both advertising and literature rely on imagery; but advertising relies more heavily on pictures, be they photographs, paintings, moving pictures or computer-created still or moving pictures. Literature, particularly poetry, is heavily imagistic—in a way quite different from advertising because these “pictures” are created solely through
words. A short poem from twentieth-century poet William Carlos Williams is worth examining:

   The Red Wheel Barrow

   So much depends on the red wheelbarrow,

   Glazed with rain, beside the white chickens.

Consisting of only two lines, the only "commentary" the poet gives is the need to depend so much on the red wheelbarrow. He does not say what the "so much" is. The rest of the poem, of course, consists of only two concrete images—a rain-covered, "red wheelbarrow" and some "white chickens." The concreteness of this famous poem is somewhat akin to the concrete imagery used in advertising, as simple as it is.

   Does it have a message as advertising does? In Williams's poem, the "So much depends" implies a message, the speaker just does not say what. Advertising always has some sort of "message," though that message might seem self-serving—"Buy this product."

   Literature has clearer messages too, almost always referred to as didactic—that is, literature with a moral. The eighteenth century was probably the age in which "message" was valued most in Western European literature. The French playwright Moliere said the purpose of literature (including theater) is to entertain. Didacticism, or literature with morals, ruled the day, but the eighteenth century in Western Europe was not the only time and place in which didacticism existed. During the later career of the Russian novelist, Leo Tolstoy, who lived and wrote in the nineteenth century, he described his earlier works, War and Peace and Anna Karenina, now by most critics considered his best works because he considered them not didactic enough. Indeed, he
and George Bernard Shaw condemned Shakespeare because they saw his work as not didactic enough. In the English nineteenth-century Romantic Movement, didacticism was described, yet poetry that held messages was still written. A good example is the work of the early romantic writer, Samuel Taylor Coleridge, particularly in his ballad, *The Rime of the Ancient Mariner*. The final example comes from the modern age that would seem to decry didacticism altogether, and that, of course, harkens back to William Carlos Williams’ poem. The line “so much depends...” indicates that a message is there. The reader, however, must decode it.

In another of his poems, though, titled “Tract,” Williams’ message is quite clearly didactic, and the “message” is lengthy and detailed. In “Tract” Williams describes how a proper funeral should be held. According to Williams, a proper funeral should be sparse and without pretension or decoration—no flowers, no beautiful hearse, no fancy driver, no glass in the windows of the wagon for people to see. The coffin should be open to the air and the weather because eventually it will be covered by rain and gravel anyway. It should not be upholstered, and perhaps it should not be a proper wagon at all but a mere slate to be pulled by an inconspicuous “driver” who walks along the ground. This message in Williams’ poem “Tract” can hardly be considered “self-serving,” and he is attempting to sell no product, but like an advertisement, his poem is highly imagistic through words rather than pictures and loaded with a message—the message, however, is not, “Buy Coke.” Williams’ message is in the tradition of didactic literature, in this case, how one should conduct a funeral. A didactic statement, like “Buy Coke,” is developed to change behavior, and that is the reason that a discussion of the two media that wish to change or bring about a particular behavior are worth comparing. Major literature is
sometimes moralistic, and advertisements, other than public service advertisements, are rarely that. The best advertising is very visual-oriented because people need something with which to identify, something interesting to hold their attention and entertain them in order to make or finalize the sale.

Cook’s point of view is consistent with what students of literature have come to understand – the process. When an artist, like William Blake, creates his poetry through the use of his art (copper plates stamped onto parchment, and then water-colored, in this case), the poetry cannot be separated from the art. Neither can be studied or understood if they are broken apart, as they typically are in anthologies. Even the letters that make up Blake’s poetry are a part of the stamped plates themselves. For example, the vines or flames that surround a poem often create or are connected to or make up the words of the poem itself. They always connect to the verbal aspect in a meaningful way. One famous example comes from his volume, Songs of Experience. His poem “Tyger” loses its meaning without the full text. The tyger, in fact, looks rather playful. Such exclusions in texts are beginning to change, but until textbook manufacturers can afford color reproductions, Blake’s poetry will still be read out of context.

At this point in the study of language and advertisement, the best advertising critics, like the best English literary critics, not only hesitate to pull language away from its context, but also assume that the study of language in advertisement cannot be extracted from the entire advertisement. The studies on advertising and language should not be viewed separately, but rather holistically, the way expensive, glossy magazine advertisements will be analyzed in chapter three.

Cook’s taxonomy for studying advertising greatly resembles the necessary studies
of literature as well as they resemble his. With the understanding and proper use of the concept, a valid piece of literature may provide tremendous insight into its meaning. Here are some examples of studies, quite similar to those of the study of literature, but different from Cook’s that affirm the synergistic quality of advertising, and they are factors of the studies of advertising themselves:

1. The tradition of advertising in the past
2. The tradition of the product’s advertising in the past
3. What appeals to customers in the present
4. Studies done in the academy in the present
5. Studies done by advertising firms
6. Studies of prospective buyers

There is a strong connection between the nature of the studies of literature and studies of advertising—both on a verbal level, as well as a visual, which will be discussed in chapter three.

**A Description of Methodology**

In order to keep this study to a manageable length, the definition of advertising used here will be restricted. Advertising in this instance will be considered as paid, but non-personal forms of communication that uses persuasion to sell products. Non-personal means that creators and viewers of advertisements do not know one another. Creating a connection between the two parties can be among the most creative parts of an advertisement or an advertisement campaign, but adequate bridging can also be the most difficult to achieve. Here usually lies the space wherein the advertising art and literary art intersect. Advertising copywriters use the word “breakthrough” to describe the
necessary process that must occur to get the audience’s attention. A literary phrase for this waking up is called “making the familiar strange,” and advertisements that most powerfully wake up the viewer were chosen for this study.

Although this study discusses television, radio, or billboard advertisements from time to time, the majority of advertisements come from magazines so that the reader can look directly at the advertisement being analyzed. Types of advertisements in this study are restricted to women’s and general interest magazines found in most grocery stores, bookstands, and bookstores so that they are easily assessable to the public.

Advertisements from *Vogue, Essence, Ebony, and Black Enterprise* make up most of the study, and most contain images of women. Many of these expensive magazines carry more advertisements than articles. Some of the magazines, with their beautiful products on the glossy pages, themselves can be viewed as status symbols. Obviously, manufacturers have spent heavily to have their “art” appear on these pages. Female African-American models play prominently in this study because of the way they have been marginalized in society, but chapter four titled “The Visual Rhetoric of American Advertising” analyzes how advertising through the decades has changed its negative view of women.

In addition to glossy advertisements, the documentation of a different form of advertisement, the “want ad,” will be examined in order to look at the minute details of another kind of advertising discourse. However, all of the advertising analyzed within the study will either consist of advertisements to sell products or public service advertisements or announcements. Though the primary examples come from the former, then the latter sometimes included for their rhetorical elements. These advertisements
appeal powerfully to human emotion, often more so than advertisements created to sell products. These advertisements use the very same literary devices, irony and wordplay that the sales advertisements employ.

Chapters three and four analyze specific advertisements. Chapter three focuses quite heavily on rhetorical devices, and quite heavily in particular on the physical senses; so colorful, glossy advertisements fit naturally here. These analyses are on the scale of the minute parts that make up the synergistic whole of an advertisement. Rather than focusing on the implied messages or appeals to emotions and thoughts, as the advertisements in chapter four do, these advertisements look closely at specific devices, such as the visual-sight (color, line, curve); sound (as implied by the visual); taste (food in the advertisements); and touch (texture as created through sight). All of these imagery devices that occur in both are examined, and they are rhythm, symbolism, and hyperbole. In other words, chapter three examines closely some of the rhetorical parts of an advertisement that are closely linked to literature or poetry.

Chapter four analyzes advertisements as a whole to look beneath the surface of the individual rhetorical devices to demonstrate how the media advertisements appeal to their audience's reason and emotion. This chapter naturally follows chapter three since the study moves from the particular rhetorical devices to the more general. The advertisement in chapter four demonstrates a major shift from the historical advertisements featuring the "domesticated" woman, the satisfied "June Cleaver." The powerful women in these advertisements appeal to women's desires to be independent and achieve money and power. The negative or domestic stereotypes of women in the past are not found in this chapter. Instead, here the media emphasizes woman's power of
independence, power of career choice, power of financial stability, power of beauty, and power of success. These advertisements reflect the way the twentieth-first century women want to see themselves. Unlike the examinations of the advertisements in chapter three, the messages to women or rather their appeal to women’s reason and emotion that create a message are the focus of chapter four. Because the role of color had been so heavily emphasized in chapter three, this chapter will focus on black and white images. Looking at color and black and white separately gives the viewer the opportunity to examine aspects of the rhetoric of both individually. By pulling away from the heavy use of color, the stark black and white advertisements can better keep the focus on the message that the advertisement is meant to send.

Chapter five will deal with the language of poetry in an explicit way. Since poetry employs the most compact use of language in literature, and it carries more depth of meaning than that of typical prose, it also follows chapter four appropriately. Here the study examines the comparison between poetry and advertising; the study moves from the basic devices used in literature, to the messages given, to the deeper linguistic devices used in poetry. Because advertising uses the very same rhetorical devices used in literature, a comparison of the two is natural. Literature and political rhetoric have existed for centuries, but advertising rhetoric is relatively new. Because advertising draws so much of its power from the use of literary language and devices, a specific study is warranted, but the connections between the two are complex and one study can only scratch the surface. What advertisers can learn form literature is immense. However, some of the aspect of literature that advertising sometimes draws on can only be touched on; these include narrative and plot, among others.
Scope and Limitations of the Study

This study will compare the relationship between literature, the poetry of what has been traditionally thought of as “high culture,” and advertising. This comparison of the two is merely one aspect of a discussion of discourse and advertising and is limited by its primary focus on the rhetoric that it holds in common with poetry. A full study of the discourse of advertising would include the history of advertising and a study of the individual forms of advertising. The different forms of advertisements include television and radio advertisements, newspaper advertisements, advertisements in busses, advertisements on billboards, the advertisements in magazines, and website advertisements, just to name a few. A complete “rhetoric of American advertising discourse” would be the product of years of research and could only be contained in massive libraries. As was previously discussed in this chapter in another way, “discourse” itself, is a description of what goes on in a living, breathing community of communication. It can never be self-contained or fully completed. Any study of discourse becomes a part of the discourse itself. This project will represent an interesting engagement with the discourse of American advertising.
CHAPTER III
RHETORICAL DEVICES IN AMERICAN ADVERTISING

The major goal of chapter three is to demonstrate that all effective advertisements are a product of synergy; that is, every successful advertisement is more than the sum of its parts. Advertisements will be examined in several ways: by discussing the simple rhetorical devices identified, looking at rhetorical uses in several advertisements, and most importantly, examining entire advertisements to emphasize more deeply how all of the features of the advertisement work together to create something greater than the sum of its parts. In order to analyze and demonstrate synergism in advertisements, sample advertisements have been referenced more than once where appropriate.

Rhetoric in advertisements functions to “make the familiar strange.” This “familiar to strange” is not to confuse the reader or the viewer, but to plant a significant idea, image, figure of speech, or a memorable rhyme in the mind of the audience. This chapter will discuss the Georgio Armani magazine copy, “I sense, therefore I am,” an example of “making the familiar strange.” Most readers who are familiar with this phrase are also familiar with Descartes’ famous philosophical statement, “I think; therefore I am,” so this phrase is a perfect example of making the familiar strange.

Advertisers use rhetorical devices to help entice the emotions of potential consumers. The sole reason that the rhetoric of advertising exists is to produce sales, to plant in the consumer’s mind a “need” for a product. This function makes use of
ancient rhetorical forms that are not only memorable, but which can also be somewhat manipulative such as Rhetoric in speech. Many classical rhetoricians care less about “truth” and more about persuasion. While this statement may horrify modern thinkers, to advertisers, it is their stock and trade. Creating a desire, then a need in the audience’s mind is the major goal in advertising. Orators through the centuries have used the same forms to persuade their audiences. This chapter will explore some of the rhetorical forms found in sophisticated advertising; it will also reveal how advertising firms design magazine advertisements, blending the devices so smoothly into the advertisements that the viewers are affected by the rhetoric, artistic and seamless effect.

According to Magazine Handbook (2007), advertising in magazines is superior in many ways from advertising in other forms. The Handbook gives these ten reasons for their statement:

1. Multiple studies show that consumers are more likely to find magazine advertising acceptable and enjoyable compared to advertising in other media. In addition, they find magazine advertising less interruptive. Because of the thought given to exclusive, glossy ads in expensive magazines, they have much in common with poetry. No one detail is included without serious consideration by the creator. Like the poet, the advertisement designer considers every detail—every detail counts. Roland Barthes’ notions of “the pleasure of the text” may be nowhere, not even in poetry, as clear as in magazine advertisement.

2. Viewers consider magazine advertisement as containing valuable information. In one study, when magazine readers were asked to choose their favorite pages from magazines, three out of 10 chosen were advertisements, underscoring again the
poetic, "pleasure of the text," as well as the willingness to be persuaded to buy the product.

3. Reading and viewing magazine ads moves viewers to action and creates a higher opinion of products.

4. Many studies have demonstrated that allocating more money to advertising in the media mix improves marketing and ROI across a broad range of product categories.

5. Magazine advertising sells. When compared to other kinds of advertisement in the media mix, magazine advertisement has the most impact on the action of the potential consumer.

6. Potential customers consider magazine advertising as relevant. Magazines target their potential clientele.

7. Magazine advertisements reach the most desirable consumers much more so than television viewers. Readers of the most exclusive magazines can afford to purchase the product.

8. Magazines create more exposure than other kinds of advertisements. Because magazine readers look at the ads more than once, sometimes even saving them or sharing them, magazine advertisements gain more exposure than one would think.

9. Magazine advertisement influence higher members of society, "movers and shakers," so to speak—"one in ten" consumers.

10. Magazine advertisements supply credibility.
For these reasons, and others, most of the discussion in this chapter will focus on magazine advertisement. However, one very famous television advertisement campaign will also be mentioned.

Imagery (Sight, Sound, Taste, Smell, and Touch)

The rhetoric of imagery, consisting of appeals to the five senses, sight, smell, sound, taste, and touch are among the most powerful tools in advertising, magazine advertising in particular.

A fundamental point should be recognized before any advertisement analysis of the senses should take place, and that is to understand that the combinations of senses alone are synergistic. The appeal to the senses functions only in its relation to its context, possibly other visual images, its layout on the page, and perhaps most importantly, to all other rhetorical devices used in particular advertisements.

All humans seem to relate to color, albeit in different contexts and in different ways. As interpreted in the realm of the five senses, hues literally evoke the other senses. Touch may be the dominant sense evoked by color, since color is capable of evoking texture in visual images. Colors are described as warm or cool. Red, orange, and primary yellow, for example, are considered warm; blue and green are cool. But other colors evoke other senses, and other expectations in the other senses as well. Red and green create hunger in the audience, more so than other colors. Primary green and red, traditionally considered Christmas colors, evoke the smell of pine or cedar. Pale colors indicate silence or whispers. Pastel pink is for a baby girl, and pastel blue is for a baby boy, both speaking, "Do not disturb," or "Be quiet." Colors, like pale yellow, are often the paint choices inside libraries. Bright orange, a warm color, possibly evoking the smell
and taste of citrus and certainly creating a sense of excitement, would not do in a quiet library. Primary blue and primary red and hard, uncomfortable seats (as seen in McDonald’s restaurant) encourage guests to eat and get out so that the numbers of guest can quickly turn over. Advertisements in magazines illustrate very well how the senses are evoked, particularly through color (McCamy 3).

The advertisement for Earth Secrets hair lotion (see figure 1) makes an excellent study in the use of color. The use of earth colors, primarily green (cool), bronze, and amber/yellow (warm) for contrast, reinforces the name of the product and the color of its bottles. The background of the visual text is a dark-green, almost black in the lower left corner, gradually lightening enough for the viewer to perceive images of trees at the top left, creating a lush, cool deep woods effect, evoking the sense of touch. The background creates a visual context for the rest of the advertisement. The product icon is in the foreground at the lower right corner. Three light green bottles of a paler hue with dark lids, continuing the theme of dark green, are also in the foreground, contrasting sharply with both the background and with most of the rest of the advertisement. The largest portion of the advertisement contains a bronze-skinned woman peering over her shoulder at the viewer, in a visually, sexually inviting way. Again, the advertisement appeals to touch and scent. Her medium-length, medium-brown curled hair along with her dark, full, but still red lip color complement the background context—dark woods, earthy colors. The major contrasting color is the amber/yellow orchids. The orchid attached to the model’s hair evokes a feminine sexual image. The motif of yellow orchids punctuates the entire advertisement, at the bottom with five more dotting the advertisement. They are placed in the dark green grass. Yellow is a warm color, again appealing to contrasting
touch and smell. This portion of the advertisement is similar to an anachronism, since orchids are bromeliads and in nature grow in trees and not in grass. Nevertheless, the effect on the reader matters more than biological accuracy. The average viewer of the advertisement would probably neither notice nor care about the organic differences. The important point is that the balanced colors of the advertisement form what Roland Barthes refers to as the “pleasure of the text”—in this case, the art form of the advertisement. Visually, the advertisement’s use of color is balanced, attractive, inviting to the viewer. The advertisement’s copy, though lengthy, is relegated to the attractiveness of the photograph.

The white color of the copy progresses from top to bottom to the left of the model’s face, not interfering with the primary visual image. Shadows fall below the copy, lessening its effect on the reader’s eye, which further emphasizes the model’s face. The words, “EARTH, HAIR-TRANSFORMING, ONLY FOR YOU, and WELCOME TO EARTH SECRETS” (figure 1) are presented in a font that is double the size of the surrounding copy, and all of the copy is uppercase. Smaller, green copy, drawing little of the viewer’s attention, but which creates balance in the advertisement’s entirety, is placed in the lower left hand side of the advertisement.

Since all five senses relate to one another, other senses evoked will also be analyzed. For example, color (visual) is used in specific ways. Expensive advertisements from glossy magazines are an art form within themselves as they use their combinations of colors, not only in symbolic ways, but also simply for visual appeal.

The next advertisement is the McDonald’s salads—(see figure 2.) This McDonald’s advertisement appeals to many of the five senses, particularly to taste and to
sight. The large premium salad, magnified and covering half the page, is partnered with an African-American woman in a red dress, with a slender arm reaching to the center of the page, fingers loosely pointing down at the salad. The product icon, about half an inch square, is located in the bottom right corner of the advertisement.

Because of their relative and primary locations in the advertisement, the viewer’s eyes are balanced between the large image of the salad and the smaller image of the woman. The woman, however, might seem to be first to capture the viewer’s eyes. There are three visual factors in her appeal to the viewer at which the advertisement seems to be aimed—those women who would like to lose or maintain their weight. The thinness and length of both the arms and legs, accentuated by her stance, the way she holds out her arm, length of her dress, allowing the reader to see her knees, and her turned hip, accentuating her waist line, all speak visually to the reader, “Eat McDonald’s salads and you too can be thin” (see figure 2). Red is the dominant color in the advertisement. The model’s red dress, the McDonald’s icon with its background red, and the large cherry tomato that stands in for the “O” in “Oh yeah…” encourages hunger and a warm welcome to the McDonald’s restaurants.

Although the salad takes up half the space in the advertisement, implying the advertiser’s motive as being an appeal to taste, its importance seems secondary to the implied message concerning thinness. Though men might enjoy salads, the advertisement is clearly aimed at women. The salad, placed invitingly on a cool, glass plate, appeals to both taste and touch by creating a space in the imagination for taste, sound, and crunch, in particular. Notice salad dressing and croutons are missing from this salad. These, plus other palatable dressings, are all saved for the tiny copy at the bottom. The first brief
statement at the beginning has a catchy internal rhyme, "Salads to shout about" (figure 2). Then words that evoke images of taste, and even touch, follow like disclaimers -- "cool greens" (touch); "loads of warm" (touch and taste), "tender" (touch and taste); sweet grape tomatoes (taste, smell, sight), and others. The bright images on the page, appealing to the hungry reader who also wants to be thin, leads the consumers for more; the small bottom copy, hooking the viewer, implying that one does not have to deprive oneself in order to be thin.

**Rhythm (Parallel Structures, Repetition of Words, Alliteration, Antithesis)**

Some of the many rhetorical devices involving linguistic elements are parallel words or phrases, repetition of words, alliteration, antithesis, and rhyme. Language largely determines the rhythm that can be used in any given language. For example, in the late middle ages, in the age of Chaucer, English had already been influenced by an amalgamation of French, Italian, and Anglo-Saxon (Curran 260). When English evolved from the three, its rhythm became unique, not following any of the three patterns. Though the languages still share some forms, common roots, and connotative words, the rhythm of each, particularly English, became quite different. While some other languages rely on similar case endings for rhythm and rhyme, English is more difficult to rhyme. Unlike languages that have common endings for classifications of words, English does not. The effect in English is that rhymes are much more powerful when used skillfully.

Other kinds of rhythm, however, work with much more facility to create rhythm in the language of English. It must get the advertisers' ideas across quickly and make the
advertisement memorable to the listeners or viewers. Rhythm in advertising must ring with a quick, easily repeated, memorable sound or jingle or song that will stick in the potential buyer’s mind, particularly when it is repeated continuously. Four kinds of rhetorical devices that help to create rhythm are the most commonly used in American advertising: parallel structure, repetition of words, alliteration, and antithesis. Each will be discussed below, but in addition to linguistic rhyme, any other rhetorical devices identified in the advertisement will be discussed for a more complete understanding of how the rhetorical devices in advertising work together.

The idea of parallel structure relates very well to the geometrical idea of parallel lines. Like the balanced lines that run beside each other, in linguistic form, parallel structures, words or phrases follow in the same pattern, such as, “I came; I saw; I conquered” (Ballard 225). The parallel words occur grammatically in the same form. In the parallel sentences above, notice the three simple independent clauses. Each begins with “I.” Each has a simple past tense verb—came, saw, conquered. Each follows the same simple structure, subject-verb. Parallel structures can operate on many more sophisticated levels as well, such as, with the gerund “ing” form. Examples: “Mary likes hiking, swimming, and bicycling.” “Mary likes hiking, swimming, and to bicycle.” The first example clearly uses the parallel structure ending with “ing.” The second sentence, “to bicycle” breaks the pattern. To make the sentence parallel, one must write, “Mary likes hiking, swimming, and bicycling.”

Another example of parallelism is keeping all items in a list in the same form. For example: “This special cleaner can be purchased in many locations: hardware stores, discount stores, and grocery stores.” Notice that the items in the list all begin with the
adjectival form of words typically used as nouns: hardware, discount, and grocery. Each noun phrase, modified by an adjective, then makes the parallel complete—(hardware, discount, grocery) while the word “stores” is repeated, clearly creating parallelism through word repetition.

Parallelism, quite important in any kind of writing, is an especially good rhetorical move or tool in advertising because it can help make a jingle more memorable, a major goal in any advertising campaign. To examine parallelism in an actual advertisement, see appendix A. In the left-hand copy, the left side bottom of the page reads, “rosemary, lemon grass, eucalyptus, and ginseng root.” The words in the list are parallel, not because each word itself follows the same grammatical pattern, but because the advertisement consists of a simple list of ingredients. In the green copy below it, another list occurs: “eucalyptus, ginseng, and rosemary.” Though the word “lemon grass” is left out, the three words still constitute parallelism. This example is parallelism found in a list. The first listing introduces all of the ingredients used in the product, while the second listing simply emphasizes specific uses of the natural ingredients.

Repetition of words may be the most common rhythmic device used in advertising. One linguistic example is “Evil minds will use evil means” (also an antithesis device, it will be discussed at more length later). Looking back at figures 1 and 2, viewer sees multiple examples of repetition of words. While the advertisement viewer may not notice the repetitions, nevertheless, repetition is a fully intentional advertising strategy. Look again at figure 1. The name of the product seen in the bottom left corner contains the word, “Earth,” “Earth Secrets,” three times. Of course, the most powerful word, the theme of the advertisement, is the word “earth.” If one viewer sees the
repetition and another viewer does not, the second reader may be a regular user of the product, thus not focusing on the detail of the label.

Referring back to figure 2, the advertisement for McDonald's contains parallelism as well as repetition, though not in as many instances as in figure 1. Not surprisingly, McDonald's is the major theme, and also the words and icon are repeated. McDonald's is repeated twice, and the company icon, a stand-in for the name, is located in the lower right hand corner, constituting a third repetition of the color red. While varying shades of green and bronze were repeated multiple times in figure 1, in figure 2 the color repeated is red—the red dress, the red cherry tomato, the red icon, and the red tomatoes in the salad.

Repetition not only operates on the verbal level but on the visual level as well. See figure 3, for another effective use of parallelism. The advertisement is for “Sensi” by Georgio Armani and the small copy under Armani’s name, states in all CAPS, “THE NEW FRAGRANCE FOR WOMEN.” The memorable copy above the supine model’s face says, “I sense, therefore I am.” This clever turn of phrase is not original, of course, which makes it all the more clever and memorable. Rather than use Rene Descartes’ famous “I think, therefore I am,” the simple parallel sentence structure (“I think”; “I am,” connected by “therefore”) is the perfect simple sentence for capturing many words. All would constitute parallelism. Rhythm can also be described in more than limited terms.

In this section, linguistic examples will be discussed: parallel structures, repetition of words, alliteration, and antithesis. First, examine figure 2 once again. In the small copy at the bottom of the advertisement, the first phrase is “salads to shout about,” an example of the repetitive rhetorical device known as internal rhyme (words inside a line or phrase
that rhyme), and end word rhymes. However, this phrase contains both internal rhyme, and alliteration (words that have the first initial sound), and consonance (words that have the same consonants sounds “shout” and “about,” and parallelism, classified here as epistrophe (words with ending rhythm). The second “item” in the list, “loads of warm, tender, grilled or crispy chicken, breaks the linguistic pattern of the list, but by breaking it, it causes the words to call more attention to themselves. The most taste-appealing words are saved for last, deliberately breaking the parallel structure, but enhancing the verbal appeal, which also appeals to the sense of taste, a very powerful sense. Figure 2 demonstrates that advertisements use multiple rhetorical devices, even in one simple phrase. The advertisement is described by the use of many rhetorical devices. See figure 4, for Olay Complete Body Wash with Shea Butter advertisement. Visually, the advertisement, with the back of a beautiful dark-skinned model looking back at the reader, contains yet another brief example of internal rhyme. At the bottom right of the page, the command, “love the skin you’re in” and “make your skin feel like butter” are parallel to all the other phrases described in the other advertisement, McDonald’s “Something to shout about,” and “skin you’re in.” The parallel phrases are very clear.

Alliteration is one of the most commonly used devices in advertising. Sound similarities are simply used to create interest (availability and attitude). Here is an example from a poem by Samuel Taylor Coleridge: “The fair (breeze blew), the white foam flew, / The furrow followed free” (Griswold 86). Two kinds of alliteration appear in the above lines. The “b” sound, “breeze blue,” in addition to the six alliterative words, with the “f” sound, “fair,” “foam,” “furrow,” “followed,” “free.” In modern poetry alliteration is used less than in the past, but it is used very frequently in advertising, since
it calls attention to itself by appealing to both sound and rhythm. See alliteration in figure 5, Aetna insurance. Printed in bold letters across the advertisement is “Turning Promise into Practice,” and look ahead again at figure 9, “Sally, Hanson, Salon, Strength.” Examples are so common they can be found in almost any advertisement.

Antithesis is a phrase or sentence that brings out a difference in ideas by an obvious contrast in the language structure within a parallel grammatical structure, as in the following poetry by Dryden: “The Hind and the Panther; / Too black for heaven and yet too white for hell” (205). Another example is from Alexander Pope: “The hungry judges soon the sentence sign / And wretches hang that jury —men may dine” (Dana 436). Notice also the alliteration that occurs in both these eighteenth century quotes. For a fascinating example of antithesis, as well as the synergy of the most powerful advertisements, see figure 6. “The ENFORCER, at the top, in bold, white block capitalization is implied as the title of the woman in the foreground, an African American—the implication being that the phrase is naming her as a tough woman with a very low tolerance for foolishness. The white block capitalization simply announces to the reader the young woman’s attitude toward bad behavior. She is casually dressed in a blue jean jacket, with a broad white headband pulling her hair back from her face. The whiteness of the headband contrasts with her skin pulling her face into the foreground. This woman, with her arms folded, dominates the entire advertisement. To the right, background and above her left shoulder, stands a very young, probably, early teenage, African American male. The young man’s head is tilted, as in disappointment, and the thumb of his one visible left hand, is hooked into his pocket. The visual implication of the
advertisement is that the woman foregrounded is the mother of the young African-American son.

This public service advertisement is probably very effective because of the realism of the “mother” and the “son.” Glamour shots, in this advertisement, would not work. The visual image, in this case the model, dominates the advertisement. However, in this advertisement, the bold face copy below the woman drives home the message in such a way that the photograph alone cannot do. It reinforces the notion that the woman in the advertisement is a mother and the young man is her son.

The woman’s role as a strict mother can be drawn, to a certain extent, from the visual image; however, it also brings the message home in sharp, memorable terms that make the entire advertisement photograph absolutely clear. The bold-faced copy below the woman is an excellent example of “antithesis.” The copy reads, “SHE DOESN’T LOVE BEING TOUGH. SHE’S TOUGH BECAUSE SHE LOVES.” The words “tough” and “love” are being repeated, and the two phrases are short and parallel. The advertising firm plays on the meanings of the repeated words “tough” and “love(s).” The two words used in this manner bring to mind the phrase “tough love,” as well. This public service advertisement presents one of the strongest, boldest attention getters to the public, as well it should. The advertising firm here is not trying to create desire or need in the viewer in order to sell a product. Instead, public service advertisements function to serve families and communities. These advertisements are among the most powerful ones. Audiences can be quite skeptical about advertisements to sell products, especially ones that are not creative, not synergistic, but viewers will have little skepticism about advertisements such as these.
Xin Su discusses in her writing, Advertising English as a Means of Representation: Its features on our thought and Action, the belief that even the highest quality magazine advertisements create a sort of web through the use of rhetorical devices. Her writing “suggests that advertising language is not a tangible or stable entity, but a dynamic synthesis of many components, and comes into being through them” (15).

Xin Su refers to the linguistic rhetoric of advertising as a gigantic subject. However, what she neglects to note is how all the rhetorical devices used by advertisers fall into this scheme as well—Imagery: sight, sound, taste, smell and touch; Rhythm—parallel structures, repetition of words, alliteration, and antithesis; Symbolism—words, numbers, colors, gestures and, Hyperbole—statement of exaggeration for special effect—all work together in a synergistic way. Without this synergistic bond, the advertisements would not be as effective. The creative synergistic advertisement is an artwork within itself.

**Symbolism (Words, Numbers, Colors, Gestures)**

Symbolism is an object that may stand for another. This section will discuss concrete objects as seen in advertisements, in addition to words, numbers, colors, and gestures. First, note that symbolism is not universal. For example, colors, symbols, and imaginary (or real) animals mean quite different things in different cultures. For example, in Asia, red is the symbol for happiness, the most auspicious color, the color for a wedding, in particular, the bride’s dress. White, on the other hand, a symbol for purity in the West, is a symbol for death in Asia. Perhaps most strange to Americans is the Buddhist symbol known in the west as a swastika. Widely used in Asia long before Hitler chose it as his regime’s symbol, the Asian “swastika” is a symbol of the Buddha’s feet, or the beginning of things, another auspicious symbol. In one more instance, the imaginary
creature of the dragon means entirely two different things in the East and the West. In the Western world, the dragon is a fire-breathing creature to be feared. The western dragon steals gold and jewels and hoards them in his cave. The Chinese dragon, however, is the most auspicious symbol of all. The first emperors were said to be descended from dragons, and emperors wore dragons on their apparel to both signify their own royalty, and, at the same time, honor their ascendants as well.

In American advertising, symbols can be very opaque, obvious to the reader, or very subtle, perhaps making a quiet positive statement that feeds into the synergistic form of the advertisement as a whole. First of all, the icon of the product or store will almost always be used, in some way or another, even if the product is the symbol itself. However, sometimes the most effective advertisements relegate the product itself to something that is visually more stimulating to the viewer. A good example is the automobile advertisement in which voluptuous models dominate the advertisement, with the product not even reaching a close second. This kind of advertising, obvious as it is, is used in more than automobile advertisements; it is used in almost all advertising.

Reference the McDonald’s advertisement for the salad. Though the product is large and in the foreground, the implied message is, “Eat these salads, and you, too, will be thin.” The McDonald’s symbolic icon is relegated to one half inch square in the bottom right of the page. Another example of how small amounts of advertising can increase the desirability of a product is the fact that in Europe, no one needs to see the Prada symbol on shoes or bags. The products are recognized without identification. The product advertises itself. On the other hand, in the United States, famous labels are ubiquitous. Children, as well as adults, want brand names, from clothes, to food, and they want the
labels spelled out clearly—as a model for envy, creating for themselves an image of
prestige. In plain and simple words—"Keeping up with the Joneses."

Two particularly successful American television symbols, used in advertisement,
are interesting. The first is the theme of the cows dominating the "Chik-Filet"
commercials for years. Just when the viewer thinks the cows could not get any funnier,
they do, not dissimilar to the cartoons of Gary Larson.

The second is the new television commercial for the discount store, "Target."
Though a target is the theme from start to finish through each commercial, the artistic
nature of the advertisements draw attention away from the company, oddly a tantalizing
method nabs the reader. This kind of advertising is sophisticated, and of the highest
degree. These Target television advertisements can be compared to the dance troupe
Cirque de Soleil, extremely visually stimulating. If the audience becomes mesmerized by
a particularly desirable advertisement, he or she will be eager to repeat the viewing, and
again, Roland Barthes' idea of "the pleasure of the text" is demonstrated. When new
examples of the same theme/symbol appear again, the audience's attention is hooked
even more. Even if it takes several viewings to discover the product or vendor, the
advertisement will be so impressed in the potential purchaser's mind that he or she will
not forget it. When the theme continues, with a large or small variation, the reader will
recognize the theme, and be further drawn into the advertisement.

The same is true of other magazine advertisements, of course, though the symbols
might be sometimes simpler to explain. See figure 7. This "All State" insurance
advertisement is dominated, like so many others, not by the All State icon, but by a
photograph of a child held tightly by a mother. The child's head is cropped just over his
closed eyelids, but he has chubby cheeks, and all the details of a loveable, endearing child. His eyes look downward, in a position that implies trust, serenity security. Dressed in a wool coat, assumingly for protection from the cold, and a woman’s hands, presumably his mother surround him, the woman’s hands, of course, stand for Allstate’s slogan, “You’re in good hands with Allstate.” The slogan itself is in very tiny print at the bottom of the advertisement. Another symbol in the advertisement is the two string of pearls bracelet that the woman is wearing on her right hand, a symbol of financial security. Warmth, security, serenity, and love are all implied in the advertisement. The major physical symbol, of course, is the wedding ring. Located directly in the center of the page, it clearly stands not only for the simple idea of marriage, but also for family security, the literal “good hands” of Allstate.

For another example of a ring as a symbol, see figure 8. The model’s ring figures prominently on the hand she rests her chin on. One might at first wonder what message might be conveyed by a ring on the finger of a Hilton corporate executive—not that she should not have a ring, but it figures into the “message” the firm is trying to portray. If one pays attention, the symbol works synergistically with the entire advertisement. The top copy, white, overlaying the woman’s dark hair and the dark red of the adjacent copy, says, “When I, Met Hilton.” In any other context, this slogan would lead to the name of a love or husband (or wife), or some other kind of lover. The combination of the two suggests two things—first, the culture of the corporate world of Hilton is like a family. The advertisement spells it out even more clearly at the bottom left corner, with a tiny Hilton icon above “The Hilton Family,” and then, another latent message remains—“You
can have it all—be a corporate executive and have a husband and family—other than your corporate family. That may be the most powerful part of the advertisement of all.

Words and numbers as symbols can be as simple as a company’s name or saying, but another level of words and phrases signal “buyer beware.” They are frequently used in unclear, nonspecific, even deceptive ways. Here are some example phrases, which are ubiquitous in advertising, but mean either nothing, or imply different things to different audiences. Vague verbal signals are probably perceived as less reliable, since they are so common:

1. You get more.
2. Won’t let you down.
3. It’s proven.
4. Extraordinary.
5. Exclusive.
6. Improves up to X percent.
7. Ultra rich formulas.
8. Before and After.
9. 100%.
10. You’ve tried the rest. Now buy the best.

The list could go on and on. These words almost always signal deception. They themselves serve as signals and symbols. For instance, not all of the examples given make specific references to numbers, but some imply them (“you get more,” etc.)

Numbers are another example of symbols that are not universal. In the Far East the number four, which is close to the sound of the word for “death,” is still established
as a particularly unlucky number. Often elevators have no fourth floor. Fourth floor apartments, rooms, and floors are often rented to westerners. In the West, of course, the number four has no particularly negative connotations. The number six, especially grouped with two other sixes, is an especially frightening number to many Christians. Needless to say, wise advertisers would do well to become knowledgeable about their clientele, since international trade is so common.

In advertising, numbers are often used to establish credibility. The phrase, “In business since (date),” is a good example. Another use of numbers to establish credibility is the familiar, “American’s #1...” An example is found in figure 9, the Sally Hansen “nail growth miracle” advertisement. Another is “24 hour” or “forty-eight” usually followed by “relief.” Except of the “in business since...,” these statements are particularly difficult to prove. In many cases they move in to the category of hyperbole.

This chapter has already dealt with color to a great extent, but at this point color will be discussed, not as a theme, but as color in a stricter sense or as a symbol. Colors coupled with objects create a mutual bonding, synchronizing force. Freud, and then later his student, Carl Jung, speculated on the meanings of colors, and many of these ideas are in common parlance today, in western culture. People know that a red sign means “stop;” red roses mean “passion;” fire trucks are red; “red-light” districts stand for a different kind of passion. Other colors as well, are quite well known, pastel pink for girls, and pastel blue for boys. Bright yellow represents youth, sunshine, and spring. White and gray stand for winter, and bright floral colors stand for summer. Bronze, yellow, and deep red colors stand for autumn.
Advertisers take full advantage of the effect that color has on their audiences. See figure 10. Notice how the deep yellow augments the bronze color of the model’s body. The yellow of the dress, the way the tight bodice emphasizes her waistline, and the way her skirt flairs and the stiff fabric surrounding her head all suggest a daffodil. The audience, whether knowingly or not, is being influenced by the highly sexualized feminine floral paintings of Georgia O’Keefe. Normally yellow suggests spring, youth, and innocence, but the slightly darker yellow, cancels that effect. The word “relax” (as in relaxing hair), but the model is anything but relaxed. Her arms thrust to her sides, the upper parts of her breasts exposed above her bodice, her head turned, eyes closed, chin turned and up—all of the color in this advertising leads to the idea of passion, rather than relaxation or spring. The overwhelming look of a daffodil still remains, however. So color may not only be used in conventional ways, but subtle changes can drastically change its meaning symbolically. Again, the elements of an advertisement, working synergistically, as a whole create the effect. None of the individual parts could ever be the whole.

As with all the other symbols, gestures are also culturally contextual. “Come here,” and “No thank you,” are completely different between American and Chinese cultures. So again, advertisers had best be careful as to what gestures they create for their models and for their advertising.

Today in the western world, facial gestures featuring females are probably the most dominant in magazine advertising. One of the most used is the “sultry look.” Primarily a feminine facial gesture, the model looks indirectly at the reader. Her chin normally is turned slightly down toward her chest, mouth slightly open. Longer curls
are more the norm than not, and they are rarely tight or brushed. Surprisingly, this sultry look seems more targeted at women than at men. It shows up most frequently in women’s magazines, and the sultry look is generally used in lower end products, such as shampoos. See figure 10 again. One might think that this passionate position would be created for a man, but quite the contrary. It is found in a woman’s magazine and the product is for relaxing and moisturizing hair.

The sultry look is not always reserved for lower end products, however. Figure 3, the advertisement for the Giorgio Armani perfume is an excellent example of the “sultry” approach. Flat on her back, the model does not look into the eyes of the beholder. Instead, she has her relaxed hand, fingers curled, gently touching her cheek. Her curls, though not completely apparent, are in a natural position above her head. Her tight red dress, (clearly a symbolic use of the color), a major contrast with the rest of the advertisement, and interestingly, her back is arched, with her elbow pointing at the product. Two more examples of the “sultry” look are seen in figures 11 and 12.

Another gesture, probably used more by advertisers targeting women, than the sultry look, might be named, the “All American Girl.” In these advertisements, the model, with a bright, white smile, looks directly into the audience’s eyes with bright shining eyes and bright white teeth. These advertisements run from toothpaste, to fitness programs, to milk products, to face and body washes, to hair products, to make-up, and many, many other products. Advertisements with this facial gesture are so common, that the reader can look back at many of the advertisements discussed earlier for examples. One is not surprised to find this kind of advertisement in women’s magazines, as they would seem to have less “male” appeal. See figures 13 and 14 for more examples.
Hyperbole

Hyperbole, otherwise termed exaggeration, is used to such an extent in language and in advertisement that it is barely noticeable. Hyperbole, along with other tropes, is typically found in advertising language but can also be found in the visual. "Puffery," also known as "hype" is a subcategory of hyperbole. Puffery, though, unlike hyperbole, is not strictly impossible thereby creating such expectations in the viewer, such claims as no product is likely ever to meet. Figure 9, for the product "Nailgrowth Miracle," is an excellent example of the special type of hyperbole known as puffery.

The word “miracle” is used twice in the advertisement, once in the name of the product itself, and once on the left-hand top of the advertisement used as copy. The word “miracle” moves the advertisement into the frame of genuine hyperbole, since few people today believe in genuine “miracles,” especially in such mundane situations as nail growth. The two words, “genuine” and “miracle” in fact, bring questions to the savvy reader’s mind. The need to indicate that the point must be made that an item is “genuine,” itself creates the doubt of the veracity of the claim. The small print copy beneath the second full paragraph once again underscores the hyperbole, saying, “Miracles Happen.” The advertisement continues the hyperbolic rhetorical gesture when it makes the unlikely claim “30% longer nails in 5 days.” The small asterisk, generally tagging a disclaimer, in this advertisement says, “Free-edge nail measurement.” This disclaimer is quite confusing. What, indeed does “free-edge nail measurement” mean? And since the advertiser does not define the phrase, the hyperbolic claims seem unlikely, at best.

Successful advertising uses a variety of rhetoric and rhetorical strategies to motivate the potential buyer. The desired outcome has been, and always will be,
different. No one since the eighteenth century has required that poetry have a reason for being created or to exist. The intersection that runs between poetry and advertising is that the best of each can be sophisticated and synchronistic art forms.
CHAPTER IV
THE VISUAL RHETORIC OF AMERICAN ADVERTISING

Chapter four will focus on the visual rhetoric of American advertising, and it will consist of two parts—a description and analysis of the images or representations of women in advertising, and how advertising copywriters try to persuade consumers by the concepts of power and success. Specific samples of advertisements will be analyzed in the second section of chapter four along with a number of poetic texts. The purpose for this approach is to demonstrate, as one of the research questions implied, the relationship between advertising and poetic discourses.

Before the representation of women in advertising can be analyzed, one must understand how visual images are actually processed. Chapter four will begin by identifying the visual processing of images, and techniques used by philosophers and theorists to analyze the meaning of images. The visual processing of images is a difficult task that involves the eyes and the mind of any viewer. For instance, because the retina is the only part of the human body where brain cells are exposed to the outside world, vision (unlike hearing, smelling, tasting, or feeling) has much to do with how one feels about what is being observed. The viewer’s mental state of mind supports that process by constantly organizing images into logic meaning. This process requires a two-way path between the producer and receiver of images.
According to the Gestalt theory of Visual Perception, theorist Max Wertheimer explains the visual process by suggesting “that the eye takes in all the visual stimuli and the brain arranges the sensations into a coherent image” (Lester 43). He contends that the brain recognizes discrete elements within a scene by way of a series of grouping laws: the law of similarity, the law of proximity, the law of continuation, and the law of common fate. The Gestalt theory describes each law clearly:

1. The law of similarity states that, given a choice by the brain, you will select the simplest and the most stable form to concentrate on.

2. The law of proximity forces the brain to recognize images that are closer together than far apart.

3. The law of continuation rests on the principle that the brain prefers consistent lines in the drawing of objects and other traditional lines representing the foreground and background of objects or images.

4. The law of common fate explains the reversal of figures and ground spatial patterns. Simply, the brain has a need to label objects near or far in order to determine their importance or danger. (Lester 45)

The Gestalt theory focuses on the power of the brain and how it classifies visual material into specific groups. This theory of visual perception also deliberately draws attention to the individual forms that make up a picture’s image.

French philosopher Roland Barthes (1915) and linguistic theoretician Roman Jacobson (1896) often use specific analyzing techniques to understand visual images. For example, Roland Barthes believes that the most interesting system to use when trying to analyze the meaning of visual images is the semiotics system. Barthes specifically
explores how signs present values of ideology in society; he makes these values seem real. For example, he observes: “flower would be described as a simple flower with red pedals, green leaves and a thorny stem; this would signify the mental concept of the flower on a denotative level” (Barthes 51). However, if the flower is used in the context of Valentine’s day, it would signify romance, creating a connotation. Clearly the relationship between signs and the communicated meaning is indicated by the use of denotative and connotative language. Barthes describes each as signifiers: (1) Denotative language is what the signified actually is, quite like a definition, in brain language; and (2) Connotative language points to the signified but has a deeper meaning. An example provided by Barthes is “Tree” = luxuriant green, shady, etc. (54) Specifically, denotation describes the common sense meaning of the sign, usually understood as proper or literal meaning. Connotation, on the other hand, is the meaning derived by an individual receiver. This suggestive or associative sense of expression extends beyond its literal definition.

Roman Jacobson believes in another form of semiotics—communication. He simply supports the study of communication, which focuses on the message-making process. The communication model consists of the following elements: (1) the communicator is the person who delivers the message; (2) the message is the information being communicated; (3) the channel refers to the passage through which the information is being conveyed. For example, people may use their voices, eyes, and facial expressions as channels for interpersonal communication. In mass communication, the media—magazines, newspapers, photographs, film, radio, and television—serves as communication of information to large groups of people; (4) the audience consists of the
person or people who receive the message. The more familiar the communicator is with the audience, the more effectively he or she can tailor the message to the audience.

Jacobson illustrates two communication models that best describes the communication process:

<table>
<thead>
<tr>
<th>Communicator</th>
<th>Message</th>
<th>Channel</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpersonal Communication Model</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mass Communication Model</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(From The John Hopkins Guide to Literary Theory and Criticism)

Jacobson’s Communication Model as a whole includes four elements—communicator, message, channel, and audience. The communicator is one who initiates a written transaction (advertiser). Whatever the communicator conveys is the message (images of products or services), which is sent by means of a particular channel (magazines, newspapers, television, etc.) The audience (consumer) receives the communicated message and provides feedback or a notion to make a purchase.

The image of any advertisement, regardless of its medium of presentation, is easily forgotten if it is not processed and analyzed. The advertisement simply becomes just another stream of meaningless pictures that flood every aspect of communication.
Specifically, pictures without meaning occupies the mind of an observer momentarily and do not have the capacity to educate, but an analyzed image can affect a viewer for a lifetime. The world is full of messages and meanings, and in order to communicate and inform a future generation, humans will have to keep using the power of images. Everything imagined in this life has meaning and gives a different message depending on the situation and the observation of the receiver.

**Images of Women in Advertising**

This section of chapter four will examine how women were perceived in advertising over the years and how their influences today affect society as a whole. At one point in society, male dominance dictated the value of women in magazines. Women became male-identified in the sense that they conformed to the definition and expectations of men. As a result, the demeaning and stereotypical posture of women emerged. African-American women, in particular, were stereotyped in many ways. For example, they were cast in advertisements as domestic workers including maids, cooks, and nannies. These women were considered to be of low value or incomplete and flawed because of these images. In fact, the media displayed many negative images of women with the idea that they fail to achieve. In other words, these advertisements basically announced to the world that African-American women lacked intelligence and attractiveness.

Society simply formed opinions and later devalued all African-American women. In fact, the stereotyped images of women as domestics affected not only the attitude of society but the African-American communities as well. These women were very angry
because many opportunities faded away as a result of negative stereotyping. Author W.E. Kilbourne explains:

Exposure to gender role stereotyping in advertisements is related to negative attitudes toward women and stereotypical ideas about how they are supposed to behave and the roles they are supposed to occupy within society. (Kilbourne 50)

Images from negative stereotyping in the media are very difficult to overcome, especially when society has fed on such stereotypical prejudice for many generations. Against all odds, many women have been looking for security and sense of self-identity. When they think they have overcome one form of discrimination or another, they find themselves subjected to yet another form of stereotyping—weight. The necessity to be thin is another stereotype many African-American women have to endure. Author Katharina Lindner equates this form of stereotyping to the obsession of being attractive. She argues that:

Negative body image is often the result of a social comparison process, in which discrepancies are perceived between the cultural ideal of attractiveness, usually characterized in the media by a particular emphasis on thinness, and women’s views of their own bodies. Negative body image is particularly problematic because it is positively correlated with eating disorders. (409)

Women are basically starving themselves to fit into society’s conception of beauty attractiveness. Through the beauty enhancement tips in magazine and newspaper advertisements, television and music videos, women’s vision of being beautiful is to be
thin. These women are not interested in dietary tips or good health advice; they are simply interested in an overnight weight plan, which unfortunately can lead to fatal results.

The use of certain hair care products was another stereotype African-American women had to endure. Advertisers created a false image that relaxed hair was a basic requirement for all African-American women who desired to have beautiful hair. In her book, "Undressing the Ad: Reading Culture in Advertising," Katherine Toland argues:

Advertising for hair care products marketed toward black women proliferates in magazines. But rather than embracing the natural beauty of black hair, the majority of the ads promote the alteration of black hair texture from its natural state into a relaxed or straightened state in order to attain social acceptance. (Toland 85)

Because of various stereotypical advertisements in numerous national magazines, the negative images of such advertisements devalued women, and African-American women in particular. Writer Walter Lippmann agrees that "whether right or wrong...imagination is shaped by the pictures seen...Consequently, they can lead to stereotypes that are hard to shake" (76).

Today, African-American women are cast in major advertising roles. Although some gender role stereotyping still exists, including the widespread overt depiction of women as sex objects (Lanis & Covell, 639), women are being exposed in a wider range of social and occupational roles (Bretl & Cantor, 596). For example, women represent the sale of everything from business franchises to insurance, cosmetics to fashion. In a 1988 study, Sullivan and O'Conner discovered that there was an increase in women shown as
employed and a higher percentage of women in positions that require meaningful decision making (in the work place as well as in everyday situations). Women were shown to be in control of their lives. According to Jan Kurtz, in her article *Dream Girls: Women in Advertising*, the frequency of African-American female images were good, but not frequent enough until later:

The independent Woman first appeared at the turn of the century, but showed up only sporadically through the next seven decades before becoming a dominate image in the 1990s. Although many advertisers have seemed unsure how independent they want their female market to be, other marketers have played an important social role by challenging stereotypes of females. (Kurtz 70)

Clearly once the trend for positive African-American women in advertising was accepted, many advertisers continued to secure these professional women (models) varying in age, exhibiting multiple skin tones and hair color.

**The Concept of Power and Success**

Advertisers surround consumers with messages everyday to link their deepest emotions to desired or undesired products, services, or ideas. Every emotion is used to sell something. For example, a smart woman is enticed with the idea to operate a franchise. A long relationship provides the occasion for a diamond ring. An ongoing connection between a mother and her daughter is dramatized to sell a phone system. According to Stephen Lucas, author of *Persuasion*, emotions evoked most often in discourses include:

1. Fear—of serious illness, of natural disasters, of sexual assault,
of personal rejection, of economic hardship.

2. Compassion—for the physically disabled, for battered women, for neglected animals, for the unemployed, for starving children, for victims of AIDS.

3. Pride—in one’s country, in one’s family, in one’s school, in one’s ethnic heritage, in one’s personal accomplishments.

4. Anger—at terrorists and their supporters, at business leaders who act unethically, at members of Congress who abuse the public trust, at landlords who exploit student tenants, at vandals and thieves.

5. Guilt—about not helping people less fortunate than ourselves, about not considering the rights of others, about not doing one’s best.

6. Reverence—for an admired person, for traditions and institutions, for one’s deity. (Lucas 456-457)

Everything in the world, including power and success, are used to convince people to do something as a result of the message. Culture, especially popular culture, exerts a massive influence on how people think and see the world.

Major magazines such as Essence, Ebony, Jet and the Black Enterprise are the most widely read magazines by African-American women. The powerful images of women in these magazines offer a unique influence over the lives of other women. The images in these magazines tell the female reader what to do, how to do it, and the best time to do it. Advertisers clearly persuade the female consumer by speaking her language through image, speech, gestures, attitude and ideas. Advertisers also find ways of establishing
common interests and other personal characteristics with the consumer. According to the
Persuasive Imagery: A Consumer Response Prospective “the persuasiveness of an ad
message may be enhanced by encouraging consumers to identify with one or several of
the characters in an ad” (Batra & Scott 595). Moreover, the consumer takes on an active
role in the advertising process. For example, reading an advertisement requires
imaginative thought; it is an active creative process that calls on consumers to construct
meaning from the advertisement through the act of interpretation. Through the
interpretation process, this section will describe ten advertisements and the possible
effects that the advertisements may have on society.

Representing the power of independence, FedEx-Kinko is proud to promote the
image of a strong African-American woman (see figure 15). This advertisement speaks
to the intelligence of other young African-American women everywhere. The image of a
black woman, realizing her dreams of small business ownership, tells the world that black
women can be independent thinkers. For example, the young woman in the advertisement
announces to the world her readiness to start her own small business with the support of
FedEx-Kinko. The reality of independence surrounds her with a large location and
various products to offer her customers. Also, the beautiful floral scenery promotes
freshness and happiness. Though the young woman may not portray the image of a
fashion model, with her hair pulled back and apron neatly tied, she exemplifies a smart,
hardworking woman ready to get the job done. Supported by FedEx-Kinkos, the small
flower shop is officially in business. When young women see in advertisements that
other young women can excel in their own businesses, whether it be a new independent
operation or franchise, they feel empowered to follow the same dreams in becoming small business owners. For example, the image and information offered may encourage any young woman to research the opportunities and possibilities of operating a successful business.

Enjoying the vision of her dreams, Cassandra Broomfeld (figure 16) also represents the independent woman with dreams. Advertisers showcase the Cassandra Broomfeld’s bridal gowns with pride. They specifically target the needs of the nontraditional woman with the jump the broom vision of cultural style and elegance. This advertisement informs the reader that it is common to dream and it is common to enjoy the reality of that dream. The reader is also reminded that “unless you actually take the steps to translate your Dream into reality, your Dream is but a vacuous fantasy, something pretty that shimmers but will remain forever elusive” (Nelson 75).

African-American women today are making powerful career choices with major corporations in the field of finance. For example, representing career women, the advertisements for Prudential Financial and Merrill Lynch are excellent examples of how major corporations are allowing young women of color to positively represent their names. Each advertisement speaks to a level of security for each woman represented. In the Prudential Financial advertisement (figure 17), the image of a young professional woman announces to the world that she can secure financial heights with her professional level of expertise. The advertisement promotes the entrepreneur spirit with the support of a fortune 500 company. For example, positioned behind a desk holding a cup of coffee in
one hand and clinching her chin with the other hand, the visual image says that a woman can achieve at the highest levels; the professional hairstyle pulled behind the huge pearl earrings also exudes confidence; and the back-drop of a huge office window and spacious surroundings speaks to job security. The bold print of the advertisement, "I'm Someone Who Thinks Big. Now I Have A Career That Rewards Me For It," describes how this independent woman's knowledge and expertise are highly rewarded.

Merrill Lynch’s advertisement (figure 18) also represented by a young African-American woman speaks to opportunities for women of color. Seated next to two faded images of Caucasian women, the bold African-American image displays unlimited possibilities at Merrill Lynch. The bold print of the advertisement reads: "limitless potential, collaboration and respect, and intellectual capital" (figure 18). The young woman is actually being described as a professional with unlimited opportunities to collaborate on the goals of the company, gain respect for knowledge and professionalism, and earn financial rewards at the same time. Figures 16 and 17 describe specific career paths that young women could possibly follow to achieve similar success. Careers could begin right out of college or as a second career for many professionals.

Representing future generations, Nationwide and State Farm insurance companies have secured mature African-American images to tell the story of financial stability. For example, Nationwide’s (see figure 19) presentation of a grandmother and possibly her grandchildren conveys to the world that grandmothers have prepared the way for younger generations. The advertisement is simply promoting financial stability for future generations through Nationwide. In other words, grandchildren are guaranteed a financial future through Nationwide. The content informs the reader that this
grandmother has paved the way for her grandchildren through the benefits of Nationwide. The bold print announcement “Let’s remember those who built the framework for future generations” (figure 19) also reminds the reader that strong grandmothers make a difference and that more should become involved in the future of their grandchildren. The advertisement also displays the grandmother’s weary look of death but with the financial security through Nationwide her legacy lives on. 

State Farm Insurance Company (figure 20) also employs the image of a mature woman to represent the financial security of a grandmother’s legacy. The bold message “Grandma knew how to save money and keep it growing” describes the woman’s successful savings through the State Farm Insurance company. Although she may not have children or grandchildren of her own, she is the symbolic mother or grandmother, possibly of the community. State Farm’s logo promises “Like a Good Neighbor State Farm is Here.” The image of the mature woman reaching for her extra change in the small savings jar represents financial security with extra change left over. This advertisement also suggest that because one’s finances are stabilized, one is able to help someone else in need through the State Farm’s car and homeowner’s coverage, education savings plans, and a number of other resources to help ensure the financial stability of a family’s future. These advertisements speak not only to the grandparents of society but also to families interested in securing the future of their loved ones. 

Representing the power of beauty, figure 21 says to the reader that one can be on the go from 9 to 5 and still look fabulous. The advertisement “Rush Hour Beauty” describes the image of a possible young professional career woman and mother. This professional image of beauty also says to the reader “just because I am beautiful
doesn’t mean that I’m not smart or intelligent.” The cool pull back hairstyle, including the casual wear, takes the young woman throughout the day with freshness.

Figure 22 also represents the power of beauty. After the long Winter months, this young woman is saying to the world, “I have recaptured my beauty and I am again proud to represent beauty.” With her neatly trimmed hair, nicely curved eyebrow, dark eyes, medium sized nose and lips, any young woman can identify with her features. The image is zoomed in tightly in order to bring emphasis to the face of the beautiful women. Many young women would be inspired to love themselves and take pride in their beauty and physical appearance.

Figure 23 displays the power of a successful African-American woman. She is a tall beautiful young lady seated in what appears to be her private plane. The advertisement “Power Moves” (figure 23) clearly signifies success. The young woman wears a professional hairstyle pulled away from the face, with dark glasses, a dark dress and shoes. Her slim build and long legs display good health and confidence. Reflecting on the struggles of the past, this young woman is enjoying her ride to success. Any young woman viewing this advertisement would have the motivation or “an intense and sustainable drive toward a specific goal” (Austin 1).

Figure 24 illustrates a different image of success. The headline “She’s Got it Going On” complements the stride of a strong black woman. She appears to be on the go with her leather gloves, leather jacket, and leather boots. Her skirt above the knee and turtleneck sweater accents the leather combination well, and the slick dark hair showcases power. This image also celebrates the victory of success. Many women would try to emulate the beauty and success of this image.
Chapter four detail various ways of interpreting images in advertisements. Max Wertheimer's Gestalt theory of visual perception, Roland Barthes semiotic systems approach, and Jacobson communication model were all discussed as ways of analyzing images in advertisements.

While advertising is a necessary function of life, it can also be dangerous. For example, hair loss is possibly linked to a strong hair relaxer designed for a different texture of hair. Sadly, advertisers will try to sell that product anyway. In so many ways, advertisers try to convince society that their version of reality is the truth. This is evident in the second section of this chapter describing stereotypes. Most media advertisements tend to build up unrealistic images to which people aspire. This creates a problem because consumers are pursuing unrealistic images or products that could possibly lead to dangerous results.

During the earlier years, advertisements of African-American women were used as negative images to stereotype or demean a culture. Today similar advertisements of African-American women are used to empower a society. The power of independence, careers, financial stability, beauty, and success are all expressed clearly in advertising to sell products, but more importantly, to project powerful images that socialize.
CHAPTER V
LITERATURE AND ADVERTISING

In this chapter the relationship between poetry and advertising will be examined, with emphasis on the similarities between the two discourses, for the purpose of further elucidating the rhetorical qualities of advertising discourse. Literature is an enduring aspect of human discourse that has been around for centuries, especially poetry. Poetry has provided a means for telling stories about people, events, values, and the world around. In fact, poets traveled around the world chanting and singing poetry long before poetry was recorded. Advertising, much like poetry, is also designed to communicate information to large audiences. Advertising seeks to inform, persuade, and remind audiences of their fulfillment of specific needs. No matter where people go or how far people progress in society, advertising is everywhere. Advertising is so widespread that everyone in the world is exposed to some form of it constantly.

Comparison Between Poetry and Advertising

One connection between poetry and advertising is that poetry was once considered a sponsored event much like advertising today. The sponsored workers of the 1800s found the arrangements to be quite an honor. For example, “a paid retainer in the court of a monarch, or nobleman, had the task of saying in odes and epics on suitable occasions, how great and powerful was the ruler who employed him, and how happy the
people were under that ruler's benign and just government” (Hayakawa, Hayakawa 164).

Advertising is also a sponsored event; organizations retain advertising executives to render professional advertising services. These executives are pleased in the same way for the opportunity to service exclusive advertising campaigns.

Another connection between poetry and advertising is that the reader is forced to develop an “imaginative identification with the roles portrayed in a story or ad” (Hayakawa, Hayakawa 163). Characters are developed and positioned in such a way that the reader, viewer or consumer identifies with some part of the poem or advertisement. In the book, *Language In Thought And Action*, authors Hayakawa and Hayakawa also agree: “In poetry, we identify ourselves with the characters the poet creates, or with the poet himself. Advertisers also invite us to identify ourselves with the roles they play” (164). The reader becomes, in a sense, one of the characters in a poem or advertisement. When characters are added to any work, the creator of that work must make choices regarding the appearance (age, gender, national and racial hair, body, size, look) manner (facial expression, eye contact, pose, clothes), quality of voice (tone, rhythm, words used), and the activities the characters are engaged in (touch and body movement). Clearly, the reader identifies with a character before he or she decides to take on the role of one.

Another connection between poetry and advertising is that the two share the same goal of giving meaning to human knowledge or encounter. For instance, Hayakawa and Hayakawa suggests that poetry and advertising “both strive to give meaning to the data of everyday experience; they both simply make the objects of experience symbolic and something beyond themselves” (162). For example, in William Wordsworths' "Wild and
Rude," the following occurs: “A primrose by the river’s brim, / A yellow primrose was to him. / And it was nothing more” (Hayakawa and Hayakawa 129). The poet was not satisfied with the brief naming of the primrose; he attempts to create meaning. For instance, the primrose may symbolize many things in the eyes of the poet: early spring joy, the love for another character (Lucy), the transition of life, or other things. Similar to advertising, a copywriter cannot allow a bottle of shampoo to remain a bottle of shampoo and "nothing more." Whatever the object is, the copywriter, like the poet, must promote the importance of the object so that it symbolizes something beyond itself—symbolic of traditional beauty (like American shampoo) or of pure elegance (like Precious perfume).

One more connection, and perhaps the most important, between poetry and advertising is that they share many of the same language devices. Each language device suggests several meanings with only a few words. The connotations of these words are extremely powerful. For instance, in poetry, words are used to engage the deepest feelings. It is a language that says more than ordinary language, and says it more intensely than ordinary language. Similar to poetry, the words of advertisements appeal to the reader's emotions. According to Robert Harris, there are over one-hundred literary devices shared by poetry and advertising: Sounds (alliteration, assonance, onomatopoeia), imagery (metaphors, simile, personification, allusion, synecdoche, paradox), rhythm (parallelism, repetition, alliteration, antithesis), symbolism (words, numbers, colors), emotive language, hyperbole and so many more (45). For the purpose of this study, however, six language devices will be compared between advertising and poetry: imagery (metaphor), rhythm (alliteration), and symbolism (colors).

Imagery is the use of vivid language that creates mental images in one’s minds.
Preminger and Warnke agree in their statement that "imagery refers to images produced in the mind by language" (362). Creating these images is a matter of choosing the exact words for the task. For example, a good poet is one who has the ability to create word pictures that invites the reader into his or her story. In other words, the poet creates language that allows the reader to see, hear, feel, smell, or taste many aspects of his or her writing. The reader actually becomes a part of the story. David Capella and Baron Wormser suggests that a "metaphor is the most scintillating move a poem can make" (127). It is their belief that a metaphor changes one thing to another making the written work exciting. Advertisers also experiment with imagery through the use of icons, drawings, paintings, and photographs. Though advertising might, and probably should, appeal to as many of the five senses as possible, nothing in advertising would seem to do this better than magazine advertisements do, or for no other reason, than visual appeals.

The use of metaphors is another way to create imagery in both poetry and advertising. Using metaphors enhances the brain's way of seeing how words and phrases are alike or different. One simply compares things that are different yet has something in common. Specifically, a metaphor transforms people, places, objects, and ideas into whatever the poet or advertiser imagines, and if metaphors are effective, the reader's experience, understanding, and appreciation of what is described are enhanced.

Rhythm is a powerful tool used in both poetry and advertising. The language used is created by a choice or arrangement of words. This pattern of sound gives any writing an almost musical sound when read aloud. One of the many stylistic devices used in rhythm is the repetition of sound. The same word or phrase is simply repeated at the
beginning or end of successive clauses or sentences. For example, the beat of a poem comes from the patterns made by the stressed and unstressed syllables. If a few English words are spoken aloud, one will hear the beat of the words. In an advertisement, the tourist guide may read: “Cin-cin-NA-TI is a nice place to live.” “Cin-cin-NA-TI is a great place to work.” This could possibly be an advertisement convincing potential families to move to a thriving location. Alliteration is simply based on the sound of words more so than the spelling. Advertisers also practice similar techniques when attempting to sell other products and services.

Symbolism is a representation of many things including color. For instance, in poetry, when color is described the reader understands the surroundings of the writer or the story. “She walked down the isle in her flowing white gown” suggests the marriage of a new bride. The black classic Mercedes-Benz is a symbol of a hard working owner. Clearly, the meanings suggested by a symbol are determined by the context in which they appear. While the bride’s traditional white gown represents purity (death in Asia), the black Mercedes symbolizes power and success. Because symbols depend on contexts for their meaning, literary artists provide those contexts so that the reader has enough information to determine the probable range of meanings suggested by a symbol. In reading any poem, one must first read for literal meaning and then allow the various components of the poem invite in a symbolic reading. In advertisements, colors are used to enhance the beauty of images, wardrobes, products and so much more. According to Garber and Hyatt, (quoting Hilbert and Sacs), color is considered to be the most salient and the most resonant and meaningful visual feature in advertising (25). Color is also used to describe a person’s mood or emotions. For example, pink represents an
emotional person with a good heart; red is a dynamic and passionate color that symbolizes love, rage and courage; and green is the color of life and it represents freshness, security, and tranquility.

Syntax in Poetry and Advertising

Syntax in poetry is the ordering of words into meaningful verbal patterns such as phrases, clauses and sentences. Poets are conscientious about the standard grammatical style. It is their goal to honor those standards; however, they may “flout prescribed usages if it is necessary to the artistic success of the poem” (Cappella and Wormser 79). The meanings of poems are revealed not only by their denotative and connotative functions but also by the poet’s arrangement of words, phrases, and tone used to enhance a particular writing style (65). The syntax in advertising also follows a conventional grammatical format. English words and phrases are used, often with some emotional desirability as well as literal value.

Graphics in Poetry and Advertising

There is a standard graphological structure for both poetry and advertising. In poetry the presentation of verses and stanzas are used in three recognizable forms: Sonnet, Haiku, and Limerick. In general, a verse is simply a single metrical line composed in a measured rhythmical pattern that may or may not rhyme. According to C.E. Andrews, a “verse is divided into certain units called lines, and that these lines must be metrical” (6). For example, the opening line of Henry IV’s poem illustrates a good example of a metrical reading:

So sha’ken a’s we ‘are so w’an with c’are

F’ind we a t’ime for fr’ighted p’eace to p’ant
The first few lines are considered metrical because every other syllable received an accent. Although the arrangement is clearly displayed, many researchers believe that the ear is the key to hearing and understanding the metrical sound of a verse. C.W. Cobb, author of *A Scientific Basis for Metrics*, agrees that a “verse depends upon the ear, not the eye; therefore, it must be read before it can be discussed” (6). While poets understand the basic requirements for verse, many of them create their own scheme according to their set goals or guidelines.

The stanza poem is also a grouping of words set off by a pattern of meter and rhyme. Clearly, stanza patterns share a rhyme scheme, specifically a pattern of end rhymes. A.E. Housman (1859-1936)’s poem, *Loveliest of Trees, the Cherry Now*, is a good example of a stanza poem:

```
Loveliest of trees, the cherry now         a
Is hung with bloom along the bough,       a
And stands about the woodland ride      b
Wearing white for Eastertide.             b

Now, of my threescore years and ten,      c
Twenty will not come again,               c
And take from seventy springs a score,    d
It only leaves me fifty more.             d

And since to look at things in bloom     e
```
Fifty springs are little room, e
About the woodlands I will go f
To see the cherry hung with snow. f

(Meyer 750-751)

One can actually identify the rhyming scheme of this stanza. The poem is sectioned off by the small lettering; and every two letters illustrates the end rhyme. This rhyming scheme prepares the reader in advance. He or she can actually read the poem correctly by following the illustrated pattern of lettering (aabb, ccdd, eeff).

The first form of poetry previously identified is the sonnet pattern. There are two types of sonnets: the Italian sonnet and the English sonnet. Similar to the English sonnet, the Italian sonnet is divided into sections using a specific rhyme scheme. Because of the extended length of a sonnet, one has the opportunity to tell as many stories as possible. Stories of life, love, and death can all be explored. For example, William Shakespeare (1564-1616)'s *Shall I Compare Thee To A Summer's Day* is a good illustration of a lengthy love poem:

Shall I compare thee to a summer day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature’s changing course, untrimmed.
But they eternal summer shall not fade,
Nor lose possession of that fair thou ow’st
Nor shall death brag thou wand’rest in his shade,
When in eternal lines to time thou grow’st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee. (Damrosch 1226-1227)

In this poem, the speaker tells a story about the love that he praises. He praises his love not only because of her beauty but because of her devoted grace. The speaker also announces that this love will extend throughout time and maybe beyond death. The emphasis of this love story is actually placed on the last two lines of the poem. The word “Long” is stressed twice in both lines. This lyrical poem or sonnet “extends to fourteen lines, providing 140-154 syllables in all” (Spiller 2). The poetic form, emphasizing love forever, is considered one of the most extensive patterns in poetry.

Haiku is another poetic form borrowed from the Japanese. This form of poetry consists of a number of syllables organized into unrhymed lines. According to Bruce Ross, editor of Haiku Movement, “English Haiku normally uses punctuation marks in the same way” (93). Haiku’s poetic illustration follows:

**Matsuo Basho (1644-1694)**

Under cherry trees
Under cherry trees
Soup, the salad, fish and all...
Seasoned with petals.
Carolyn Kizer (B. 1925)

After Basho

Tentatively, you

slip onstage this evening,

pallid, famous moon.

Sonia Sanchez (B. 1935)

c’mon man hold me

c’mon man hold me

Touch me before time love me

From behind your eyes. (Meyer 765)

The English translation of Haiku is often approximated because Japanese syllables have a
time period or duration. The duration of syllables is not as important in English as in
Japanese. The Haiku poems are relatively brief and reflect some aspect of nature. These
poems also present intense emotions, which, in Japanese, are designed to lead to a
spiritual insight.

The Limerick poems are relatively light in nature and humorous. They are also
highly favored by young people as well as adults. The poems have an unusual range in
subject matter from simply the innocent and silly to the obscene or satiric. An anonymous
writer of a Limerick poem, *There Was A Young Lady Named Bright*, follows:

There was a young lady named Bright,

Who traveled much faster than light,

She started one day
In a relative way,

And returned on the previous night.  (Meyer 763)

The arrangement of this poem includes a five-line rhyme pattern: aabba. While lines 1, 2, and 5 share the same scheme, lines 3 and 4 also share the same scheme. This poem is also about a young lady named Bright; she draws attention to the possibility that one can arrive in a place before ever leaving it.

There are many forms of advertising such as "comparative advertising, institutional advertising, persuasive product advertising, reminder-oriented product advertising, informational advertising, persuasive advertising, and product advertising" (Boone, Kurtz 309-402) just to name a few. Similar to poetry, advertising requires a standard graphological structure. Words and phrases are carefully chosen for a specific outcome. For example, in advertisements aimed at teenager boys and girls, the pronouns used will attract their attention. The graphological structure of print advertisement includes eight elements:

1. a headline
2. an illustration or picture
3. the text or body copy
4. the name of the product
5. the name of the producer
6. the logo
7. a slogan
8. and any additional information. (Sauer 87)
A new approach is to view advertising as having communication goals that seek to inform, persuade, and to remind the potential costumer of a particular product or service. The structure often changes with each product or service advertised. "Many leaders recommend that advertisers use short paragraphs, lists, and catchy illustrations and graphics to break up and supplement the text and make the document both visually inviting and to understand" (Shea, Haupt 2).

**Ideology of Love and Beauty in Poetry and Advertising**

Ideology refers to ideas built up in the shared tradition to discuss ways of how dominant cultures holding power can obtain maximum control over society with minimum conflict. This is not always a strategy to oppress people or modify their consciousness, but a plan of how the dominant culture re-assesses the values, formation of the world, and symbol systems, in order to restore and maintain the current order. Simply, this reassessment is managed through the extensive teaching of ideas about the way things are and how the world should be. These ideas adjust people's thinking in such a way that they accept things the way they are and they understand their roles in society.

The subversion of an ideal female beauty in literature was explored in Shakespeare's sonnet 130, *My Mistress' Eyes Are Nothing Like the Sun*. While many believed that an ideal woman is beautiful and smart, others believe in an inner beauty. In this poem, Shakespeare describes his love for a not-so beautiful mistress:

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her checks;
And in some perfumes is there more delight
Than the breath that from my mistress reeks.
I love to hear her speak, yet will I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare. (Evans 1867)

In this illustration, Shakespeare deliberately describes his unattractive lover using typical love metaphors. He talks about how she speaks, looks, and walks. The image described contradicts, or even subverts, the normal beauty everyone expects to embrace. Using the sonnet structure, Shakespeare ends his love poem by declaring his love for his mistress despite her lack of beauty.

The subversion of a traditional ideal woman in print advertising is also examined. Despite the past years of negative stereotypes and other demeaning forms of discourse, women are urged to maintain independence, appropriate activities and traits. Women are simply taking charge. In figures 25 and 26, two women are representing the ideology of beauty. In figure 25 the beautiful model represents confidence and class in her advertisement *Volume Exact Mascara* by Cover Girl cosmetics. Gender power is now at a higher level of consciousness for women. Another advertisement (see figure 26) also
features a new woman of confidence, style, and grace. As she positions herself in her new role of cosmetics, she is modest, feminine, successful yet traditional. Similar advertisements now frequently represent women taking control of their lives and relationships through their intelligence and appearance.

**The Ideology of Power and Success in Poetry and Advertising**

Comparing advertising to pieces of poetry establishes a clear understanding of the similarities between the two discourses. Because advertising and poetry are so closely connected, they can in some cases take the place of each other. Poetry uses many words with strong connotations. Similar to advertising, the words of poetry appeal to the reader's emotions. The elements of poetry allow one to observe specific points about the writer and his or her language. Testing literature against popular culture, a straight comparison between printed advertising and poetry will be illustrated. Each poem will describe one to two advertisements using Roland Barthe's function of semiotics.

Langston Hughes's poem "Dreams" represents the Fedex Kinko's and Cassandra Broofield’s bridal gowns advertisements well (see figures 15 and 16). With the two African-American images used, Hughes' language encourages the dreamers to dream:

*Hold fast to dreams*

*For if dreams die*

*Life is a broken-winged bird*

*hat cannot fly.*

*old fast to dreams*

*for when dreams go*

*Life is a barren field*
Comparing the advertisements with Langston Hughes' poem "Dreams" is instructive. Both express the ideas of dreams, and they express, too, something of similar nature that produced them; Fedex and Cassandra Broomfeld's bridal gowns reflect the power of independence; and the poem encourages the spirit of power or dreams. Consequences of living are presented in the poem as well. For example, if one neglects to realize one's dreams, one will work for someone else for a lifetime.

Robert Frost's ideas in "The Road Not Taken" are similar to those presented in two advertisements (see figure 17 and 18). Frost's poetic creation points out the decisions of life. If one travels down the straight and narrow path, one will at some point run into a fork in the road or a situation that requires a decision. This is the main idea of the poem. Similarly, in the two advertisements, the young women are promoting the necessity to work and the consequences of selecting the right company for employment. The choices are most important; and perhaps the right choices are to take "The Road Not Taken," as Robert Frost suggests:

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth
Then took the other, as just as far,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that passing there
Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I-
I took the one less traveled by,
And that has made all the difference. (Meyer 851)

The poem speaks to the start of a journey, much like the journey of securing a career. In descriptive terms, the poem describes the steps required. In life the journey is similar; there will be more than one road to take and it will be one's decision to take the right road and succeed life's journey.

Emily Dickinson (1860s) "If I Shouldn't Be Alive" best describes the ideas of the Nationwide advertisement (figure 19). Growing up during a time when death was all around, Emily Dickinson was always prompted to address the concerns of death. For example in this poem, she actually begins by addressing death. Although the poem begins with a "rather mild concern that the speaker might not survive the winter" (40), she further embarks upon humor when describing the Red Cravat, and then finally ending with a desire to say thank you. This poem is definitely a reflection of the grandmother in
the advertisement securing the future for her grandchildren, before her departure from earth. Certainly after death, the grandmother would have a desire to say thanks to someone for fulfilling her life. The poem states:

If I shouldn’t be alive
When the Robins come,
Give the one in Red Cravat,
A Memorial crumb.
If I couldn’t thank you,
Being fast asleep,
You will know I’m trying
With my Ganite lip! (Meyer 811)

The poem is not at all about feeding robins; it is a mild description about the preparation of death. Dickinson’s creative use of words or euphemisms simply softens the tone of the writer’s intent to describe death. Emily Dickinson (1864) again uses her skillful construction of language to describe the notion of the second grandmother in her poem “If I Can Stop One Heart from Breaking”:

If I can stop one Heart from breaking
I shall not live in vain
If I can ease one Life the Aching
Or cool one Pain
Or help one fainting Robin Unto his Nest again
I shall not live in Vain. (Meyer 810)
This poem simply describes the commitment of a grandmother helping someone in need. She will think about her blessings and without hesitation share with others. The speaker of this poem forces the reader to simply imagine or think about the commitments of life. At some point in life everyone will receive help and help everyone will render.

Lord Byron’s (1788 – 1824), “She Walks in Beauty,” is a good representation of figures 21 and 22. This poem is a brief description of a goddess emerging from a sea shell. She is beautiful and graceful, similar to that of an African-American woman emerging from a lifetime of inequality:

She walks in Beauty: like the night
Of cloudless climes and starry skies;
An all that’s best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which to Heaven to gaudy day denies
One shade the more, one ray the less,
Her half impaired the nameless grace
Which waves in every raven tress,
Ore softly lightens o’er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place
And on that check, and o’er that brow,
So soft, to calm, yet eloquent,
The smile that win, the tints that glow;
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent! (Meyer 964)

The description of the woman's natural features (face, neck, and arms) displays in one's vision a rare uniqueness of her image. Like a gift from heaven, she is described as the sweet angel from above. The African-American women in figures 21 and 22 are also unique and beautiful in their own way, especially in their way of achieving their goals.

Emily Dickinson's (c 1859) "Success is Counted Sweetest" represents figures 23 and 24. This poem is associated with the survivors of war. Through the hard times, soldiers are able to appreciate the success of victory. In his book, *Sumtuous Destination*, Richard Wilburn (1953-1976) suggests that "the defeated and dying soldier of the poem is compensated by a great awareness of the meaning of victory than the victors themselves can have: he can comprehend the joy of success through its polar contrast to his own despair" (Wilburn 15). Emily Dickinson says it best in her

*Success is Counted Sweetest* poem:

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sores need.
Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory
As he defeated – dying –

One whose forbidden ear

The distant strains of triumph

Burst agonized and clear! (Meyer 812)

This poem describes the life of African-American women (figures 23 and 24) enjoying professional success after years of stereotypical challenges from society. A young woman viewing this poem will understand the joy of success by reflecting on the trials and challenges of the past. The images presented could also empower young viewers to continue striving in life even when times are hard.
CHAPTER VI
SUMMARY AND CONCLUSION

The opening chapter in this study makes clear the importance of the term “discourse” to the present study. In the realm of linguistic study, discourse does not concern itself with the minute levels of grammatical language, such as the parts of speech; neither does it examine sentence structures, such as one would do when diagramming sentences. Instead, linguists in the study of modern discourse have broken language down into “speech acts,” the smallest meaningful increments of speech that constitute an “act,” or a direct communication to one or more listeners.

The speech acts are similar to the descriptors of interrogative and declarative sentences, but they are more specific in meaning. At the top level of the sentence structure, linguists observe the speech act’s deeper meaning, the performative function of a sentence or group of sentences. For example, the action of pronouncing a couple as being married, “I now pronounce you man and wife,” is a speech act that only one invested with authority by the state may use lawfully. Its performative function is to legally bind a marriage. Clearly discourse can describe what is going on among speakers and listeners. More complex speech activities are such as these: “The trash needs to be taken out.” The meaning of this speech act is not an observation about the amount of trash present; rather, it is interrogative in nature and meaning. “Would you please take the trash out” is not a statement and it is not a question; instead, it is a request.
From earlier speech act perspectives, the idea of discourse came to mean something broader still—not just the individual performative units, but also the units of a broad conversation itself. In fact, a unit may be an essay, a discussion, and an entire collection of thoughts and communications on a particular subject that each participant might not be privy to. So when the subject shifts to the notion of “advertising discourse,” the topic of discourse expands to include the entire communicative study of advertising itself. So, chapter one explores the extended, post-modern meanings of discourse in order to more accurately define American advertising discourse. Then all of the mini-discourses of advertising come together into a larger discourse that lies under an even greater discourse heading—the discipline of communication.

After establishing clear definitions of discourse, and then advertising discourse, the three most important questions chapter one answers are these: why is there a need to study the language of advertising discourse; what is the purpose of the study; and what is the significance of the study.

Because the study of verbal and non-verbal communication has a lengthy history, so does the language that would eventually create its own discourse. Drawing on centuries-old western rhetoric, one that goes back to the Greeks, and forward to the modes of writing and thinking (argumentation, public speaking, and belle letters, and now to advertising) this study contends that much can be learned from the history of language and rhetoric, and particularly literature, to elucidate the functioning of American advertising today. Advertising is, after all, a particular form of persuasion—aligning it with the rhetoric of politics, which goes all the way back to the early debates
of Greek democracy. But even more so, the language of effective advertising often either
borrows from the tropes of rhetoric or literature. Because of the difficulty that
contemporary copywriters attribute to “breaking through” to their audiences, the more
conscious copywriters can become of the literary/rhetorical resources they draw upon. In
advertising, literary tropes, quotes, and rhetorical devices are a means to an end —selling
products, while in their use in literature, most often the beauty of their use is their end.
Other than writers who proclaim their work as being didactic, the literary artist at least
purports to have no other reason for being.

Another profound reason for studying the language of advertising is that language
affects advertising; and advertising affects and mirrors culture. Chapter two explores this
idea, especially in its first and second parts, in which popular culture is examined.
Several famous academicians denounce the teaching of popular culture in American
universities. Because of popular culture, of which advertising is a part, these critics fear
that the universities would be in decline and then culture as a whole may collapse.

These critics who condemn popular culture see it as dystopic—creating the
opposite of a utopia. In plainer terms, critics of popular culture see it as a blight upon
society. These critics primarily fall into two camps those who stridently, shrilly denounce
it, without applying any sort of analysis or explanation of why it is bad, the best example
being Hilton Kramer. Another in this camp, Dwight MacDonald, attempts to logically
analyze popular culture, but his study is biased, as his terminology and language quickly
demonstrate. Others who more successfully explore the negative aspects of popular
culture are the famous culture critics, Allan Bloom, E. D. Hirsch and Christopher Lasch.
Rather than primarily attacking bits of popular culture themselves, or merely raging against everything not "classical," these critics analyze culture to prove their points. Like Kramer, they are most concerned with the education of America's students. Condemnation of television, advertising media's primary venue, is merely incidental to their basic arguments. Among the critics of popular culture, Bloom, Hirsch, and Lasch are not only the most famous, but also the most convincing.

Social messages of advertising and social requirements, one wonders as to whether critics of popular culture would be more accommodating. If they saw something in it that they could recognize as having some sort of redeeming value, they would do what is required to cooperate. For example, instead of critics focusing on oil companies' environmental concerns, they focus on the negativity of what more could be done. Sometimes social messages have to be done through legislation, such as the message about the health issues of smoking on each package, no smoking in Hollywood films, and no smoking in government buildings. These critics advocate keeping popular literature out of the classroom because it takes away precious time from the classics.

Proponents of popular culture also work within the discipline of cultural studies, and they are less concerned, however, with whether or not the items being studied are "good" or "bad," but rather whether or not they are worth being studied. Surprisingly, they give the overwhelming response that popular culture should be studied. These scholars, often politically motivated, use the theory of cultural materialism—socialism through which to examine cultural artifacts. While the relationship between the "culture" of advertising and the classical culture of the liberal arts might seem insignificant, one
sees that they are very similar. Most advertisers, within the range of products they purport to sell, must market to those members of society who are neither educated, nor cultured, nor aware of much of a larger world picture. While advertising may appeal to the audience’s feeling of personal pleasure by using famous music, lines from a poem, or a famous painting that the viewer might be happy to recognize, most advertising must take care not to be more clever than its commonest viewer.

Among the academicians who now find popular culture worthy of exploration, most do not study popular culture because of its particular intrinsic worth. Rather, they study it similarly to the way in which an anthropologist or a sociologist might. In fact they often use the very same methods. Such researchers study it in order to understand more about the culture that has produced it, the culture it comes from. Hence a dissertation on the popular culture symbol of the Barbie doll might raise questions about how gender is seen in the United States. It also might explore how those ideas have changed through the decades as the doll, her accessories, and her appeal to girls has changed. It might study the relationship between Barbie’s physical form and the possible range of forms found in adult women. Since young girls play with Barbie dolls, what imprint or impact does the doll’s simple caricatured physical image make upon the girls’ minds? Does it create an impossible ideal? Does it contribute to girls’ feelings of self worth? How does the Caucasian doll register with minorities, or with people of other races in other countries? What aspects of American culture does it represent and does it export when marketed abroad? Though the underlying intent of these studies may be political in the same way that the critics of popular culture may be,
the information from these studies can be especially important to advertisers. From researchers who engage in cultural studies, manufacturers, advertisers and marketers can learn new methods of social responsibility and the repercussions for them can only be positive. For example, the case of Barbie dolls, if they represent more than one race, a niche may open. Advertising and marketing then not only becomes socially responsible, but it also creates a new market for itself—mutually beneficial to society and to itself financially. The study of popular culture, either from a neutral position or from a political one, can be a boon for advertisers and marketers, and companies developing new products. Through the creations of dolls of other genetic varieties, the toy maker, Mattel, has the opportunity to serve humans by expanding the notions of standards of beauty.

Chapter three looks not only at classical verbal and visual rhetorical devices, but also the social responsibility of the advertising industry. One examined is the success of the “The Marlboro Man” advertisements from the sixties and seventies, with a new “Marlboro Man,” with his oxygen tank strapped to his horse. The second is a large foregrounded photo of a mother with her arms crossed. The everyday clothing she is wearing suggests that she is of the lower middle class. A young man, suggested as being her son, creates a visual link. The caption creates the clincher. “SHE DOESN’T LOVE BEING TOUGH. SHE ‘S TOUGH BECAUSE SHE LOVES.” These two public service advertisements show advertising at its best—when it is not selling a product.

The significance of this study is in its insistence that advertising discourse, like literary discourse, is of serious academic concern. One classical critic of advertising who wrote in the 1920s explores whether or not advertising has any effect on the consumer at
all. His answer, “Sometimes yes, and sometimes, no” (60). If this critic is correct, then more studies like this one are needed to investigate the impact that advertising has on us and our culture. The implication of this critic’s statement is that determining which is which is impossible—however, this study contends that with study, one can know which forms of advertising are more effective, and which are less. The answers do not have to be enigmatic. The studies of advertising language, though few in number, have tried to assess which aspects of advertising work and which do not. The present study points out the ways in which such work might be done. In the 1920s, concepts such as discourse theory, advertising discourse and speech act theory, and advertising elements had not yet been explored. But with the use of these current tools, researchers, anthropologists, sociologists, and advertising firms themselves now have more sophisticated methods they can use to examine individual advertisements, in addition to the screening and poling of advertising consumers.

Chapter three explains the rhetorical devices that advertising shares with poetry. Using glossy magazine advertisements, first, chapter three explores four broad tropes that are also used in poetry: imagery, rhythm, symbolism, and hyperbole. These are only a few devices used by poets, but they are also some of the commonest, often the most profound ones. The first, imagery, details the five senses: sight, sound, taste, smell, and touch. In the case of imagery, sight may be the most often used, and it frequently evokes the other senses. For example, “red” quite easily suggests the flavor of tomatoes, and “yellow” the tangy, bitter taste of lemons. Since smell is inextricably related to taste, the same can also be said of how the visual evokes the sense of smell through its use of color
and other visuals. Poetry that emphasizes imagery, to the near exclusion of all the other devices, is often referred to by some poets as “hard” poetry, not meaning “difficult” but rather “concrete.” Similarly, advertisements can be viewed in the same way. The quality of being “hard” is a value much appreciated and used by modern poets, such as William Carlos Williams, and perhaps best seen in his poem, “The Red Wheelbarrow.” This “hardness” can also be seen in glossy print advertisements because they so often focus on stark images.

Rhythm, of course, deals with the movement of language as in poetry, prose, and advertising. A few of the factors that influence rhythm have been discussed in chapter two (i.e. parallel structure, repetition of words, alliteration, and antithesis). Parallel structure can be either simple or more complex. A simple example is this famous quote, “I came; I saw; I conquered.” Each part of the structure begins with “I” and then is simply followed by a simple past tense verb. A second example of parallel structure involves parallel infinitives, “Mary likes to sing, to dance, and to play.” Repeated gerunds are yet another example, “Mary likes singing, dancing, and playing.” The use of parallelism is an important element of any kind of writing, advertising not the least, and the rules and examples always follow similar patterns.

Repetition of words is yet another very simple device that affects rhythm, and it is often combined with some other rhetorical device, such as parallelism. For example, Edgar Allan Poe is a master of repetition in his poems “The Raven” and “Annabel Lee.” The words of both titles are repeated frequently throughout the poems. This repetition in Poe’s poetry creates part of the gothic feeling the reader experiences that is so
characteristic of Poe’s writing. This kind of poetry makes for the ghastly tone in reading the poem out loud. Repetition of product or brand names in advertising, especially in jingles, imposes structure and memory on the minds of prospective customers as well. Consider how many times the word “MacDonald’s” is repeated in a single television advertisement.

Alliteration, the repetition of consonants in poetry or prose, creates a rhythmic sound, though the listener may respond to it, not knowing what the manipulative device is exactly. Students of poetry can easily note a powerful device in poetry, and even prose, when handled gently, but the audiences of advertisements might not intellectually be aware of it. Instead, they respond to its rhythm or beauty. Assonance, with only a brief discussion in chapter three, is the repetition of vowel sounds. Antithesis is a complicated device to develop, but a particularly strong verbal device in advertising. This trope consists of two balanced ideas that reflect one another, often in an ironic way, such as Alexander Pope’s couplet, “Man proposes, God disposes.”

Symbolism is also a characteristic of advertising discourse. Since symbols are drawn from culture, the same symbols used in poetry are also similar to those used in advertising. Careful attention must be paid to how words and symbols are used in other cultures so as not to offend a prospective market whose cultural symbols are very different.

Finally, in chapter five, the study makes specific connections between the language of advertising and that of poetry. Rhetorical devices are compared in both advertising and literature, and also the ways they both use syntax, graphics, and the
ideology of love are explored. Moreover, the visual images of women and the images that project power and wealth are examined to see how they contribute to the discourse of American advertising and to popular culture in general. Indeed, advertising has a great opportunity to influence how Americans see themselves.

In general, this study has explored the nature of discourse and how the rhetoric of advertising fits within it. The study used specific advertisement samples to demonstrate how poetic tropes apply to the linguistics of advertising, and how the images of women and those of power reflect the ongoing conversations in American culture. The overall coverage of this in-depth study sheds light on advertising’s relation to the world of discourse and to the tropes of literature and especially poetry. The two discourses of advertising and literature share many similarities.

This study brings a wide scope of ideas together and connects them to show the relationships between advertising and poetry. Bringing together diverse opinions and ideas on this mini-discourse under the larger discourse of communication, this study acknowledges that the language of advertising is closely related to the language of poetry.

Much room still exists for further exploration of the topic of advertising discourse. There are still hundreds more literary devices that advertising share with poetry that should be studied. How advertising represents men and children is another area of study that should be investigated. In addition, future studies should investigate how middle class families, immigrants, and many minorities are depicted, and how advertisers use visual rhetoric to bring about a connection/identification between their audiences and the images presented to them. This study opens a new path for future scholars to travel. Much more work can be done in every area of advertising discourse.
All in all, this study should be of most value to students of advertising and poetry, but in addition, it should be helpful to students of American cultural thought. The study is informed by the perspective of humanities, sociology, and communications, which should make it relevant to other researchers in various disciplines.
EARTH SECRETS

THE RICHES
OF THE EARTH
HAVE BEEN SUMMONED TO CREATE
HAIR-TRANSFORMING
WONDERS ONLY FOR YOU
WELCOME TO EARTH SECRETS
Bringing hair back to life naturally
We took tension from nature’s secret gardens to create Earth Secrets. a refreshing blend of vitamins and organic ingredients like eucalyptus, gravel and rosemary to work with the natural chemistry of your hair and scalp. Rightly raising the incidence of sheen, dry, fly, easily combing your hair, Earth Secrets is a deep way to care for your hair.

FIGURE 1
120
PREMIUM SALADS

Introducing Premium Salads from McDonald's

Oh yeah...

McDonald's

Salads to shout about: Caesar, California Cobb and Bacon Ranch. Cool greens, sweet grape tomatoes, real cheese, Hickory-smoked bacon, loads of warm, tender, grilled or crispy chicken and Newman’s Own® all-natural dressing. Oh, yeah!

FIGURE 2

121
I sense, therefore I am.

GIORGIO ARMANI
THE NEW FRAGRANCE FOR WOMEN

FIGURE 3
COMPLETE BODY WASH

Make your skin feel like butter.

New Olay Complete
with shea butter
significantly improves
extra-dry skin.

Five centuries, women have used products with shea butter to
moisturize and protect their dry skin. Now you can feel the
same benefit in a modern, extra-dry body wash with shea butter and
advanced skin care technology.

It offers significantly improves dry skin's barrier function and absorbs
the way body wash you've been waiting - containing by Olay.

FIGURE 4

123
The new Aetna:

America has the greatest medicine in the world. And Aetna is working with physicians to make it easier for our members to benefit from it. We've created new plans, including some that eliminate doctor referrals and many pre-certification requirements. It's just one example of how innovative thinking makes life easier for your employees. And how we're fulfilling the promise of the new Aetna.

Turning promise into practice.

FIGURE 5

124
THE ENFORCER

SHE DOESN'T LOVE BEING TOUGH. SHE'S TOUGH BECAUSE SHE LOVES.

It takes more than a hero to keep kids away from marijuana. It takes parents strong enough to make rules and back them up.
A little discipline today could make all the difference tomorrow. You're more powerful than you know.

Call 1-800-786-2600 for more information or visit theantidrug.com.

PARENTS.
THE ANTI-DRUG

FIGURE 6

125
CAR INSURANCE

These hands
tend to be a little overprotective.

Our hands
reward them for it.

Avoid tickets and accidents and save up to 29% with our Safe Driver Discount.

FIGURE 7

126
When I,
Met Hilton.

I had been in corporate America for 20 years. There was nothing I hadn’t seen or been a part of when it came to starting, growing and running a business. I was ready.

Somehow Hilton knew it.

To learn about Hilton’s ownership opportunities, visit us at hiltonfranchise.com or call 877-448-2736

FIGURE 8

127
New!
Nailgrowth Miracle™

30% Longer Nails in 5 days!*  

Soy protein, vitamins & keratin help stimulate healthy growth. Nails become longer and stronger without brittleness.

Dare to Compare. This salon strength treatment is guaranteed to outperform anything you've ever tried, or your money back.

Miracles happen.

*Based on in-use consumer tests.
Short Hair Texturizer

Only Your Stylist Can Relax Your Hair With...

Motions

NEW! short hair texturizer

For shorter, easy to manage styles
Afros, Blow-outs, Magnificent Fades
and Glorious Push Waves.

Women, Men and Teens...
Make A Statement With Your Style!
Ask your professional barber or stylist
to treat your hair with this wonderful,
anti-breakage formula.

For tips, techniques, styles and free sample visit www.motionshair.com

Figure 10

129
DAILY SHAMPOO AND TREATMENT

FIGURE 11

130
REJUVENATING EFFORTS

“I’ve been told I don’t show my age, and neither does my smile.”

New Crest Rejuvenating Effects helps keep your smile looking and feeling younger, longer. Plus, you get tartar protection and a completely new taste. Now that’s something to smile about.

FIGURE 14
BRIDAL GOWNS

Cassandra Bromfield's bridal gowns jump the broom with cultural style and elegance.

Bridal Gowns That Satisfy the Soul

FIGURE 16
If you think like an entrepreneur, but love the idea of having the proven business model of a FORTUNE 500® company behind you, it's time to learn more about insurance and financial services careers with The Prudential Insurance Company of America. It's just one of the many exciting career paths at a place where you can make an impact—not just a living.

We want to hear from you. For the financial and insurance sales business, there's no better place to start. Visit us at prudential.com for more information. We'll help you explore other career opportunities. Visit prudential.com

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FIGURE 17

136
Merrill Lynch believes in the power of inclusion, the collective strength of personal perspectives, and the advantages realized when people of diverse backgrounds work together.

Discover what our growth and momentum can mean to your career. Join us and go far based on your talent and ambitions.

Be a contributor. Be valued. Be supported. Be yourself.

ml.com/careers
ml.com/about/diversity
Merrill Lynch is an equal opportunity employer.

FIGURE 18
Let's remember those who built the framework for future generations.

Every day, we honor the achievements of the African American community and its importance to our past and future. After all, Black History is American History.

We Celebrate Black History.

FIGURE 19
INSURANCE

FIGURE 20

139
Rush-hour Beauty

Work and family may keep you on the go, but you can still look fab. Try this time-saving makeup advice.

By Vanessa Rush
and Stephanie Scott

FIGURE 21
Spring is a time for renewal, and this month we'll help you make your good thing even better. We'll give you the 411 on plastic surgery, ways to lock your hair, and much more. Get ready to be transformed!
POWER MOVES

Who says you can’t have it both ways? High-powered and pretty, that is. This spring, designers add a delicate twist to your favorite day-to-evening career classics: the suit, the trench, the dress and, yes, even the shoes.

PHOTOGRAPHY BY CHRIS MILITSCHER
STYLING BY AUNES CAMMOON

FIGURE 23

142
She's Got It Going On

Look sophisticated, polished and pulled-together from nine to five and beyond.

Photograph by Stephanie Pernetti Stiiclin

Figure 24

143
VOLUME EXACT MASCARA

COVERGIRL

plump 'em
don't clump 'em
new VOLUME Exact mascara
brilliant new brush with microseal wand
pumps each lash lash without clumping.

old variant to finish and compare
a complete line finish would not up your eyelashes

FIGURE 25

144
NEW COSMETICS

NEW
- Luscious Lip Liner Lacquer Duos
- Metallic Patent Nail Lacquers
- Automatic Eye Pencils
- Eye Catching Eye Kits

FIGURE 26

145
Works Cited


