A STYLISTIC ANALYSIS OF THE ARABIC ADVERTISING DISCOURSE:
THE CASE OF 'ENNAHAR' NEWSPAPER IN ALGERIA

التحليل الأسلوبي للخطاب الإشهاري العربي
جريدة النهار الجزائرية "نموذجا".

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Abstract:

The present research explores the discourse of advertising in printed newspapers in Algeria. It focuses on the stylistic features which characterize the discourse of advertisements and which aim to fulfil advertising primary task of persuading people to buy the product. The study provides analyses of advertising texts using corpus analysis approach. A total of 15 advertisements were selected as representative for the analysis. The advertisements were randomly taken from 'Ennahar' Algerian newspaper pressed in Arabic. The research reveals that the advertising discourse is characterised by a set of stylistic features which make of the advertising language a unique language, a language which is well crafted and designed to achieve advertising objectives of attracting, persuading and enticing the consumer into purchasing specific products or services.

Key words: advertising; language; stylistic features; Arabic; persuasion.

ملخص باللغة العربية:

يدرس البحث الحالي خطاب الإشهار في الجرائد الجزائرية المطبوعة؛ الذي يركز على الميزات الأسلوبية التي ينفرد بها، و التي ترمي إلى تحقيق الهدف الأساسي المتمثل في إقناع الناس بشراء المنتوج. توفر الدراسة تحليلات للنصوص الإشهارية باستخدام منهاج تحليل النصوص المدونة. اختير 15 إعلانا للتحليل بشكل عشوائي من جريدة 'النهار' الجزائرية المطبوعة باللغة العربية. أسدت هذه الدراسة إلى أن خطاب الإشهار يتميز بمجموعة من الميزات الأسلوبية التي تجعل من لغة الإشهار لغة فريدة من نوعها ، وهي لغة مصممة بشكل جيد لتحقيق الأهداف الإشهارية المتمثلة في جذب المستهلك وإقناعه بشراء منتجات، أو خدمات محددة.

الكلمات المفتاحية: الاشهار؛ اللغة؛ الميزات الأسلوبية. العربية؛ الاقناع.

1. INTRODUTION

Advertising is a form of media communication which plays an important role in spreading information about products or services from the seller to the buyer. Advertising has become so familiar that it seems odd to ask people what an advertisement is. Although it is all around them, and perhaps because they are around them, people do not pause to think about its nature as a form of discourse or as a system of language use[1].

Advertising is a non-personal communication of information. It is paid for and persuasive in nature. It is exercised by identified sponsors through the various media. Advertisers' major aim is to attract people's attention and persuade them to buy. Thus, an effective use of language helps people remember and identify the products. Accordingly, the current paper attempts to shed light on the style of the language of advertisements. The different stylistic choices made by copywriters to make the advertising message persuasive and highly effective are subjects of investigation.

As a broad multidimensional field of study in linguistics, stylistics has been differently defined by various scholars. Basically, stylistics is a branch of linguistics. It is the linguistic study of style in language. It aims at delving into the manner in which a text projects meaning and how this meaning is construed by readers. Simpson[2] describes 'stylistics as a method of textual interpretation in which primacy of place is assigned to language'. According to Simpson, language is important to the stylistician because the various forms, patterns and levels that constitute linguistic structure are important in the function of the text. Among other definitions,

Verdonk conceptualizes stylistics as "the techniques of explication which allow us to define objectively what an author has done (linguistic or non-linguistic) in his use of language"[3]. In the advertising text, copywriters often use certain techniques and devices to increase the readability and

memorability of the advertising text, and therefore arouse consumers' interests towards the advertised product or service. Leech[4] claims that "One way of provoking the consumer's attention and curiosity is to present him with something surprising and unexpected". In the same vein, Linghon [5] confirms that in order to secure the audience and to compete with many other similar advertising messages, advertisers try to make their advertisements as effective as possible. They use various linguistic devices to catch attention, arouse desire, induce action and contribute towards satisfaction.

The present study tends to show the significance of statistical data in describing the rates and frequencies of the various stylistic devices which the Arabic discourse of Algerian print advertisements employ as they contribute in enhancing the effect of persuasion in the advertising campaign. Stylistic devices help to express ideas in an impressive and effective way. In addition, they are considered to be cohesive devices used to achieve cohesion in the text.

2. RESEARCH PROBLEM

Advertising is a fascinating area of research, and just as advertisements themselves capture consumers' attention, understanding how advertising discourse works has raised the attention of many linguists in recent years. Several researches have been carried out in the area of the language of advertising, forms of advertising, objectives, and so on.

The current study is designed in a spirit of objective enquiry, with the primary objective of describing what the discourse of advertising in Algerian print advertisement in general and 'Ennahar' newspaper in particular is like. The primary objective of this study is to investigate, through a close analysis of the collected corpus, the relevance of the stylistic features of advertising communication. It is mainly concerned with analysing the creative aspects of this type of discourse, including rule-breaking and intentional deviations which have as objective to attract the audience. In brief, this study aims to:
- give a systematic, and comprehensive description of the stylistic devices which occur in the language of selected newspaper advertisements.
- figure out how these devices are used in discourse.
- describe the rates and frequencies of the various stylistic devices used in 'Ennahar' printed newspaper.

3. SIGNIFICANCE OF THE STUDY

A lot of studies on advertising do separate out advertising components, emphasise on one or a few and ignore the others. In addition, some studies of advertisements describe the pictures of advertising without

paying any attention to language. In fact, analysing advertising as a discourse is both more difficult and more complex than any of these approaches. Therefore, discourse as complex as advertising always holds out more to be analysed, leaves more to be said; but this fact needs not to be a cause for despair. As Cook [6] points out, "it would be both depressing and self-deceptive to believe that one could exhaust all the aspects of the genre, and presents an answer to the entire problem it poses".   The   present research work would be of immense benefice for those who have particular interest in advertising discourse and stylistics. It focuses on identifying the stylistic features used by advertisers in 'Ennahar' printed newspaper in Algeria and examines how language is used to convey messages in different contexts. In fact, there are many studies concerned with the discourse analysis of advertising but very few of them deal with the discourse of Arabic in advertising. Therefore, the findings of this research can make a contribution in the studies of the analyses of the Arabic discourse in advertisements in general and the printed ones in particular. Hence, the results of this investigation will be useful to advertisers in print media, students interested in field of advertising and future researchers.

4. METHODS

The study provides analyses of advertising texts using corpus analysis approach. A total of 15 advertisements were selected from 'Ennahar' printed Algerian newspaper as representative for the analysis. For the sake of having valid and credible results, the research is based on a mixed method approach (qualitative and quantitative) or what is known as 'triangulation'[7] for data collection and analysis.

5. RESULTS

Copywriters often use certain devices to increase the readability of their advertisements and to arouse consumers' interests towards the advertised product or service. The sections below tend to show the significance of statistical data in describing the rates and frequencies of the various stylistic devices which the Arabic discourse of Algerian print advertisements employ as they contribute in enhancing the effect of persuasion in the advertising campaign. Stylistic devices help to express ideas in an impressive and effective way. In addition, they are considered to be cohesive devices used to achieve cohesion in the text. The most common and noticeable stylistic devices found in the data of this study are the following: parallelism, repetition, personification, simile, metaphor, hyperbole and pun.

PARALLELISM

Parallelism "consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other"[8]. Parallelism creates

a balanced flow of ideas. It is called by Leech[9] *'formal schemes'*. This technique is used to create unity of verbal elements in a text. Because it uses repetition of linguistic patterns, parallelism can be used as a tool to create emotional effect and evoke memorisation. Accordingly, copywriters use parallelism in their discourse to achieve their primary objective of persuasion. It reinforces the qualities of a product in an almost mnemonic fashion. It may also help the advertiser to produce a rhyming prose. Moreover, in advertising discourse, parallelism may also be used as a coordination device at group rank level[10]. Leech describes the device as a special cohesive factor in advertising language particularly in disjunctive language situations where "the group tends to be the largest unit to play a significant role in communication"[11]. Discussing parallelism in advertising, Cook[12] argues that parallelism "may be found at all levels: graphology or phonology, lexis and grammar, semantics and discourse".

The followings are examples found to display parallelism device in the present data. As Gully claims[13], "this device is normally assisted by lay-out".

(1) 'La vache qui rit' cheese

jusa:himu fi: ʕamal al ʒiha:z almana:ʕi
(contributes to the job of the immune system)

jusa:himu fi: ʕamal ðða:kira   (contributes to the job of the memory)

jusa:ʕidu ʕala ttarki:z   (helps in concentrating)

In this example, the copywriter repeats the same verb phrase structure in the three lines. Such repeated phrase is composed of a verb in the Arabic present indicative mood and a prepositional phrase which in turn consists of a preposition and a noun phrase. The indicative mood in this advertisement is used to report factual statements. Parallel grammatical structure is used in this advertisement to emphasize the importance of iron as the main compositor of 'la vache qui rit' cheese. Stressing the importance of grammatical parallelism, Torresi[14] argues:

> **Parallelism is recurrent syntactical similarity. Several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance. Parallelism also adds balance and rhyme and, most importantly clarity to the sentence.**

In addition, example (1) does also display a lexical parallelism, for between the first two lines, three lexical items are repeated in the same sequence namely: the verb 'jusa:himu' (contributes), the preposition 'fi:' (in) and the noun ' ʕamali' (work) which explain a lexical parallelism.

(2) 'Venus' shampoo

        lamaʕa:n muħtarif   (professional brillance

        fa ʕa:lija muʒarraba   experienced effectiveness)

In example (2), the parallel effect is created by repetition of a key attribute of the product then by parallelism of the two noun phrase structures consisting of a noun and an adjective. In addition, the placing of two adjectives 'muħtarif'(professional) and 'muʒarraba' (experienced) in succession with similar forms is also parallel; both adjectives are passive participle adjectives. A rhythmic effect is also created in these two adjectives by repeating the same initial sound 'mu'.

Hence, parallelism in these two examples appears at three levels: syntax, lexis, and morphology.

(3) 'Aigle' detergent

        xalli:hom jelləʕbu:... w xalli: ṭṭa:ʃæ:t ʕli:na:

        (Let them play and let the stains for us)

In example (3), parallelism occurs in repeating the imperative structure in two parallel structures combined by 'w'
(and) to persuade the reader of the good quality of the product. Furthermore, lexical imperative occurs in repeating the same verb 'xalli:' (let).

(4) 'Ooredoo' mobile network

        arraṣi:d muđa:ʕaf wa l ʔantərnæ:t ba: ṭal

        (The credit is doubled and the internet access is for free)

This is a compound sentence which contains two parallel simple equational sentences which share the same structure, noun as subject or 'mubtadaʔ' and adjective as predicate or 'xabar'. These two sentences are joined by the coordinative conjunction 'wa' (and). According to Al-jubouri [15], "parallelistic forms in Arabic are often characterized with syndeton (i.e. a construction, parts of which are linked together by means of a connective), the most common syndetic connective being (wa)".

(5) 'djezzy' mobile network

        muʔassasa ṣaɣi:ra,   (small institution,

        ṭumu : ħæ:t kabi:ra   big ambitions

Like in the previous example of 'Oreedoo' mobile network, a grammatical parallelism occurs also in this compound sentence. The advertiser uses two equational simple sentences in parallel structure, noun as subject and adjective as predicate. However, this example illustrates another type of parallelism; though they are used to support the same idea which is the good

quality of the product, the two utterances 'muʔassasa ṣaɣi:ra' (small institution) and 'ṭumu:ħæ:t kabi:ra' (big ambitions) stand in contrast with each other using the two adjectives 'small and 'big'. This type of parallelism is called by Naji Aziz[16] the *'antithetical parallelism'*. She argues: "The antithetical parallelism conveys the same idea by combining a positive statement and a negative statement". She[17] further explains that antithetical parallelism in English is usually achieved by using "but", while in Arabic it is related to another rhetorical device called *"ṭṭ iba:q"* where "two utterances stand in contrast with each other"[18]. In addition, as noticed, the two sentences stand for a parallelistic form without using any conjunction. Al-jubouri [19] refers to this type of parallelism as "asyndetic parallelistic forms" where conjunctions are omitted for some reasons. He explains that such forms of parallelism are occasionally used in Arabic to create a more forceful effect[20].

REPETITION

Repetition is a cohesive device responsible for linguistic cohesion and rhetorical force. It is used in advertisements in order to keep the repeated words or expressions in the consumers' minds. Al-Saati [21] asserts that repetition is "a fundamental technique in advertisement. The advertisers use repeated words, headlines and repeated slogans to draw the attention".

In addition to sound and structure repetitions that are discussed in the sections of phonological features and parallelism respectively, advertisers tend to repeat words and semantic meanings. Consider the following examples:

(1) 'Soumam' mineral water
    ɣanijja bilbi :ka :rbu :næ:t (rich of bicarbonate)
    ɣanijja bilmaɣnizju:m (rich of magnesium)
    ɣanijja biṣṣodju:m (rich of sodium)
    ɣanijja bilkalisju:m (rich of calicium)

(2) 'Ammour' concentrated tomato
    ṣi:ɣa **ʒadi:da**
    ʕulba **ʒadi:da**
    nafs əssiʕr !
    (new formula, new package and the same price !)

(3) 'Swalis'shampoo
    liʃaʕr ʒaddæ:b wa ṣiħħij (for an attractive and healthy hair)
    swa:li:s liʃʃaʕr alʒæ:f wa tta:lif, ʔaʕi:di: lʒam æ:l li ʃaʕrik
    ('swalis' for a dried and damaged hair, give beauty for your hair)

In example (1), the adjective ɣanijja (rich) is repeated four times in the same advertisement to emphasize the good quality of the product.
In example (2), the adjective 'ʒadi:da' is repeated twice to stress the novelty of the product.
The word 'ʃaʕr' (hair) is repeated twice in example (3). Since the advertisement is a shampoo, the word 'hair' is needed to demonstrate the product's quality and effectiveness.

(4) 'Aigle' detergent

xalli:hom jelləʕbu:... w xalli: tta:ʃæ:t ʕli:na:

(Let them play and let the stains for us)

In addition to nouns and adjectives, verbs are also found to be repeated. In example (4), the verb 'xalli:' is repeated.

(5) 'Arabella' coffee

ʔarbaħ alkarru:sa w alʕarru:sa   (Win the car and the bride)
ʔarbaħ alkarru:sa w alʕarru:sa   (Win the car and the bride)

In example (5), the imperative sentence '**ʔarbaħ alkarru:sa w alʕarru:sa**' (Win the car and the bride) is repeated. One is stated as a body copy and the other as a slogan.

(6) 'DOZIA' coffee

qahwat do:zia: ('DOZIA' coffee)
qahwat do:zia: mdo:zia: wa bni:na   ('DOZIA' coffee concentrated and delicious)

In example (6), repetition of the brand name 'qahwat do:zia:' (dozia coffee) occurs between the headline (the first line of the example) and the slogan (the second line). Such kind of repetition is frequent in the data of this study (see figure 1). In addition, it has been noticed that sometimes the brand name occurs in the headline, body copy and slogan like in the following example:

(7) 'Salix' lotion

Headline:
sa:li:ks (Salix)
Body copy:
sa:li:ks lu:ʃan juxalliṣuki mina ʃʃaʕr alɣajr mar ɣu :b bihi ...(by using 'Salix', you get rid of unwanted hair ...)
Slogan:
sa:li:ks lu:ʃan huwa l ħal ('Salix' lotion is the solution)

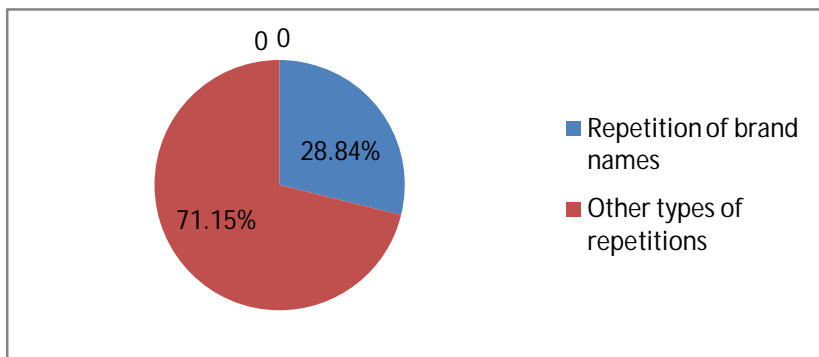The amount of brand name repetition in advertisements is illustrated in the pie chart that follows:

Figure 1: **Repetition in advertisements**

Importantly, as Figure 1 shows, advertisers tend to repeat brands' names so frequently. This confirms the advertiser's desire to make the advertised brand well remembered by target consumers.

PERSONIFICATION

Personification is the "impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects[22]. In other words, personification is to attribute human characteristics and emotions to what is non- human. Objects, abstractions and ideas can also be brought to life by personification.

Advertisers use personification to attract consumers' attention to what has been personified. Personification creates emotional connections between advertisers and consumers. The following advertisements illustrate the use of personification device in the analysed data:

(1) 'Wisso' baby wipes
ħna:net al ʔum fi: Lingettes wi:su: (the mother's tenderness is in 'Wisso' wipes)

(2) 'Besbasa' mineral water
besbasa hajla tləm kul alʕajla ('Besbasa' is superb, it gathers all members of the family)

(3) 'Styliss' hair serum
sero:m stili:s juqaddim liʃaʕriki almaṣl alʒadi:d... ('Styliss' serum offers your hair the new serum...)

(4) Mobilis' mobile network
mobili:s tafi: bi waʕdiha: ('Mobilis' keeps its promise)

In example (1), the product 'Wisso', has been personified. The abstract word 'ħna:net'(tenderness) which is a human quality is associated with the inanimate object 'baby wipes'.

The brand name 'Besbasa' in example (2) has been personified. The product is understood as a person who gathers all members of the family.

Similarly in example (3), the hair serum 'Andrea Dotti' is attributed a human characteristic when the advertiser says 'sero:m stili:s juqaddim liʃaʕriki...' ('styliss' serum offers your hair...). In example (4), 'Mobilis' mobile network has been personified when the advertiser says 'mobilis tafi: bi waʕdiha:' ('Mobilis' keeps its promis); 'mobilis' mobile service is endowed with a human attribute that of keeping promises. The personification of the mineral water, the serum and the mobile network creates a mental picture and this attracts consumers' attention.

In the examples above, advertisers employ personification in order to attract consumers' attention and persuade them by portraying an animate picture of the products and this enhances memorization and therefore purchasing the products.

SIMILE

Simile is "a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, where the comparison is implicit) recognizable by the use of the words 'like' or 'as'"[23]. Thus, simile is a cohesive device where two different things are compared to each other in at least one way. Simile in discourse can be a device of art or a means of explanation. When a simile compares two things directly through using connectives like "as", "like" or verbs such as "resemble", "seem"; it is called an explicit simile. However, sometimes the connective is omitted, in such case, the simile is said to be implicit.

In advertising, simile is used to reinforce the brand name and to communicate the distinctive features of the products or service to consumers. Advertisers employ simile to promote some positive features of the advertised products or services and stress the emotional representation of its characteristics. The following is an example of simile found in the data of this study.

> (1) 'Soummam' dairy products
>> fawa:ʔid almantu:ʒ alʒaza:ʔiri: hia nafsha fawa:ʔid almantu:ʒ alʔaʒnabi: falnuʃaʒʒiʕ al mantu:ʒ alʒaza:ʔiri:
>> (The Algerian products' benefits are the same as those of foreign products. So, let's encourage the Algerian products)

The advertiser explains that the Algerian products' benefits are similar to the foreign ones. So, in this advertisement, a comparison between two products in terms of benefits is explicitly made by using the phrase 'hia nafsha' (are the same).

In addition to simile, metaphor is another device of comparison used in advertisements. Metaphor compares two different things by saying that the

one thing is the other thing. What follows provides a more detailed description of metaphor.

METAPHOR

Metaphor is a word of Greek origin, 'metaphora', which means carrying the word or item over or beyond[24]. Unlike simile which implies an explicit comparison, metaphor refers to implied and implicit comparisons where two completely different things are compared without stating any formal indicator which shows that a comparison is made. Cuddon[25] defines metaphor as "A figure of speech in which one thing is described in terms of another."

Metaphor provides the consumer with a scope of imagination. It emphasises the main point and helps in the aesthetics of the advertising text through providing a description of one thing in terms of another. Leech[26] stresses that metaphors are useful in the advertising discourse as they "suggest the right kind of emotive associations for the product". Yet, copywriters use metaphors in print advertisements to evoke readers' emotion out and make the advertising text effective and memorable, and this is the needed outcome from an advertising campaign. What follows are illustrations for the use of metaphors in the data of this study.

> (1) 'Soumam' mineral water
> mæ:ʔ suma:m naqa:wat əṭṭabi:ʕa   ('Soumam' water [is] the nature's purity)
>
> (2) 'Starlight' brand for household appliances
> kun dæ:ʔiman naʒman læ:miʕan(Be always a brilliant star)
>
> (3) 'Choco dada' chocolate
> ʃoko da:da: sirr addawq wa ssaʕa:da ('choco dada, the secret of good taste and happiness)

In example (1), the advertiser compares implicitly the purity of the mineral water to that of nature, that is, the first part of comparison is not overtly mentioned.

In the second advertisement, the copywriter uses metaphor when he says 'Kun dæ:ʔiman naʒman læ:miʕan' (Be always a brilliant star). The copywriter is explaining implicitly that by using the product, you (the consumer) will be like a brilliant star.

In example (3), it may be understood that the chocolate delicious taste is described as the secret of taste and happiness. But, the advertiser does not use explicitly the words taste or delicious for the first element of comparison; the product itself seems to be the secret of good taste and happiness. In addition to metaphor, this example does also illustrate the use of another device to enhance the selling of their product. This is going to be explained in what follows.

HYPERBOLE

Hyperbole is "a figure of speech which contains an exaggeration for emphasis" [27]. So, hyperbole is using exaggeration or overstatements intentionally to achieve an effect. Hyperbole is used in advertisements to make the advertising message effective and highly persuasive. The following advertisements illustrate hyperbole device.

(1) 'Aigle' household bleach

jaqđi: ʕala miʔa bilmiʔa mina lmikru:bæːt, alfi:ruːsæːt, wa lbiktiːrja ʔila: ħad al ʔæːn lam tu : ʒəd ʔaj sula:la mina lmikruːbæːt tuqa:wim ʒafiːl annasr

(destroys 100% of microbes, viruses and bacteria.Till now no strain which resists to 'Aigle' household bleach has been found).

(2) 'Choco dada' chocolate

ʃoko da:da: sirr addawq wa ssaʕa:da

('Choco dada, the secret of good taste and happiness)

(3) 'Dermatol' make up products

makijja:ʒ miθæːli: lilʕajnajni waʃʃafatajni jamnaħuka maẓharan la: juqa:wam ! (A perfect eyes and lips make up that gives you an irresistible looking!)

(4) 'Milkospray' milk

ʔarbaħ ṣaħtek mʕa ħli:b milkospre:j

(win your health with milkospray milk)

In example (1), an overstatement is expressed when the advertiser says: 'jaqđi: ʕala miʔa bilmiʔa...' (destroys100% of...), another exaggeration form is employed when he says: ʔila: ħad al ʔæːn la: tu : ʒəd ʔaj sula:la mina lmikruːbæːt tuqa:wim ʒaviːl annasr (Till now no strain which resists to 'Aigle' household bleach has been found). The elements of exaggeration in this advertisement dramatize the advertising message in order to reinforce it and persuade consumers of the uniqueness of the advertised product.

Similarly, copywriters in advertisements (2), (3) and (4) use exaggeration when saying: 'sirr addawq' (the secret of good taste), 'miθæːli:' (perfect) and 'la: juqa:wam' (irresistible), and 'ʔarbaħ ṣaħtek' (win your health) respectively. The use of hyperbole in the advertisements discussed above puts emphasis on the characteristics of the advertised products to persuade as much an audience as possible.

PUN

Pun is a figure of speech which plays upon a word that has two or more different meanings. In the most general of terms, a pun is "a form of speech play in which a word or phrase unexpectedly and simultaneously combines two unrelated meanings." [28] Pun, or word play, is one of the figures of speech which appear very often in advertising text[29]. Copywriters

use puns to leave an impression on consumers and attract their attention due to the elements of humour and surprise they bring along. The word used as a pun in advertisements is one which is related to the products' good characteristics or the brand name itself. The following example illustrates the use of pun in the current study.

(1) 'DYALNA' service for 'DJEZZI' Mobile network
        ʕarđ djalna (the offer is ours / 'DYALNA' mobile service)

In this example, a homonymic pun is used when the advertiser says 'djalna'. The word in this example may interpret two meanings; one possible meaning is: the offer is ours; the second is the brand name of the service advertised. So, in this advertisement, the copywriter is playing with the word 'djalna'. However, in both cases, the copywriter has successfully brought out the motive behind the message which is presented in this ad as a headline. First, as the brand name is "djalna', a consumer is asked to ask for the brand. And second, a consumer is told that the brand is his.

Ultimately, the following chart illustrates the frequency of appearance for stylistic feature in the data of this study.
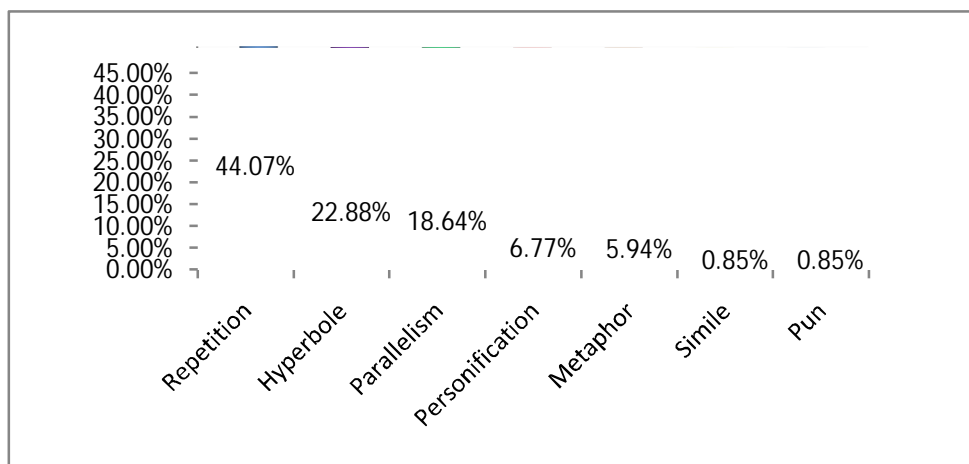

Figure 2: The frequency of occurrence for stylistic features

As far as stylistic features are concerned, the analysis reveals that the most noticeable and common stylistic devices in the data of this study are the following:

Repetition abounds in the data. Translated to rates, repetition in Arabic advertising discourse scores 44.07 %. Repetition is favoured by copywriters because it gives a focus to the advertised product and reinforces the readers' memory. Repetition carries a high expressive and emotional

value which plays an important role in persuading and agitating the potential audience. Moreover, copywriters use repetitions pervasively in advertising discourse because it helps to impress the readers through the constant emphasis of key words and ideas.

With respect to hyperbole, its occurrence in the corpus material scores 22.88%. This is also an important result. Mostly, hyperbole is used in advertisements to put emphasis on the special features of the advertised products or services.

The method of parallelism is also common in the Arabic discourse of print advertisements in Algeria (18.64%). Parallelism is one of the most useful cohesive devices as it supplies the text with grace and power. It can also achieve an emphatic effect on the meaning of the text.

As for personification, it occurs in the fourth place with a frequency rate estimated to 18.64%. Through using personification, copywriters aim at making the advertised products seem more familiar, amicable and attractive by attributing human qualities to inanimate objects.

As the results show, metaphor shows a higher frequency rate (5.94%) than simile (0.85%). This confirms the fact that Arab copywriters tend to use metaphor because it helps them to make a lot of sense and opens up new implications. In addition, metaphor stresses a fundamental similarity between two elements that surprise the audience with their association.

Though they are not extensively used in the collected corpus of the current study, puns are considered to be so effective and impressive in advertising texts. They have a significant impact on the consumers' appreciation of the advertising message.

6. DISCUSSION OF THE RESULTS

The corpus data of this study has exposed the use of a set of stylistic devices to increase the readability of their advertisements and to arouse consumers' interests towards the advertised product or service. Stylistic devices enhance the effect of persuasion in the advertising campaign. They help to express ideas in an impressive and effective way. In addition, they are considered to be cohesive devices used to achieve cohesion in the text. The most common and noticeable stylistic devices found in the data of this study are the following: parallelism, repetition, personification, simile, metaphor, hyperbole and pun. Repetition is a linguistic cohesive device noticeably used in the language of advertisements. While measuring the frequency of occurrence for stylistic features, it has been found that repetition obtained the highest rate of frequency. Repetition has a rhetorical force and is used in advertisements to keep the repeated words or expressions in the consumers' minds. Advertisers repeat words, headlines and slogans to draw the readers' attention. Importantly, for the current

corpus data, it has been recognized that brands' names are the most frequently repeated. This confirms the advertiser's desire to make the advertised brand well remembered by target consumers. In addition to repetition, the analysis reveals that hyperbole is remarkably used in advertising discourse. It occurs in the second place after repetition. Hyperbole is used in advertisements to put emphasis on the special features of the advertised products or services. It makes the advertising message effective and highly persuasive. Moreover, data analysis illustrates that parallelism is also noticeably used in advertisements. The device is used as a tool to create emotional effect and evoke memorisation. It reinforces the qualities of a product in an almost mnemonic fashion. It helps the advertisers to produce a rhyming prose. Thus, copywriters use parallelism in their discourse to achieve their primary objective of persuasion. Though with a lower occurrence, personification is also found to be used by advertisers. Personification is used to attract consumers' attention and persuade them by portraying an animate picture of the products which makes the advertised products seem more familiar, amicable and attractive and this enhances memorization and therefore purchasing the products. Lastly, simile, metaphor and puns are found to be rarely employed in the Arabic discourse of advertisements under investigation

7. CONCLUSION

A close descriptive and statistical analysis of the stylistic features appearing in the collected corpus of Arabic print advertising discourse in Algeria shows that the advertisers do not randomly use words and expressions in advertisements. Yet, to achieve their aim and persuade consumers, it has been seen that Algerian copywriters use a set of stylistic devices to increase the readability of their advertisements and to arouse consumers' interests towards the advertised product or service. Therefore, it has been confirmed in this study that parallelism, repetition, personification, simile, metaphor, hyperbole and pun are stylistic features meant to be attention-grabbing in advertisements. They are used to enhance the effect of persuasion in the advertising campaign.

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