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(<http://tolucantimes.info/blog/advertiser-spotlight-3-businesses-to-watch/>)

<https://www.pinterest.com/revmaggie/fragranceperfume/>

<https://twitter.com/anastasiasunset>.

unforgivable could fill your life with passion. The latter meaning is likely to be the intending meaning.

Text 13

A woman is an island. Fidji is her perfume.

Guy Laroche Fidji perfume slogan

<https://twitter.com/anastasiasunset>

At the level of words, the metaphor is prominent here. A woman is resembled or perceived as an island. However, the pun is in the word *Fidji*. *Fidji* is the name of a perfume, but one will understand the wordplay if he/ she knows that there is a famous beautiful island named *Fidji* in South Korea.

3. Conclusions:

Throughout the study the following conclusion have been drawn:

1. Empty adjectives and descriptive words are heavily used by the advertisers. Some of these words exaggerate the real value and quality of the product. The result would

be a lot of customers complaining that the product is the same as others.

2. Advertisements tend to target certain audience : gender , class , age. And for this purpose the advertiser try to use the right words and visual aids to attract the attention of that particular audience.

3. Some advertisers exploit the power of language for dishonest purposes. In other words, there may be a lack of concord between the description and the product itself.

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impress people with the scientific status of the product being marketed; even if people do not know the meaning of “ Matic C-3”, nevertheless, they are persuaded of the effectiveness of the camera because it sounds technically advanced. Advertisers exploit the use of such scientific and pseudo-scientific terminology to merchandize their goods.

Moreover, this ad is devoid of any use of verbs, and adjective. Only onomatopoeic words, nouns and other functional words are used. At the level of sentence, the language is generally simple with the use of short snappy words in the first line. At the level of meaning, personalization, presupposition, and personification are not exploited in this ad.

Text No. 11

***PUSH. PULL. THRUST.
EXPLODE.***

Crunchy chips slogan.

(<http://tolucantimes.info/blog/advertiser-spotlight-3-businesses-to-watch/>)

At the level of sound, there is alliteration in the /p/ sound in *push* and *pull*. At the level of words, neither nouns nor adjectives are used. However, at the sentence structure, only four imperative verbs are used. The whole structure of ad is ambiguous. One cannot understand what it means unless he/ she relates it to the context of situation. This is a pragmatic ambiguity. In fact, these four imperative verbs describe the process of opening the bag of chips. Of course when this ad is promoted on TV, one can easily interpret these four verbs.

Text 12

***Life without passion
is unforgivable
-Unforgivable perfume slogan***

<https://www.pinterest.com/revmaggie/fragranceperfume/>

Here, there is a metaphor ,i.e., a wordplay on the word *unforgivable*. The literal meaning is that life without passion is pointless or wasteful. Or This perfume named

lock. Here, the metaphorical meaning of “lock up” is derived from the meaning of a saving account, which is a bank account that gives interest on the money people put in it and they do not have an instance accessibility to their money. Hence, their money is locked up.

At the level of sentence, this ad uses the comparative construction “higher interest than” to highlight the key feature of their bank, saying that their bank is better than others in such perspective. Moreover, there is no deviation or breaking of the grammatical rules of English in this ad. At the level of meaning, the strategy that is used here is personalization. The advertiser talks directly to the customer by using the pronoun “you”. The reader or hearer feels that she/he is individualized and her/his problem has been identified and solved. The advertisers act as if they know the problem of people and they are working on finding solutions. While in reality, advertisers find solutions to prob-

lems they invent themselves.

Text No 10.

Twist, click, ahhh!

The Sounds of taking color slides with an Argus Match-Matic C-3!

Argus camera advertisement

<http://oldmagazineads.blogspot.com/2008/12/1959-argus-color-slide-camera-magazine.html?m=0>

At the level of sound, this ad employs onomatopoeic words “twist”, “click” “ahhh”. These sound effects represent or symbolize the mechanism of turning on the camera (twist), the sound effect of capturing a photo (click), and the satisfaction one gets after taking the photo (ahhh!). This onomatopoeic word one produces when he/she feels happy. At the level of word, this ad employs the use of abbreviated forms or technical vocabulary “Matic C-3”. It can be argued that such abbreviations are employed to

mannequins? In fact, this ad is used to criticize those skinny models or those people who are obsessed about their weight. Such kind of people are mostly superficial and shallow and only care about appearances. The word “*mannequins*” cannot be a praise here, because there is the phrase “oddly enough” which indicates the oddity of the phenomena.

Text No. 8

***Daily Moisturizing Lotion
Improve the health of your
dry skin in 1 day with signifi-
cant improvement in 2 weeks.
Aveeno skincare products.***

<http://www.bydeals.net/my/deals/32283/aveeno-eczema-cream-bath-treatment-skin-relief.html>

The main strategies that are used here are personification and presupposition. The advertiser is speaking directly to the customer. This is evident from the use of the pronoun “your”. As if there is a relation of co-familiarity between the advertiser and the customer. Furthermore, this ad presupposes that

the customer already has a dry skin that she/he aims to improve and moisturize. This implies that the producer has a personal knowledge of the hearer or reader. By this the reader is individualized and she/he is urged to buy the product.

Text No. 9

***Now you don't have to lock
up your***

money to make money.

***The Royal Trust T-Bill Ac-
count pays higher inter-
est rates than most banks 3
month term deposits with the
instant accessibility of a sav-
ing account.***

***Lethbridge Herald Newspa-
per Archives***

<https://newspaperarchive.com/lethbridge-herald-apr-21-1988-p-9/>

At the level of sound, there are no special sound effects. At the level of words, there is lexical ambiguity with the phrasal verb “lock up”. The literal meaning of “lock up” is to fasten something with a

This ad depends on the use of metaphor. “Ice-cream”, here is represented as one of the delights of nature. This use of metaphor is so attractive and persuasive, for who does not want to have a taste of nature! The sentence structure is simple, yet the implication is deep. The use of the adjective “all-natural” implies that the product is healthy and refreshing. At the level of sentence, the advertiser uses the imperative construction “Have a bite ...” and at the level of meaning the strategy of personalization is employed to talk directly to the consumer. Thus, making the message even more persuasive.

Text No. 6

**Paige’s pink polish pours
profusely**

Paige’s nail polish

<https://www.amazon.com/Alliteration-Poster-Technique-Literature-Classroom/dp/B0084WXZPS>

At the level of sound, this slogan depends on the use of alliteration of the sound /p/ in “*paige*

, “*pink*”, “*polish*”, “*pours*” and “*profusely*”. At the level of words, the use of the adverb “*profusely*” highlights the metaphor. In fact, the nail polish is represented or resembled to a river that flow profusely. Or perhaps this particular adverb gives the image of the gushing water of the fall.

Text No. 7

**There are very few people
who can fit into jeans this
.small**

**And oddly enough, most of
.them are mannequins**

GNCLivewell

http://4.bp.blogspot.com/_Ziq-f1OqUUc/S5Rmleu8eQI/AAAAAAAAABI/wzjWHX-17ezc/s1600-h/Jeans

The effectiveness of this ad lies at the word level. This ad is ambiguous; the advertiser uses metaphor to deliver his message. Mannequins means a life-size dummy of the human body used to fit or display clothes. So how people could be

Text No. 4

Coca-Cola

***Delicious! Refreshing!
Exhilaration! Invigoration!***

***The New and Popular Soda
Fountain Drink, containing
properties of the wonderful
coca plant and the famous
cola nuts.***

<http://www.culinarylore.com/food-history:coca-cola-slogans-throughout-its-history>

This ad depends heavily on the use of adjectives. Six adjectives are used here “delicious”, “refreshing”, “new”, “popular”, “wonderful” and “famous”. This allows the advertisers to create multiple layers of description to promote their wares. Adjectives such as “refreshing” and “wonderful” are evidence of hyperbole. Hyperbole is a rhetorical device of exaggerating a statement far beyond its literal meaning. One can clearly notice that most of these adjectives are synonymous (“fa-

mous” and “popular”): they have similar meanings and so maybe used more or less interchangeably. Advertisers often list synonyms, especially those that are hyperbolic in their marketing messages

Furthermore, the most interesting adjective that is used here is “new”. This word lies at the heart of some of the most obvious and well-worn devices exploited by the advertisers over the years, for it is the basis of the marketing tricks – the product relaunch. Many old product are enlivened and presented as brand new, although one rarely see any difference in the product itself. All Coca-colas taste the same

Text No. 5

Have a bite of nature's delight

***The all-natural Paan flavor Ice
Cream at big Gulp.***

Big Gulp's Ice Cream.

http://adsoftheworld.com/media/print/big_gulp_paan

of completeness about them; just as one would expect a story to have a beginning, middle and an end. Finally, there is no use of verbs and tense here.

Text No. 3

***QUICKER TO FIX
THAN A CAN OF SOUP.***

***Five of your favorite meals
in single serving sizes.***

***Each one comes in a cup
that goes right to the micro-
wave.***

***Or right into your lunch
box. What could be simpler?***

Dinty Moore. Beefy Stew

https://www.hobbydb.com/catalog_items/quicker-to-fix-than-a-can-of-soup

At the level of sound, there is the repetition of the consonant /s/ in “single”, “serving” and “sizes”. At the level of words, adjectives such as “quick”, “single” and “simple” are used to convey that it can be served in a minute. At the level of sentence structure, the advertiser is trying to emphasize the key quality

of the product that it can be served quickly, without intervening grammar such as “our product is ...”

This ad uses the strategy of comparison by using the comparative adjective ‘quicker’ to highlight the best quality of the product. Another persuasive strategy that is employed here is the use of rhetorical question “What could be simpler?” such questions do not genuinely expect to receive an answer, but rather are posed to make a particular or employed for specific effect. People Nowadays are always busy ; they barley have time to cook. As a result this product is the best one for time saving.

At the level of meaning , this ad uses another important strategy, namely personification “five of your favorite meals in single serving size”. Here, the advertiser creates the illusion that he/she knows the identity and the preference of the costumer. This effect is achieved through the use of pronoun “your”. This ad appears as if it speaks directly to the costumer.

other than the military service or perhaps education, in which people would be prepared to accept being ordered about in this way.

At the level of meaning, this ad employs the strategy of personalization. The advertiser talks directly to the customer as if he/she knows the identity, preference and orientation of the customer. The language used here targets a special audience. It can be argued that it targets men specifically. Moreover, this ad targets the upper class of the society. This can be deduced from the adjective it uses “fine watches, fine wine, fine coffee, fine food, fine cigars, discriminating taste sophisticated taste”. Furthermore, it can be argued that it also targets businessmen or people who hold a high position in a firm or company, for instance. This can be deduced from the words “leaders”, “strive” and “success”. Another strategy employed by the ad is presupposition. The advertiser already presupposes that the customer is a smoker.

Text No. 2

No peels. No pits. No problem.

Bare, juicy, bursting-with-flavour.

Del Monte food company
<http://www.exportersindia.com/dilip-enterprise/shelf-strip-printing-service-mumbai-india-1123659.htm>

At the level of sounds, alliteration is the first feature to be noticed, i.e., the repetition of the initial consonant sounds in *peels, pits and problem*. Moreover, at the level of words, this ad depends on using descriptive words and adjectives: “bare”, “juicy”, “bursting with flavor”. Advertisers use this technique to build multiple layers of descriptions to promote their goods.

As for the sentence structure, the language is simple, the utterances are short and snappy in order to facilitate easy comprehension. Another technique used here is the three-part list. The first line contains three short utterances, while the second line contains three adjectives. Lists constructed in three parts seem to have an air

cigars. Accommodates your most discriminating taste and relished by smokers with sophisticated taste everywhere.

Thompson and co., INC.

Cigar company ad.

<http://www.bambootrading.com/proddetail.asp?prod=4075>

At the level of sound, there is the repetition of the consonant /s/ in “sweet”, “smell” and “success” (alliteration). The repetition of the /s/ sound can also be found in “smoker” and sophisticated”. Sound-play is employed with particular effect in the naming of the commodity. The French-sounding name “Macanudo Baron de Rothschild” conjures up a sense of the exotic French life style. People associate France with romance, elegance and sophistication. The brand name here sounds very masculine and gives the impression of authority. These associations are evoked by the sounds themselves. Sound symbolism is the linguistic term given to the association of certain sounds with

particular meaning, concepts, ideas or even emotions. Perhaps, many people do not know the meaning of “macanudo” but it sounds very masculine.

At the level of words, many nouns and adjective seem very much hyperbolic. In other words, the descriptive words give the impression of exaggeration. For instance, “perfection”, “excellence”, “fine”, “discriminating” and “sophisticated”. Not to mention that the adjective “fine” is mentioned five times. Moreover, the expression “the sweet smell of success” is metaphorically used to represent the smell of this cigar as the success itself. Or perhaps this smell can bring success.

At the level of sentence structure, obviously there is no breaking of the grammatical rules of English. The sentences are complete and well-formed. This ad uses the imperative form of syntax “move up”. An imperative of this type is an overwhelmingly persuasive feature of advertising discourse: it is hard to think of many other contexts,

of using the pronoun “you”. The second strategy is presupposition. Many forms of utterance allow the listener to infer semantically propositions that are not mentioned explicitly in the utterance itself. For example, in the following question: “ Which of our wallpapers would suit your bedroom the best? ” Here, the advertisers are deliberately presupposing that one of their wallpapers will be purchased. The consumer’s choice, it is implied, is not whether to make the purchase, but simply which purchase to make (ibid: 32-5).

The third strategy is personification. This term refers to the process of attributing human or animate characteristics to inanimate objects or an abstract entity. These characteristics may include sensations, emotions, desires, physical gestures and expressions, and even the power of speech. For example, in everyday language, cars are often given such treatment (usually by men) in expressions like “she is a good runner”(ibid: 35).

3. Data Analysis

The data of the study have been randomly selected from different websites. Thirteen promotional ads are selected to be analyzed according to Woods’ (2006) model. The aim of this study is to investigate the linguistic features that are mostly used in order to persuade the costumers. These ads are about cigarette, food and drink, cosmetics, clothes, banking, cameras and perfumes. Each ad is analyzed at the level of sound, at the level of word, at the level of sentence structure and at the level of meaning.

Text No 1.

THE SWEET SMELL OF SUCCESS.

MACANUDO BARON DE ROTHSCHILD

*Move up to perfection with 6*42 ring Baron de Rothschild, preferred and savored by those uncompromising leaders who strive for excellence. Hand-crafted for those same people who insist on fine watches, fine wine, fine coffee, fine food, and above all, fine*

figurative device hyperbole (exaggeration for the sake of emphasis). Clearly some of the adjectives (“beautiful”, “great”, “wonderful”, “delicious”, “special”) look suspiciously like evidence of hyperbole. One can notice that these adjectives are relatively synonymous: they have similar meanings and so may be used more or less interchangeably. Advertisers often list synonyms, especially those that are hyperbolic, in their marketing messages (ibid:22).

Other tools such as simile (comparing two unlike things using «like» or «as») and metaphor (a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison, as in «a sea of troubles») maybe employed by the advertisers to make their message more persuasive. Additionally, another good tool is the use of technical vocabulary. Advertisers may use abbreviated forms such as NCAP, YEPP, GLA... etc, to impress the costumers with the high technical

and scientific status of the product (ibid : 23).

3. At the level of sentence structure, the structure is likely to be simple and direct. Advertisers sometimes may deviate from the grammatical rules of English. Advertisers are likely to use rhetorical questions, comparative adjectives and imperative verbs in order to make their message more persuasive. Another persuasive strategy is the three-part list. Advertisers use three words to describe the product. A List constructed in three parts gives an impression of completeness: Just as people expect a story to have a beginning, a middle and an end, so people tend to expect a list to be constructed in three parts (ibid:25 – 31).

4. At the level of meaning, three basic strategies are like the food and drink for the advertisers. The first strategy is personalization where the advertiser talks directly to the costumer as if he/she knows their identity. This is often accomplished implicitly by the discourse device

1. At the level of sound, one is likely to investigate the effects of sound-play such as sound symbolism (the idea that vocal sounds or phonemes carry meaning in and of themselves), onomatopoeia (the formation or use of words such as “buzz” or “murmur” that imitate the sounds associated with the objects or actions they refer to), alliteration (the repetition of the same sounds at the beginning of words), assonance (the repetition of vowel sounds) and rhyme (words that sound the same or similar in their endings) (Woods, 2006:16 -9).

2. At the level of word, this modal of analysis studies the word choices in advertising discourse in which one is likely to focus on neologism (the process of coining new words) and lexical ambiguity. In fact, advertisers especially like to play on words which are polysemous – a linguistic term used to explain the semantic process whereby a single word has multiple related meanings (“foot”, for example, can in a related way, refer to the bottom of the leg, a unit of length and the bottom of a mountain). The use of such terms creates lexical ambiguity, and

the multiple meanings suggested by polysemes are employed to strategic effect by copywriters. Lexical ambiguity can also result from the use of homonyms – words with different meanings that are either pronounced the same (homophones, for example “threw” and “through”) or spelled the same (homograph, for example “lead”, the metal, and “lead” a dog’s leash). Some homonyms have the same pronunciation and spelling, but different and unrelated meanings: for example, “bear” the animal, and “bear” the verb meaning “to tolerate” (ibid: 19 -20).

Moreover, Advertisers have always relied heavily on the use of descriptive words to make the objects of their promotions stand out and appear unique. Verbs are rarely left unembellished by adverbs: it is noticeable how frequently “smoothly”, “softly” and “quickly” appear in advertising discourse. Advertisements also contain a high percentage of adjective, which allow advertisers to build multiple layers of description to promote their wares (ibid).

Furthermore, another tool is the

recognition, friendship, love). These commodities must be valuable in order to be purchased by a potential customer. To obtain any social use/value for a product, the advertiser is “bound to leave the area of factual information and enter the area of persuasion” (ibid: 9), where the original use of a product is ignored, and special importance is placed on winning social approbation.

It is a fact that advertising companies spend much effort, money and time in publicizing their commodities to win over prospective buyers. The internet is the most powerful means of communication in a technologically advanced society. And like so many other companies all over the world, advertising firms benefit from this potent tool to publicize and sell their product. Advertisers make use of special marketing strategies aimed at getting the prospective customer to purchase their product. The purpose of this paper is to present a preliminary approach to the study of advertisements in an attempt to demonstrate its special linguistic features.

2.The Model of Analysis

The researcher adopts the model of analysis developed by Woods (2006) to conduct an analysis of advertising discourse. Woods divides his model of analysis into four levels of language: the sound level, word level, sentence structure level, and meaning level. The following diagram illustrates the model:

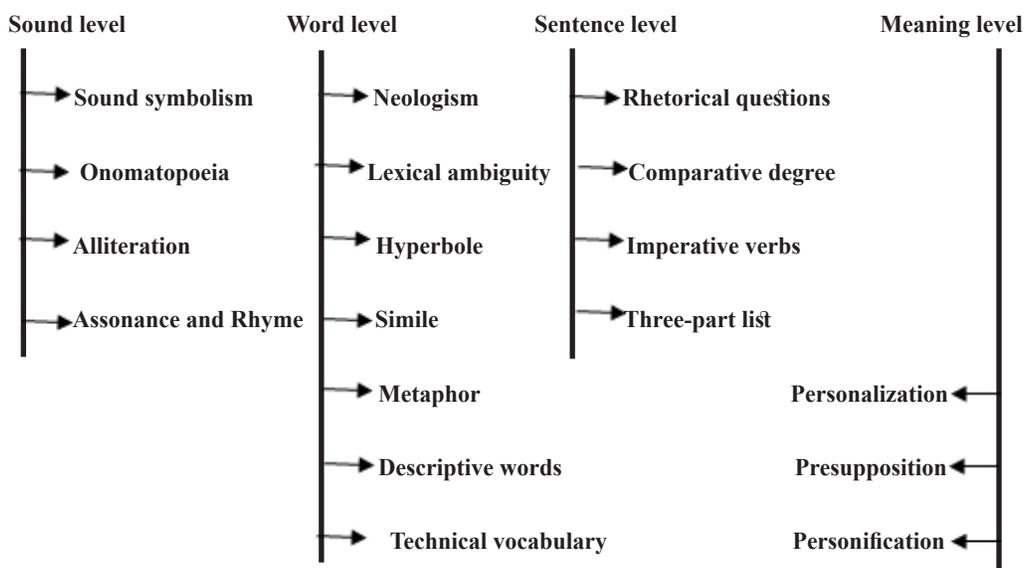


Fig 1: Woods’ Model of Analyzing Advertising Discourse.

intention behind the text that aims at enhancing status or image of the originator or benefiting him/her materially. The discourse of advertising has two main communicative goals: information and persuasion. Although it may appear at the beginning that both elements are fundamental for an ad to be convincing and effective, the majority of studies demonstrate that persuasion is the primary goal of advertising, and that the information contained in the ad is thus secondary.

A rather different view is offered by Cook (2001: 10), who believes that the persuasive element is not enough to describe advertising: “even if the majority of ads have the function of persuading their addressees to buy, this is not their only function. They may also amuse, inform, misinform, worry or warn”. However, his view does not contradict the previous views. Another aim of Cook’s work is to characterize ads as a genre by examining their major elements or features. He concludes that, despite their difficult nature and the complexity of setting clear boundaries between genres, advertisements “have the

typical instability of a relatively new genre” (ibid: 221).

Cook classifies ads according to various principles: by medium (newspapers, magazines, hoardings, radio, television, Internet); by product or service (luxuries versus household necessities, product ads versus non-product ads); by technique (the “hard-sell” advertisement, which makes a direct appeal to the prospective buyer, and the “soft-sell” ad, which works through indirectness and implication); and finally, by consumer, which advertisers consider as the most important element for a successful advertisement.

Vestergaard and Schröder (1985) characterize advertisements into two main types: commercial and non-commercial. Commercial advertising consists of three subtypes: prestige, industrial, and consumer advertising, which is the most famous one because it promotes the goods and/or services to potential customers. Furthermore, there are two types of needs that the consumption of goods satisfies: material needs (food, drink, clothing) and social needs (membership,

الملخص:

إن الإعلان هو إشعار عام أو تصريح يهدف إلى لفت انتباه الناس إلى توفر جودة منتج معين أو خدمة أو علامة تجارية. (وودز، ٢٠٠٦) أن قوة الإعلان مستمدة من اللغة. تهدف هذه الدراسة إلى تحليل الأساليب اللغوية التي يتبناها المعلنون لجعل رسالتهم فعالة ومقنعة. يعتمد الباحث نظرية وودز لتحليل الخطاب الإعلاني من أجل إجراء الدراسة. لقد قام الباحث بجمع بيانات الإعلانات والشعارات المختلفة عبر الإنترنت وتطبيق النظرية عليها. تستنتج الدراسة أن الصفات الفارغة والكلمات الوصفية مستخدمة بكثرة من قبل المعلنين كما ظهر أن بعض هذه الكلمات تبالغ في القيمة الحقيقية للمنتج وجودته. علاوة على ذلك، تميل تلك الإعلانات إلى استهداف جمهور معين: الجنس، والطبقة، والعمر، ولهذا الغرض، يحاول المعلن استخدام الكلمات اللائقة والصور المرئية لجذب انتباه هذا الجمهور المحدد.

الكلمات المفتاحية: الاعلانات، الاقتناع، تحليل الخطاب.

1 .Introduction

Advertising is pervasive in our everyday life that many studies have tried to explore the techniques of advertising: the linguistic aspect of the message, the usage of sound and image, the process of coding and decoding, and interplay between message and audience. The emergence of the new communication technologies and information paved the way for the so-called: Internet advertising, also known as netvertising (Fortanet et al., 1999).

Fairclough (198 :1994) points out that the discourse of advertising is basically strategic ,since it is considered to be a tool to obtain results .This expected pragmatic response is also mentioned by Moriyón Mojica ,(1994) who talks about four main communicative phases in any advertisement :capturing the receiver's attention ,engaging his/her interest ,generating desire ,and obtaining the act ,which is the ultimate goal of advertising.

Goddard (101 :1998) presents an interesting factor which she deems fundamental to advertising discourse: the factor of conscious

A Critical Discourse Analysis of selected Promotional Advertisements

تحليل خطاب نقدي لإعلانات ترويجية مختارة

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Abstracts

Advertisement (Henceforth, ad) is a public notice or announcement that aims to draw people's attention to the availability and desirability of a product, service or brand. (Woods, 2006: 1-2) Much of the power of the advertising derives from language. This paper aims to study the linguistic techniques that advertisers adopt in order to make their message effective and persuasive. The researcher adopts Woods' model of analyzing advertising discourse in order to conduct the study. Moreover, the researcher collects data of different online ads and slogans and applies the model to them. The paper concludes that empty adjectives and descriptive words are heavily used by the advertisers. Some of these words exaggerate the real value and quality of the product. Furthermore, advertisements tend to target certain audience: gender, class, age, and for this purpose the advertiser tries to use the right words and visual aids to attract the attention of that particular audience.

Key Words: advertisement; persuasion; discourse analysis.

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