

## **A Linguistic Analysis of Utilizing English Attention-Getting Devices in Jordanian Printed Advertising**

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### **ABSTRACT**

This study examines the use of English attention-getting devices (words, catchphrases, and slogans) in Jordanian print advertising. Specifically, the study explores the functional and structural dimensions of such devices. To achieve this goal, a random sample comprising twelve issues of three local newspapers is selected. The issues are chosen to cover the period from 2014 - 2016. Ninety-six English attention-getting devices are identified for analysis. The findings of the study reveal that English attention-getting devices are used in Jordanian advertising include single words, catchphrases, and slogans. In most cases, these elements are used as persuasive tools that seek to build a positive image of a product, rather than to convey propositional meaning. The findings also show that advertisers make a deliberate linguistic choice of stylistic devices to enhance the memorability of the product advertised. Such a creative use includes lexical, phonological, morphological, syntactic, and semantic aspects of language.

**Keywords:** Attention-getting devices; Jordanian advertising; motivations; linguistic aspects.

### **1. Introduction**

Newspapers in general play an influential role in developing awareness and knowledge among concerned readership (Alawneh and Al-Nasir, 2016) and are therefore a preferred medium for advertising—a type of discourse that highlights the use of language in marketing contexts. It is best defined as a verbal/non-verbal, public, one-way form of communication (Vestergaard and Schroder, 1985, p.14). Advertising has become an integral part of all aspects of life. It actually shapes what we buy, eat, and think. In fact, we are shaped by advertising in a highly competitive world. Cook (1996, p.182) summarizes the role of advertising by stating that it has become part of us. Currently, the role of advertising has exceeded meeting the customer's desired needs and extended to governing social norms and values. Dyer (1995) asserts that advertising manipulates our social values, norms, and attitudes. Therefore, it is hard to imagine the existence of a successful business without a successful advertising campaign. Being limited by time (TV advertising) and space (newspaper advertising), advertising campaigns rely heavily on the power of language and paralinguistic features to achieve their primary goal of drawing the attention of potential customers, which is attained through the careful selection of language and the strength of composition.

However, the attention that advertisers seek can also be achieved by reference to a foreign language. Abundant research has been carried out to examine the motivation for using foreign language elements in advertising, with special emphasis on the creative use of English in local advertising. Moreover, the creative exploitation of a foreign language, especially English, in local advertising has been widely investigated within the area of language mixing and language choice, with special attention to the use of embedded English words and chunks in the structure of the local language and the changes these words and chunks undergo to fit the linguistic structure of the respective local language.

In relation to the Jordanian context, the prevalent use of English in Jordanian advertising (particularly in written ads) reflects to a conspicuous degree the growing status of English in Jordan. Diachronically, advertising in English

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has perceptibly increased in Jordan, where proficiency in English has become a job requirement in the marketplace. This growing interest in the use of English in Jordan advertising has led to the presence of advertisements written wholly in English and the use of short headlines in English (Hamdan and Abu Hatab, 2009). It has also led to plentiful English loanwords, slogans, and catchphrases in the Arabic discourse of advertising.

## **2. The communicative value of advertising**

Since the ultimate target of advertising is to give publicity and desirability to a product in order to grab the attention of the targeted audience, nearly all commercial campaigns tend to adopt resourceful techniques to attract audiences by different visual and linguistic means. Skorupa and Dubovičienė (2015) explain the essence of advertising campaigns as follows: "The purpose of any advertising campaign is to make the target audience remember the transmitted message, which will eventually change the customer's buying habits due to the impact the advertisement has on their thinking, feelings, and behavior" (p.109). Indeed, the advertising message is a powerful communication tool (Al khasawneh, 2016). The transmitted message can be verbal or non-verbal, and that is shown by the advertiser through different modes of communication. On this account, in terms of function, advertising is communicative. The communication intended is both content-oriented and image-oriented. Asserting this communicative value, Woods (2006, pp.2-9) points out that advertising is "promotional" in the sense that it seeks to leave a memorable and catchy message in the mind of its potential audience. She proposes that in the communicative function of advertising, informative and persuasive strategies are combined, the former to deliver information about a product or service and the latter to urge the targeted audience to prioritize the product or the service. Likewise, for Clow and Baak (2012, pp.143-145), advertising helps develop awareness, inform the audience about the content of the product or service and its features, deliver a persuasive message that the product advertised is the customer's perfect choice, and inspire an action. For this reason, Leech (1966) sets the following pillars as essentials for a persuasive advertisement: attention value, readability/listenability, memorability, and selling power (pp.27-31). Such criteria are met primarily through making use of language tools such as slogans, catchphrases, and puns.

Building a positive image of a product requires drawing the attention of the audience in order to achieve the persuasive nature of an advertisement. Rabab'ah and Khawaldeh (2016) assert that TV advertisements utilize several emotional, rational, and playful appeals to persuade and draw the attention of their targeted audience to the products and brands advertised. Mechanisms of getting the attention of the audience are called *attention-getting devices*. Martin (2002, pp. 379-381) provides different mechanisms of attention-getting devices such as metaphors; hyperbolic statements (e.g., now, best, new); phonological devices such as rhyme, rhythm, assonance, and consonance; pronunciation lessons; celebrity endorsements; gestures; facial expressions; and posture. Based on data from ads in Iranian magazines, Baumgardner & Brown (2012, p. 301) remark that attention-getters can range from a single word to a whole sentence. As a consequence of the restricted time and space given for visual and non-visual advertising, attention-getting devices should be innovatively employed. One way of achieving this is by the use of foreign language elements, especially English, in local advertising.

## **3. The motivation for using English in local advertising**

As clearly shown by the numerous studies that analyze the language of advertising in different modes and social contexts (e.g., Takahashi, 1990; Piller, 2003; Ustinova & Bhatia, 2005; Planken et al, 2010), the use of English in foreign advertising has become a common technique. As Martin (2002, pp.381-82) explains, this is attributed to the intelligibility and the socio-psychological impact that a foreign language, particularly English, can have on "audiences of different socio-economic backgrounds". As noted earlier, the incorporation of English in foreign advertising has two manifestations: language mixing and language choice. Language mixing refers to the insertion of lexical items or larger constituents in the structure of another language (Muysken, 2000, p.3). According to this bilingual procedure, English is inserted in the structure of the local advertising language with the high possibility of being phonologically, morpho-

syntactically, and orthographically integrated to fit into the linguistic system of the foreign language (e.g., Takashi, 1990; Vizcaíno, 2011). On the other hand, language choice refers to the code (language) used in different social environments based on a number of variables such as the function the code choice. In the advertising environment, it is concerned with the type of language that is preferred in different fractions of advertisements (e.g., headings, logos, slogans, catchphrases, and body copies). It specifically examines the social, cultural, and linguistic considerations of the language used in any part of an advertisement (e.g., Myers, 1994; Martin, 2002).

In accounting for the common use of English in foreign advertising, Gerritsen et al., (2010) stress three motivating factors. Firstly, English is used in foreign advertising as a result of having a lexical gap in the target language (a linguistic motivation), (i.e., the lack of a lexical equivalent in the target language to describe the characteristics of the product, especially for American and British products, such as those related to computer technology). Secondly, it is assumed that English is understood by global customers due to its international status. For this reason, advertisers tend to use simple standard English in their advertising campaigns. Thirdly, English has a symbolic value and is used to build a positive image of a product.

The third motivation is of great significance as numerous studies reveal (e.g., Haarmann, 1989; Takahashi, 1990; Martin, 2002; Piller, 2003; Kelly-Holmes, 2005; Ustinova & Bhatia, 2005; Planken et al., 2010; Baumgardner & Brown, 2012; Vizcaíno, 2011; Dimova, 2012). According to these studies, the use of English in advertisements is driven by symbols such as modernity, success, prestige, fashion, technology, and internationalization. Kelly-Holmes (2005) indicates that the use of English in ads is not motivated by content, but rather by its symbolism. She states that English in ads is decontextualized and domesticated for commercial purposes, not for the sake of conveying information, but rather to mark its "domesticated foreignness" (p.18). In a study of language mixing in the campaign of a Spanish airline company, Vizcaíno (2011) arrives at the same conclusion, stating that the insertion of English elements into Spanish sentences, phrases, and idioms aims at attracting the attention of the audience to the idea of flying, not to the content itself. Haarmann also introduces the same reason for the use of foreign elements in Japanese ads, clarifying that the use of a foreign language element in a Japanese context is in practice a matter of "fashionable style" (1989, p.54). English in Japan, as Haarmann affirms is associated with three main symbolic functions: intercultural relations, technology, and lifestyle. Investigating the image of English in contemporary German advertising, Piller (2001, pp.175-180) points out that English is linked with a social identity or a social stereotype, representing 'internationalism, future orientation, success, and elitism, as well as youth and a proclivity to enjoy the good things in life'. Accordingly, it is the image of the product advertised that is promoted by the use of English elements in ads (Kelly-Holmes, 2005; 2006; and 2010).

All the previous studies mainly discuss the linguistic and non-linguistic (psychological) motivations for the use of English in foreign advertising from a language mixing perspective. They all claim that English is used in foreign advertising to build a positive image. However, they do not scrutinize the type of English elements used in advertising to build such an image or the use of English in advertising as a language choice strategy. Also, the characteristics and the linguistic aspects of the English elements used in advertising are unobserved, except for Skorupa and Dubovičienė (2015), who limit their study to the linguistic aspects of English used in yachting slogans. More importantly, none of these studies deal with the use of English attention-getters in Arabic advertising. Therefore, the current study intends to fill these gaps.

The main problem of the current study lies in the following. Why English catchphrases and slogans are used in Jordanian Arabic printed advertising, although their translation, in nearly most cases, is given. The use of English words, phrases, and clauses at first sight seems redundant. However, the current study shows that such a use is prompted in order to attract the attention of targeted consumers. The rest of this paper defends this hypothesis through exploring the linguistic features employed in these catchphrases and slogans at the phonological, lexical, morphological, syntactic, and semantic levels. Accordingly, the study raises the following questions:

1. What are the English attention-getting devices used in Jordanian printed advertising?

2. What motivates the use of English attention-getting devices in Jordanian printed advertising?
3. What are the linguistic aspects of such devices?

It sheds light on the pragmatic motivation behind the use of English elements in Arabic advertising discourse. It also explores the linguistic features employed in these catchphrases and slogans at the phonological, lexical, morphological, syntactic, and semantic levels.

#### 4. Data and Analysis

The data of this study is taken from three newspapers: *Al-rai* 'the opinion', *Al-waseet* 'the mediator', and *Al-mumtaz* 'the excellent'. *Al-rai* is a daily newspaper that has a section for local and regional advertisements, whereas *Al-waseet* and *Al-mumtaz* are weekly newspapers specialized in products, brands, and service advertising. It should be mentioned that my selection of these three newspapers comes from their publicity and their role in advertising products and services. Hence, one may wonder whether the combination of daily and weekly newspapers is sanctioned in the first place. The answer is that circulation does not affect the nature of advertising.

Four issues were selected from each newspaper with a total of twelve issues covering the period from 2014-2016. This period is chosen because data collection started in 2016 but we found insufficient for the purpose of the study. Therefore, more representative data was collected from 2015 and 2014 respectively. Moreover, this period includes illustrative examples which correspond directly to the problem of the study. The sample of the study is purposive; it concurs with the objectives of the study. However, factors such as the online availability of the issue, the presence of English elements in advertisements, and the recurrence of the same advertisement in the different issues were taken into consideration when selecting the sample of the study.

The corpus identified 178 attention-getting devices from English. As some attention-getting devices were repeated in different advertisements, especially at the lexical level (e.g., words like *new*, *fresh*, *offer*, *hot*, *exclusive*, *great*, and *delivery*), the net of attention-getting devices identified for analysis was 96, 40 of which were slogans for products, services, or brands. These devices were analyzed in terms of their functionality in Jordanian-Arabic advertising discourse and in terms of their linguistic aspects. Since the current study is a discourse content analysis, the following methods were used to achieve these goals:

1. An analytic method was used to explore the symbolic value of English language use in Jordanian advertising (e.g., Haarmaan, 1989; Kelly-Holmes, 2005)
2. A phonological, lexical, morpho-syntactic, and semantic analysis was used to classify the linguistic features/aspects of English attention-getting devices.

It is worth noting here that some English words and phrases found in Jordanian advertising were used as communicational tools, especially English technical terms that are associated with a certain domain. These insertions were purposefully incorporated in print advertisements to make the content of the ad as understandable as possible. As they do not serve to attract the attention of the audience, they were abandoned in this study.

#### 5. Results and Discussion

The study reveals that English attention-getting devices used in Jordanian advertising are of two types. The first type is single words and phrases that signal offers, prices, discounts and collections and the second type is catchy slogans. The vast majority of the words in the first type retain their original (English) script. The words *sale*, *new collection*, and *free* in figures 1, 3, and 4 respectively are some examples. However, a few of them are orthographically and linguistically integrated into the system of Arabic, i.e. they appear in Arabic spelling.

In certain ads, Arabic and English scripts are used alongside each other, leading to what is called *code/language mixing*. Code-mixing is a bilingual pragmatic procedure that serves to create a stylistic effect. An example of this type of mixing is shown in an ad promoting a fridge brand, in which the following features of the fridge are given in a mixture of Arabic/English script.

Figure 1



Features (of the advertised fridge) in mixed Arabic/English scripts

1. نظام سيكورييت كريستال  
(translation: Cristal Securite)
2. NO FROST
3. توفير الاستهلاك  
(translation: consumption saving)
4. Black & Steel
5. Safety Glass

In contrast, slogans are powerful advertising tools that linguistically serve to qualify and identify a product (Baumgardner & Brown, 2010). They are used as headlines or subheadings in Jordanian advertising (see Figure 2). While some English single words and phrases in type 1 are given along with their Arabic translation, English slogans are given without any Arabic translation, even for the obscure ones. One possible explanation is the advertisers' desire to create suspense. In other words, they are used in Jordanian advertising as instances of language and linguistic choices that enhance the publicity and memorability of the product.

Figure 2



### 5.1 Characteristics and motivation of attention-getters

Attention getters in Jordanian advertising are normally recognized by their location, colour, or writing case (uppercase). In Figure 1 (section 5), the word *free*, the attention getter, is coloured and is given in uppercase. Its font size is also bigger than the rest. It is headed by the signal (+) in bold as well to attract the reader to the tempting offer. The same information is given in Arabic below but with a small font size, which confirms that the use of the English lexical element *free* with the mark (+) is merely symbolic. The same effect is sought from the prepositional phrase *FOR MEN* in Figure 3, since it is clearly stated in Arabic in the body copy of the ad that the product is for men.

Figure 3



The body copy of an ad (the main text part) contains content about the product. Very few elements from English are found in the body copy as most of the given information about the product is in Arabic. However, in a few cases, English is used in the body copy for a symbolic purpose as in the case of the word *SENSITIVE* in Figure 3. Again, it is not the content that is intended, but rather the symbolism of the word. This interpretation becomes rational if we know that the information about the use of the lotion for sensitive skin is given in Arabic at the top of the body copy.

The findings also reveal that English slogans in Jordanian advertising are innovatively composed. According to (Skračić & Kosović, 2016), slogans should draw a recognizable image, avoid negativity, be simple, and be memorable. These characteristics contribute to the persuasive image of the product advertised. Indeed, they apply to slogans used in Jordanian advertising. For example, the slogan *BRIDE'S ONLY DESIRE* (fashion shop) helps develop an identifiable image of the wedding dress and present it as a unique selection for a bride. English slogans used by Jordanian advertisers also convey a positive message to the customer. The slogan *Peace of Mind* (Bank) gives a positive feeling that the procedures and dealings in the bank promoted provide maximum comfort to clients. Furthermore, avoiding complication and clumsiness is also featured in most English slogans used in Jordanian advertising. A good example is the slogan *BE SIMPLY BEAUTIFUL* (beauty centre), which is a short slogan that uses a simple language structure. In fact, nearly all slogans used in Jordanian advertising are brief and simply formed, even those that sound a bit ambiguous, such as *Big Boys Park in the WILD* (Dodge RAM). The simplicity, image-building, and positivity of the above-mentioned slogans make them memorable. In considering the slogans *the power to surprise* (Kia cars) and *QUALITY ... LIFESTYLE* (housing company), the linguistic, graphic, and orthographic features seem to support their memorability.

All in all, the use of English catchwords and slogans seems to add a touch of internationalization to the company. It may, at the same time, reflect modernity and a fashionable lifestyle. In addition, certain English catchwords are repeatedly used in Jordanian advertising with no competition from their Arabic counterparts. The words *sales* and *UP TO* are prominent examples. On the whole, their usage in Jordanian advertising is an imitation and assimilation of the western style of displaying offers and sales for the effect it creates on consumers. Generally, to create a special effect, advertisers tend to exploit lexical, morphological, and figurative aspects when displaying English words, phrases, and slogans in Jordanian advertising.

## 5.2 Graphic features

Driven by the fact that the ultimate goal of the use of English phrases and slogans in Jordanian advertising is to attract the attention of consumers, advertisers attempt to take maximum advantage of graphic characteristics. Most advertisements are artistically displayed with regard to their graphic features. Nearly all English elements in Jordanian ads are demonstrated differently from the rest of the ad in terms of graphic features. English words and expressions that target prices (e.g., discounts, offers, and exclusiveness) are bigger in font size and shown in red capital letters, as in figures 4, 5, and 6.

Figure 4



Figure 5



Figure 6



Thus, the use of graphic aspects includes the choice of font size, font color, font shape (boldface and italics), capitalization, use of numerals, and use of shapes (e.g., curved script, use of words or letters in circles, and vertical order). In some instances, the key element of the phrase is highlighted in red boldface, especially in the case of some descriptive adjectives such as *hot*, *new*, and *great*. For sales, the phrase *UPTO* (followed by the value of the discount) and the words *fresh*, *discount*, and *clearance* were treated similarly. In some slogans, graphic emphasis (through capitalization) is given to the words that reflect quality, expectations, and efficiency. An example is the use of the capitalized BEST, WILD, and POSSIBLE in: *The BEST Place to Study English* (a language center), *Big Boys Park in the WILD*, and *Make it POSSIBLE* (HUAWEI 4G).

### 5.3 Linguistic aspects of English attention-getting devices

#### 5.3.1 Phonological aspects

Phonological techniques are widely used in the language of advertising as tools to keep the product advertised remembered by the targeted audience. These techniques may include rhyme, rhythm, assonance, and alliteration (Skračić&Kosović, 2016). Though phonological techniques were not extensively exploited in Jordanian ads, cases of alliteration and rhythm are evident.

Alliteration takes place when consonants or stressed syllables are repeated, especially in initial positions (Cuddon, 1999, p.23). Most probably, alliteration is a kind of resemblance in sounds that does not entail resemblance in meaning (Myers, 1994). This combination of similarity and contrast creates a euphonic end result that can draw the attention of the audience to the product advertised. An example found in Jordanian newspapers is the slogan of an ad for an American car brand (Dodge RAM): *Big Boys Park in the WILD* (alliteration is marked in boldface). The attention-getter phrases *Summer Sale* and *Hot Summer Sale* are also very common in ads. *Summer Camp Space* is another example.

Rhythm is a phonological technique that is also used in advertising for its memorable effect. It has to do with the arrangement and alternation of stressed and unstressed syllables (Cuddon, p.753). Cook (1996) asserts that rhythm is perceived subconsciously. In rhythmic movement, the existence of "an organized pattern of strong and weak syllables" is called metre (Simpson, 2004,p.15). Jordanian attention-getting phrases and slogans feature such metric regularity, as in *special offer*, *happy holiday*, *we make it visible*(contact lenses),*New Location. New generation*(a private university), *Make it special for her*(slogan for Italian jewelry), *Passion for life*(Renault motor cars), *Truck for life*(Isuzu pickups),and *Summer Sale*. The stressed syllables are given in boldface types.

#### 5.3.2 Lexical and Morphological aspects

Being led by the motivation to advertise products that are audience preference-related, advertisers tend to select words that index such a preference, which is shown through the excessive use of adjectives such as *fresh*, *new*, *big*, *great*, *best*, *hot*, *special*, *smart*, and *exclusive*. An extensive use of adjectives as pre-modifications is also noticed in the examples either to describe a quality or an attitude as in *big sale*, *great saving*, *fancy world*, *soft opening*, *new born*, *high quality*, *low prices*, *new arrival*, *new collection*, *best place*, *smart choice*,and *easy rental*.

More importantly, qualities, values, and principles are reflected in the choice of English noun-and-verb phrases used in slogans. Skračić & Kosović (2016) reveal that the choice of nouns and adjectives in yachting slogans implies values such as being alive again, awakening dreams, being free and independent, absencing everyday limits, and having a sophisticated lifestyle and elegance. Interestingly, noun-and-verb phrases used in slogans of Jordanian advertising reveal similar and different values. They reflect excellence and elegance:*BeSimply Beautiful* (a beauty center), *First Class Furniture* (furniture store), and *Provide Excellence in Service, Pride, Quality and Trust*(A store for selling washing machines). The choice also implies longlife quality: *Passion for Life, Invented for Life*(air conditioner), *Truck for Life, High Quality ... Long Life* (a freezer). Challenge and confidence are also targeted: *Unleash your Confidence*(a new Kia Sorento), *We Make it Visible, Make it POSSIBLE, Defy Expectations* (HUAWEI Nova Plus),*Furniture and*



*Beyond* (furniture store), *Be Daring* (beauty center), and *Kick-start your Business English* (training and learning institute). In addition, values like excitement: *Enjoy the Feeling* (air conditioner) and *We Speak Pizza* (pizza restaurant); and dreams and imaginations: *Build your Dreams* (BYD cars) and *Your Visa to a Fancy World* (a travel agency) are represented.

In terms of the choice of verbs, there was an apparent tendency to use imperatives. A possible explanation is that imperative verbs act as an appeal and urge to take action, that is, to buy the product. However, the imperative verbs *buy*, *spend*, or *pay* were never used in a direct way. Instead, other alternatives are used with loaded meanings, such as the imperative verbs used to show challenge, as mentioned in the above paragraph. Verbs other than the imperatives include only simple present verbs. No other forms are used.

The use of English collocations is another lexical aspect present in Jordanian advertising. This is shown in examples like *first class*, *do work*, *make visible*, *get ready*, *make possible*, *new location*, and *soft opening*. In one of the advertisements of an electronic mega store, the collocation *burning prices* is used to mean that the discount on mobile phones advertised is huge and not comparable with other sales. *Burning prices* is not used in the same sense in English, (i.e., it is not a collocation in English). However, it is a collocation in Arabic, and hence, the English collocation is an example of mistranslation that is created by a morpheme-by-morpheme translation of the Arabic collocation.

Finally, the data shows that marketers tend to use pronouns that imply a partnership between their products and consumers. For instance, the personal pronoun 'we' in *we eat pizza* suggests intimacy and a personal relationship between the advertisers and the audience. It holds true for the possessive pronoun 'your' that creates a sense of closeness between the brand and the consumer, as in *your dreams*, *your confidence*, and *your choice*.

### 5.3.3 Syntactic aspects

The first syntactic aspect to be discussed is the sentence/phrase type of English slogans used in Jordanian advertising. Principally, there are four types of sentences: declarative (statement), interrogative (question), imperatives (directive), and exclamatory (exclamation). Declarative and imperative sentences are the types used by advertisers. The former type entails that the information conveyed is convincing enough to buy the product. This is probably why descriptive adjectives are used more in this type, (e.g., *The BEST Place to Study English*, *Your Smart Choice*, and *Your Visa to a Fancy World*). On the other hand, as Myers (1994, p.43) explains, imperative sentences act as appealing sentences and create a personal relationship between the advertiser and the audience, as in *Defy Expectations*, *Make it POSSIBLE*, and others.

There are also occurrences of parallelism in English slogans used by Jordanian advertisers. Parallelism is defined as the "repetition of formal patterns" (Leech, 1972, p.186). Skračić & Kosović (2016) indicate that parallelism adds to the rhythmic pattern of the slogan. There are two types of parallelism: anaphora and epiphora. Anaphora is the repetition of the same word or words at the beginning of a successive structure for the sake of emphasis, while the repetition of the same word or words at the end of consecutive structures is called epiphora (Zhang, 2005, p.123). Examples from the data are all anaphoric: *Join Creators*, *Join Pioneers Academy* (training center), *Provide Excellence in Service*, *Pride, Quality and Trust*, and *New Location, New Generation*.

The syntax of attention-getting phrases and clauses contains a number of elliptical structures that can be clauses, verbs, or conjunctions. Thus, *Invented for Life* is an elliptical structure of *It is invented for life*. In *low prices and so much more* (sale at a mall), a verb is missing. A conjunction and a verb are also missing in *New Location, New Generation*. The slogan *High Quality .. Long Life* is an elliptical version of, probably; *it provides high quality and ensures long life*. According to Cook (1996, p.171), these forms of ellipsis in advertising can signal informality, economy, mutual trust, shared knowledge, and intimacy.

### 5.3.4 Semantic aspects

Since advertisers seek to choose slogans that create a stylistic effect, they pay considerable attention to the

connotative meaning of the words and phrases. Therefore, the use of rhetorical devices is very common in advertising. A plausible explanation is the communicative functions they serve in spoken and written discourse. These functions include emphasizing details, drawing attention, adding expressiveness, arousing feelings of consumers, and most importantly, creating a memorable phrase or clause, which is the primary goal of slogans.

In English slogans used in Jordanian advertising, advertisers widely rely on hyperbole and metaphor to create a dramatic effect. In some instances, hyperbole is creatively combined with metaphor to add such an effect. In essence, hyperbole tends to communicate an idea by means of exaggeration or overstatement. For Wales (2001, p.190), hyperbole in advertising can create emotional and sensational reactions and responses. Similarly, hyperbole in English attention-getting slogans used in Jordanian advertising is used to communicate ideas as well as emotions, to amplify sales, and popularize the reputation of the product advertised. Therefore, exaggeration is mostly concerned with the efficiency, quality, and durability of the product.

The findings reveal that one trait of rendering hyperbole in Jordanian ads is the conscious use of words like the superlative adjective *best*, the adverb *only*, the adjective *unlimited*, and others to build an image that nothing similar exists. Thus, we have *Best home*, *Best Quality* (apartments for sale), *world's Best selling air-conditioners*, and *The BEST Place to Study English*, *It's Not Just a Window*, *It's a High Performance System* (sliding doors and windows), *Unlimited Entertainment* (summer camp), *Furniture and Beyond*, *HTC DESIRE EYE*, *UNLIMITED SELFIE* (HTC) and *BRIDE'S ONLY DESIRE* (women customized dress). It is worth noting here that the choice of *best* in *The BEST Place to Study English* is capitalized, which clearly gives a hint about the stylistic effect of such a selection. The same approach is utilized through reference to wider semantic fields instead of hyponyms (specific aspect or term), as in the use of the words *world* and *life* to express the durability of products. It can be seen in slogans like *Invented for Life*, *How the world gets ready* (hair straightener), *Passion for Life*, *Trucks for Life*, and *Your Visa to a Fancy World*. The exaggerated tone is also manifested in selections that confer the utmost level of customers' comfort as a consequence of getting the product advertised. This can be understood from the slogan *Peace of Mind*, which is chosen by an ad for a bank. The same can be said about the slogans: *Provide Excellence in Service*, *Pride, Quality and Trust* (A store for selling washing machines), *Ants do the work* (insecticide [Ants]), and *NEW LOCATION, NEW GENERATION*.

Metaphor is another identified rhetorical device employed by Jordanian advertisers. Metaphor is defined as 'understanding and experiencing one kind of thing in terms of another' (Lakoff and Johnson, 1980, p.5). Metaphor helps to express a main idea by implicitly comparing two unrelated things. It evokes feelings and adds to the expressiveness of the message intended. Through the use of metaphor, pizza has turned into an international language that people speak: *we speak pizza*; prices have turned into objects that can be burnt, and thus they have no longer become a concern to customers: *burning prices* (sale on at a shop); possibilities have become objects that can be unlocked: *unlock possibilities with a new star* (4G HUAWEI); dreams have turned into an abstract entity: *build your dreams*; and expectations have turned into objects that can be resisted: *defy expectations*. The combination of metaphor and hyperbole in these expressions (e.g., *burning prices*; *we speak pizza*) may act as strong propaganda either by presenting the product as an overpowering force or by conveying an expressive message loaded with feelings.

## 6. Conclusion

This study confirms that English words, catchphrases, and slogans are audience-oriented and are used as persuasive tools in Jordanian advertising. Such a conclusion is clearly pinpointed in literature as discussed in section 3. English attention-getting devices are associated with building a positive image of the product advertised. The essence of this image is to introduce a product as a modernized, a fruitful, and an elegant item. In this image, the content of an ad is not targeted but rather marginally displayed. This procedure is driven by the high symbolic value of English in the Jordanian context. The use of English in Jordanian advertising therefore primarily aims at creating a stylistic effect, which eventually goes in line with the desirability of the product that advertisers dream of. This effect is strengthened by the use of graphics in terms of capitalization, boldface, size, and design.

Certain linguistic techniques are used in displaying English constituents in Jordanian advertising. They include phonological aspects such as alliteration and rhythm. At the morphological level, there is a careful use of noun and verb phrases that designate preferences and values. Lexical verbs that maintain a personal relationship between the product and the audience are also observed. In addition, verbs are used in the imperative and to a lesser extent in the present form. Verbs like *pay* and *spend* were avoided. Declarative and imperative sentences are used in slogans to persuade and appeal to the audience. To make the syntax of the slogans as powerful as required, aspects such as parallelism and ellipsis are exploited resourcefully. At the semantic level, hyperbole and metaphor are prevailing techniques used in slogans to create an association between the product and the audience in terms of the value and image of the product.

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## تحليل لغوي لاستخدام الأدوات اللغوية الإنجليزية المثيرة للانتباه في الإعلانات الأردنية المكتوبة

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### ملخص

يهدف هذا البحث الى دراسة استخدام الأدوات اللغوية المثيرة للانتباه من اللغة الإنجليزية (الكلمات، وتعبير، والشعارات) في الإعلانات المطبوعة الأردنية. وعلى وجه التحديد، تستكشف الدراسة الأبعاد الوظيفية والبنائية لهذه الأدوات. ولتحقيق هذا الهدف، تم اختيار عينة عشوائية تتألف من اثني عشر عدداً من ثلاث صحف محلية. تم اختيار الأعداد لتغطية الفترة من 2014-2016. تم التعرف على ست وتسعين أداة لغوية مثيرة للانتباه من اللغة الإنجليزية في الإعلانات الأردنية للتحليل. وكشفت نتائج الدراسة أن أدوات الانتباه من اللغة الإنجليزية المستخدمة في الإعلانات الأردنية تتضمن كلمات مفردة، وعبارات، وشعارات. وفي معظم الحالات، تستخدم هذه العناصر كأدوات مقنعة تسعى إلى بناء صورة إيجابية للمنتج، بدلا من نقل المعنى المقترح. وتظهر النتائج أيضاً أن مؤلفي الإعلانات يستخدمون اللغة الإنجليزية في الإعلانات العربية؛ لإحداث تأثير أسلوبى يسهم في جعل المنتج المعلن جدير بأن يذكر وأن يعلق في الأذهان. ويشمل هذا الاستخدام الإبداعي الجوانب المعجمية، والصوتية، والصرفية، والنحوية، والدلالية للغة.

**الكلمات الدالة:** الأدوات اللغوية المثيرة للانتباه، الإعلانات الأردنية، حوافز، الأوجه اللغوية.

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