Rhetorical Devices in Japanese Advertisements: Towards a Taxonomy

Ikuhiro Tamori
Donna Hurst Tatsuki*
Hideo Tominaga

Two major goals of advertising are to inform and to persuade; the methods and manner of such effective forms of persuasion are central concerns of rhetoric. The pervasiveness of rhetorical devices in advertisements (Leigh, 1994) and their effectiveness to support superior attention (Berlyne, 1971), facilitate recall (McGuire, 2000) and stimulate persuasiveness is well documented (Tom and Eves, 1999; Kaplan, 1992; Swasy and Munch, 1985; McQuarrie and Mick, 1992). McQuarrie and Mick (1996) provided the first framework to integrate the wide range of rhetorical figures and devices found in advertisements in a comprehensive yet parsimonious taxonomy. Although Fernandez (1991) acknowledged that the use of rhetoric is not exclusive to American and European culture, to our knowledge, a systematic investigation of rhetorical devices in Japanese advertisements has not been done.

The taxonomy described by McQuarrie and Mick (1996) is the starting point for this study. Because this was a preliminary investigation, we decided to look at both figurative and non-figurative headlines and categorize the examples according to the McQuarrie and Mick taxonomy where possible. Although we expected that many of the rhetorical devices in the taxonomy would appear in Japanese ads, it was possible that some would not, presumably for language-specific reasons. Furthermore, there was a possibility that new rhetorical device categories may emerge from the data, also for language-specific reasons. In fact, our results indicate that there are numerous advertisements that employ devices that cannot be accounted for by the McQuarrie and Mick taxonomy.

Methodology

Student research assistants were enlisted to collect advertisements from
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newspapers, fliers and magazines. It was decided that only full-page or
double-page ads would be considered. Furthermore, we restricted our attention
to headlines and tag lines. These usually appeared in the largest font sizes.
Although we chose to ignore the body copy, which was also the decision made
by McQuarrie and Mick, this is not intended to imply that rhetorical devices
are only employed in headlines and taglines to the exclusion of other places.
This was simply a way to systematically limit the amount of data that was
collected.

A variety of ads was collected according to the categories in the McQuarrie
and Mick taxonomy (see Appendix A) and in cases where the ad copy could
not be categorized in any existing category, a new category in an appropriate
part of the taxonomy was suggested. A new comprehensive linguistically
oriented taxonomy based on the current research is included in Appendix B.

Non-figurative／Literal Devices

Although Figurative Devices are an important focus of this taxonomy, it is
important to note the Non-figurative Devices as well. Non-figurative Devices
can be defined as those expressions directly referring to the product or some
aspect of the product. Here are the examples of non-figurative／literal
headlines found in Japanese advertisements.

A. Direct Linkage of product and attribute

This type of expression claims some property for the product or brand.

(1) 緑茶1杯にはこんなに栄養が含まれています。
食物繊維 レタス約120g 分
カロテニ  かぼちゃ約60g 分
鉄分  ほうれん草約85g 分
ビタミン E トマト約85g 分
ryokutya ip-pai ni wa konna ni eiyoo ga hukumarete-imasu
syokumotu-sen’i retasu yaku hyaku-ni-zyuu guramu-bun
karoten kabotya yaku roku-zyuu guramu-bun
tetubun hoorensoo yaku hati-zyuu-go guramu-bun
bitamin ii tomato yaku hati-zyuu-go guramu-bun
‘One spoonful of green tea contains such nutrition as the following.’
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‘dietary fiber’ about 120 grams of lettuce’
‘carotene’ about 60 grams of pumpkin’
‘iron’ about 85 grams of spinach’
‘vitamin E’ about 85 grams of tomato’

(仁丹の緑茶青汁 [health drink])
(TVnavi August, 2005)

This advertisement for green tea explicitly states the ingredients and their proportions.

B. Direct Linkage of product and situation

In this Non-figurative Device, the expression associates the product with some desirable situation, action or event.

(2) 疲れに、ちゃんと効く
tukare ni, tyan to kiku
‘perfectly effective to weariness’

(中外製薬, グロンサン [energy drink])
(エコノミスト [Economist] April, 2002)

In this advertisement for a health tonic, the words directly state how the product works to alleviate weariness or fatigue.

C. News Announcement

This device indicates that something is new.

(3a) まったく新しいビジネス新聞です。
mattaku atarasii bizinesu sinbun desu
‘(This is) an entirely new business newspaper.’

(フジサンケイビジネスアイ [business newspaper])
(TVnavi August, 2005)

(3b) 出たよ、日産の軽。Nissan’s stylish mini
deta yo, nissan no kei
‘Here it is! Nissan’s minicar’
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(Nissan, MOCO [automobile])
(MORE June, 2002)

This is a very common type of direct ad style. It uses the word ‘new’ or some equivalent to express the novelty, freshness or newness of the product.

D. Direct Naming

This type of headline gives the brand and possibly the product category name.

(4a) 誕生。ザ・ハイドロサイエンス THE HYDRO-SCIENCE
tanzyouo za·haidoro-saiensu
‘Birth (New)! THE HYDRO-SCIENCE’
(COSME DECORTE [skin care cream])
(FRAU October, 2005)

(4b) ALL NEW Seven Stars CUSTOM LIGHTS
(JT [cigarettes])
(Men's NON-NO July, 2002)

Example (4a) is an advertisement for cosmetics that employs both Japanese and English orthography and directly names the product. Similarly, example (4b) is an advertisement for cigarettes that employs English orthography and directly names the product.

E. Direct Titling

This device introduces the subject matter of the ad.

(5a) 飾りたいFAX. WILL FAX
kazaritai fakkusu uiru fakkusu
‘Fax you want to display. Will Fax’
(National Electric Co. [fax])
(Kansai Walker April, 2002)

(5b) ソーいとうときは、ソウでなくちゃ。
soo yuu toki wa, soo de nakutya

62 (62)
'When (you feel) so, you've got to have Soh.'

(Lotte, Soh [ice cream])
(レタスクラブJune, 2001)

In the case of (5a), the topic is faxing and the product name also happens to include the word ‘fax.’ In the case of (5b), the word ‘soo’ has two usages; ‘soo’ can be translated in two ways—‘it has got to be so’ or ‘you’ve got to have Soh (ice cream).’

F. Specific Information about the product

There are three types of information that can be given about a product—price, conditions/guarantee, or offers. Examples (6a) and (6b) provide specific information about the price.

(6a) ホノルル行き往復
たとえば東京・名古屋発「早割コンポ28」￥57,000
honoruru yuki oohuku
tatoeba tookyoo・nagoya hatu “haya-wari konpo ni-zyuu-hati” go-man
nana-sen-en
‘round trip to Honolulu’
‘for example, from Tokyo and Nagoya “early discount compo 28”
￥57,000’

(ANA’s GET [All Nippon Airways offer])
(saita April, 2003)

(6b) 100万人お試しキャンペーン実施中
初回半額 6,300円（税込み）が3,150円（税込み）
hyaku-man-nin o-tamesi kyanpeen zissi-tyuu
syokai hangaku roku-sen san-byaku-en (zei-komi) ga san-zen hyaku
go-zyuu-en (zei-komi)
‘under trial campaign by one million people’
‘half price for the first delivery: 6,300 yen (tax inc.) to 3,150 yen (tax inc.)’

(仁丹の緑茶青汁 [health drink])
(TVnavi August, 2005)
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Example (7) states information about conditions or guarantee of the product.

(7) バスト専門のナグモクリニックだから可能にした豊胸手術の完全保障システム
「ご満足いただけない時は全額返金します」
basuto senmon no nagumo kurinikku dakara kanoo ni sita hookyoo
syuzyutu no kanzen hosyoo sisutemu “go-manzoku itadake-nai toki
wa zengaku henkin-simasu”
‘the perfect guarantee system of a breast-enlargement surgery is
made possible simply because Nagumo Clinic specializes in breasts’
‘“When (you) are not satisfied, (we) will give (you) back all the
money.”’

（ナグモクリニック [aesthetic clinic]）
（SAVVY June, 2004）

Example (8a) provides information about a special offer of a discount to
celebrate the fact that two million customers have visited the clinic. In the same
way, example (8b) provides information about a special offer of limitless
internet/email access.

(8a) カナクリ200万人ご来院記念キャンペーン
最大で40%OFFとなります。
kana-kuri ni-hyaku-man-nin go-raiin kinen kyanpeen
saidai de yon-zyup-paasento ohu to narimasu
‘commemorative campaign for two million clients’ visiting Kanagawa
Clinic’
‘maximally at 40% off’

（神奈川クリニック [aesthetic clinic]）
（SAVVY June, 2004）

(8b) 6月1日からiモード使い放題！
FOMAパケット定額制「パケ・ホーダイ」スタート
roku-gatu tuitati kara ai moo do tukai hoodai!
hooma pakketto teigaku-sei “pake-hoodai” sutaato
‘limitless use of i-mode from June 1’
‘FOMA packet fixed amount system “pake-hoodai” will start’
G. Endorsement/Testimonial

The product is endorsed or testified about by a celebrity or by common users. Example (9a) is endorsed by a Japanese actress whereas example (9b) was endorsed by a famous rakugo story teller, who in fact was a designated national treasurer in Japan.

(9a) 吉岡美穂も皆さんの恋愛応援します！
yosioka miho mo minasan no ren'ai ooen-simasu!
‘Miho Yoshioka (a Japanese actress) also supports your love!’

〈pure i [information site for love/marriage]〉
(TVnavi August, 2005)

(9b) ひざの関節でお悩みですか！
人間国宝柳家先生師匠ご愛用の商品
こわばったひざの具合がいいんですよ...
あたしは気に入りました。柳家さん
hiza no kansetu de o-nayami desu ka!!
ningen kokuhoo yanagiya kosan sisyoo go-aiyoo no syoohin
kowabatta hiza no guai ga iiin desu yo...
atasi wa ki ni irimasita yanagiya kosan
‘Troubled with the joint of (your) knee?’
‘human treasurer master Kosan Yanagiya’s favorite goods’
‘I tell you (my) stiff knee is in good condition...’
‘I really like it.’ Kosan Yanagiya

(ひざの栄養素 ニーキュア [knee liniment])
(婦人公論 May, 2002)

Examples (10a) and (10b) are endorsements by a pair of non-celebrity users of the product.

(10a) クズミが消えて肌が白くなったみたい 相良志津子さん（40才）
kusumi ga kiete hada ga siroku natta mitai sagara sizuko-san
(yon-zyus-sai)
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'dullness of my skin disappeared and my skin seems to have become white'
'Shizuko Sagara (40 years old)'

悩みの乾燥肌が解消。肌が若くなった 小島真理さん（40才）
nayami no kansoo-hada ga kaisyoo hada ga wakaku natta kojima
mari-san（yon-zyus-sai）
'Resolution of my troubled dry skin. My skin became youthful'
Mari Kojima (40 years old)

（大塚美容形成外科・歯科【cosmetic surgery and dental clinic】）
（婦人公論 July, 2002）

(10b) 実際使ってみたオイル通たちの声
A子「ジェルのちオイル, という形状は、たれないから狭い飛行機内のトイレでとっても便利。...」
B子「あぶらっぽいのに、かさつきも感じる混合肌なんですが、このジェルオイルをつかってからストレスが開放されるみたい。...」
zissai tukatte mita oiru-tuu-tati no koe
A ko “zyeru noti oiru, to yuu keizyoo wa, tarenai kara semai
hikooki-nai no toire de tottemo benri...”
B ko “abura-ppoi no ni, kasa-tuki mo kanziru kongoo-hada nan desu
ga, kono zyeru oiru o tukatte kara suoresu ga kaihoo-sareru
mitai...”

'Voice from oil connoisseurs who actually use (it)'
'Ms. A “Oil in the form of gel does not drip, so it’s very convenient
in the narrow toilet of a plane...”'
'Ms. B “My skin, though oily, is mixed with dryness or roughness,
but it seems that I have been released from stress since I started
using this oil gel.”'

(MAKE CLEANER Oil gel SOFINA [makeup remover])
(FRAU May, 2005)

H. Threat

This final Non-figurative Device is a type of awareness-raising ploy in
which descriptions of threat or danger are used to compel the person to buy
the product. In example (11a), the ad raises the potential customer’s awareness
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of the danger of ultraviolet radiation. In example (11b), it is suggested that the potential customer should have a personal computer because the world is entering the age of computers—otherwise they will be left way behind.

(11a) "紫外線" と "冷房" が、あなたの目もとを狙っています。
"sigaisen" to "reiboo" ga, anata no me-moto o neratte-imasu
"Ultraviolet rays" and "air-conditioner" are aiming at your eyes.'
（ソフィーナリンクルセラピー [wrinkle remover]
（婦人公論 May, 2002）

(11b) パソコンがもはや常識の時代に。
pasokon ga mohaya zyoosiki no zidai ni
'(We are) in an age when a personal computer is already taken for granted.'
（人材育成スクール 大原 [career advancement school]
（日経 W March, 2002）

Although in general these Non-figurative Devices closely followed the categories found in English ads, the new category of Endorsements/Testimonials, as well as the subcategories of celebrity and common users, emerged in the Japanese data. The categories of Endorsements/Testimonials, and Threats were not included in the original McQuarrie and Mick taxonomy.

**Figurative Devices**

As per McQuarrie and Mick, we made a distinction between Syntactic/Formal Devices and Semantic Devices. However, we added a new iconic/mimetic device type called Onomatopoeia because this is one of the most indispensable linguistic elements in the Japanese language to give minute descriptions to various phenomena. In this next section, we will begin with the Syntactic/Formal Devices.

A. Syntactic/Formal Devices

There are six subcategories under this main category—only the first three were suggested by McQuarrie and Mick: 1) Repetition, 2) Substitution, 3) Deletion, 4) Insertion, 5) Rearrangement/Metathesis, and 6) Syntactic Formulae.
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1. Repetition
   a. Graphological Repetition

Although this was a big category in the English taxonomy, we found that in Japanese advertisements, there were only English examples. This is not surprising because, although in Japanese there are repeated syllables (kana) and signs (kanji), there are no segments smaller than this available for repetition. Consider examples (12a) and (12b).

(12a) simple & smart

(Nissan, Cube [automobile])
(NON-NO November, 2000)

(12b) Defining Duo

(Revlon [cosmetics])
(CLEO October, 2002)

The use of English in Japanese advertisements is widespread, so it is not surprising that one would find these kinds of Graphological Repetitions. However, as will be seen later, there are Graphological Repetitions in Japanese but at the moraic level.

b. Phonological Repetition

There are three subcategories in Phonological Repetition: Rhyme, Chime and Assonance/Alliteration.

i. Rhyme

Rhyme involves the repetition of syllables at the end of words.

(13a) Glazed, Amazed and Color Dazed

(COVER GIRL [cosmetics])
(CLEO October, 2002)

(13b) アソブ、ハコブ、キューブ。
asobu, hakobu, kyuubu
'play, carry, Cube'
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(Nissan, Cube [automobile])
(NON-NO November, 2000)

The rhythmic beat of rhymes in word-final repetition makes it easier for a potential customer to remember the ad. Note that examples (13a) and (13b) involve Assonance as well.

ii. Chime

When lexical items in a phrase begin with identical syllables, it is referred to as Chime.

(14) ミルクでみるみるストレスート！
miruku de miru-miru sutoreeto!
'(Your hair becomes) straight with milk in an instance!'

(L’OREAL PARIS [cosmetics])
(NON-NO December, 2001)

In this example, the first two syllables (miru) of two lexical items are identical. The main sales point of the ad is that it contains milk (miruku), which is later reinforced through the reduplicative word miru-miru which means literally 'while you are watching' or 'instantaneously.'

iii. Assonance/Alliteration

When there are three or more repetitions of a vowel or consonant, it is known as Assonance or Alliteration.

(15a) Love Feels Life, Sporty Life

(S60 Volvo [automobile])
(Diamond September, 2002)

(15b) ス～する，しあわせ。
suu-suru, siawase
'sleeping happiness'

([beauty/health products])
(NON-NO, October, 2002)
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Assonance and Alliteration per se are not important or relevant in Japanese because Japanese is a moraic language. What is relevant in Japanese is a mora, rather than a single phonological segment. In Japanese, the mora consists of CV (consonant + vowel), V (vowel), N (moraic nasal), or Q (moraic consonant). In example (15b), the mora su is repeated only twice, thus this may not be Alliteration in a strict sense of the definition, but it is definitely an example of Assonance when the subsequent ru is included. This may be construed as Alliteration if the initial segment of siawase [jiawase] is considered phonemically rather than phonetically. Note that example (15b) also involves the creative onomatopoeia suu invented from the conventional suu-suu, meaning ‘(breathe) smoothly.’

c. Morphological/Lexical Repetition
   i. Morphological Repetition

Morphological Repetition refers to the repetition of a morpheme.

(16) 自分撮りがラクラク！背景はひろびろ！
     zibun-dori ga raku-raku! haikae wa hiro-biro!
     ‘Taking a picture of yourself is quite easy!’ ‘The background is quite wide!’

(Konica [camera])
(saita April, 2003)

Morphological or Lexical Repetition is a rather common or productive derivational process in Japanese and is particularly common in onomatopoeic words. In example (16), raku-raku ‘quite easy’ and hiro-biro ‘quite spacious’ are derived from the nominal adjectives raku-da and the adjective hiro-i, respectively, and are repeated for emphasis. These reduplicative forms may be referred to as pseudo onomatopoeia.

   ii. Anaphora

Anaphora refers to the repetition of words at the beginning of phrases. Such a recurring series of words is rhythmical and pleasing to the ear, which may help potential customers to remember.

(17a) みんなの地球はみんなで守ろう
minna no tikuuu wa minna de mamoroo
'Let's preserve everyone's earth with everyone'

(石油連盟 [petroleum federation])
(saita April, 2003)

(17b) 写真のことは、写真家に聞け。
syasin no koto wa, syasin-ka ni kike
'When it comes to photograph, ask a photographer.'

(Canon, PIXUS [printer])
(Kansai Walker October, 2003)

The initial word of the topic minna 'everyone' is repeated in the initial word of the predicate in example (17a). This usage harkens to Lincoln's famous 'government of the people, by the people, for the people,' in which the repetition of the word 'people' was strictly speaking unnecessary but yet very effective. The word syasin 'picture or photo' in example (17b) is repeated as the name of a person who takes them (a photographer). The transformation from theme to agent (photo→photographer) implies an expertise or professionalism that would be attractive to ordinary customers.

iii. Epistrophe

Epistrophe refers to the repetition of words at the end of phrases.

(18a) カワイイを撮ろう。コンカで撮ろう。
kawai-i o toroo konika de toroo
'lit. Let's take a picture of cute.' 'Let's take a picture with Konica.'

(Konica [camera])
(saita April, 2003)

(18b) 「これから」も未来へのカギでありたい。
見えにくい 時代は 生きにくい
"kore kara" mo mirai e no kagi de aritai
mienikui zidai wa iki-nikui
'(We) want to be the key to the future also from now.'
'The era hard to see is hard to live.'
Although (18a) is a straightforward example of Epistrophe, this set phrase also includes an ungrammatical substitution in which the adjective kawaii-i should be expressed as the nominal form kawaii-sa because it refers to an object. In example (18b), -niküi 'hard/difficult’ is repeated but does not represent the repetition of a word—it is in fact the repetition of a morpheme. Therefore, it may be classified as Morphological Repetition.

iv. Epanalepsis

Epanalepsis refers to the repetition of a word toward the beginning and end of a single phrase.

(19) 「そんな広告あり？」って時はJAROに聞いたほうがいいよ。
"sonna kookoku ari?" tte toki wa zyaro ni kii-tara doo zyaro
“When (you) wonder if such ad is possible, how about asking Jaro?”
(JARO [Japan Advertisement Review Organization])
(Tarzan February, 2004)

The item zyaro is repeated in this phrase, but the first instance is an advertisement review organization whereas the second one is the informal expression of daroo (ka) which means something like ‘how about.’ Strictly speaking, however, this is not Epanalepsis because the repeated items are not identical in meaning; they simply happen to be homophones.

v. Anadiplosis

Anadiplosis refers to the repetition of a word toward the end of one phrase and the beginning of the next.

(20) 子供もハッピー。ママにもハッピー。ハッピーセット¥290
kodomo mo happii mama ni mo happii happii setto ni-hyaku kyuuu-juu-en
‘Kids are also happy. Mothers are also happy. Happy set 290 yen.’
(McDonalds)
(Orange Page October, 2002)
The word *happii* ‘happy’ occurs at the end of the first two phrases and initiates the third phrase. Of interest is that this example also could be classified as Epistrophe because of the first two phrase-final repetitions.

vi. Repetition of a word for emphasis

Although there is no special name for this phenomenon, it is fairly frequent in Japanese ads. The repetition can occur with a word at the beginning of a phrase.

(21a) もっと、もっと走りたくなる。Men’s T-Shirt Men’s Half Pants Women’s T-Shirt Women’s Half Pants
motto, motto hasiritaku naru
‘(You) feel like running more and more.’

(MIZUNO [sports wear])
(Tarzan February, 2004)

(21b) お得なお得な体験・入会キャンペーン5/28金まで
特典 1 入会登録費5,250円（税込）無料
特典 2 ブランドシャツプレゼント!!
o-tokuna o-tokuna taiken·nyuukai kyanpeen go-gatu ni-zyuu hati-niti kin made
tokuten 1 nyuukai tooroku-hi go-sen ni-hyaku go-zyuu-en (zei-komi) muryoo
tokuten 2 burando syatu purezentou!!
‘extremely advantageous experience/membership campaign until 5/28 (Friday)’
‘privilege 1 membership registration fee 5,250 yen (tax included) free’
‘privilege 2 brand T-shirt present!!’

(女性専用フィットネスクラブ・マックススポーツフットピア三宮 [fitness club])
(SAVVY June, 2004)

In example (21a), the word *motto* ‘more’ is repeated to intensify the feeling of the desire to run. Similarly in example (21b), the word *o-tokuna* ‘profitable’ or ‘financially advantageous’ is repeated to emphasize this opportunity.
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d. Phrasal Repetition
   i. Parison

Parison refers to the marked parallelism between successive phrases. It often involves the use of one or more embedded repeated words.

(22a) ワタシは、ハイブリッド。ワタシは、全色、全速。
watasi wa, haiburiddo watasi wa, zensyoku, zensoku
‘I (am) hybrid. I (have) all kinds of color (and can work) at full speed.’

(Canon, LASER SHOT [color printer])
(Weekly Diamond June, 2002)

(22b) 生き方、思いどおり決める。支払い方も、思いどおり決める。
ikikata, omoi-doori kimeru siharai-kata mo, omoi-doori kimeru
‘(You) decide (your) way of living as you please.’ ‘(You) also decide (your) way of payment as you please.’

(オリコカード「アプティブ」[credit card])
(an-an December, 2003)

In these two examples, rhythmic set phrases are attractive to the consumer’s ear and therefore easy to remember.

ii. Antimetabole

Antimetabole refers to the repetition of a pair of words in reverse order.

(23) SMAP 初のビデオクリップ集 [Clip! Smap!]
sumappu hatu no bideo kurippu-syuu [kurippu! sumappu!]
’Smap’s first video clip collection [Clip! Smap!’]

(Victor Entertainment, Inc. [video clip])
(Kobe Walker October, 2002)

In example (23), SMAP and CLIP are repeated in reverse order. However, they may not be a complete antimetabole, but a partial one because they appear in katakana and romaji.
2. Substitution
   a. Graphological/Orthographic Substitution
      i. Katakana for kanji

      *Katakana* is used where *kanji* is normally expected in order to highlight or
draw attention to the expression or concept.

      (24a) それはわたしと私の人生を変える、わずかな間のデキゴト
      sore wa *wata=a* to watasi no zinsei o kaeru, wazuka-na aida no
dekigoto
      ‘That is a momentary event that changes me and my life.’

      （品川美容外科・歯科 [aesthetic and dental clinic]

      （婦人口論 June, 2002）

      (24b) カラダ本来のチカラを呼び覚ますプロバイオティクス健康法
      karada honrai no tikara o yobi-samasu puro-baiotekusu kenkoo-hoo
      ‘pro-biotic fitness method that arouses the natural strength of the
body’

      （ヨーグルト [yogurt drink]

      （婦人口論 July, 2002）

      In both examples, the underlined words are usually written in *kanji*. However,
they are written in *katakana* on purpose in order to draw the customers’
attention because the use of *katakana* is weird and surprising.

   ii. Katakana for alphabet

      Foreign words used to be written in *katakana* only. However, recently as a
result of globalization, a massive number of imported goods are available in
Japan. A recent trend is for products to be described in *romaji* for a kind of
snob appeal. However, some words are just a little too new for the local
population to read in *romaji*, so advertisers still need to rely on *katakana* in
some cases. This is the case in example (25a).

      (25a) 100％オイルカットで目指すアンチエイジング
      *hyaku-pa=a*ento oiru katto de mezasu anti-eizingu
      ‘aiming for anti-aging with 100 percent oil cut’
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(エクセレントモイスチャー [cosmetics])
(婦人公論 June, 2002)

(25b) ザ・カスタマイズ・モバイル
za·kasutamaizu·mobairu
‘the customized mobile’
(カシオ計算機 [calculator])
(日経 January, 2002)

Although oiru katto ‘oil-cut’ in example (25a) could certainly be read and understood by most educated Japanese consumers, anti-eizingu ‘anti-aging’ was likely not yet familiar enough as of 2002, but for the sake of parallelism, both were written in katakana. Likewise in example (25b), za·kasutamaizu·mobairu ‘the customize(d) mobile’ probably could not be read or understood properly in romaji, therefore they were rendered in katakana.

iii. Roman numeral for alphabet

The use of Roman numerals in substitution for alphabet is intended to draw attention to the expression.

(26) Nice II meet you!
Nice to meet you!
(Toyota, Mark II [automobile])
(Shukan bunshun October, 2002)

The Roman numeral II is used as a part of the product name (Toyota Mark II), so it is ingenious to use it in substitution for the preposition ‘to’ in a commonly used English phrase ‘Nice II (to) meet you!’

b. Morphological/Lexical Substitution
i. One to one Substitution: synonym
   (a) Grammatical Substitution
      (i) Foreign Substitution

(27) NTT DoCoMo COMMODE!
“Commode! (コモード)”—フランス語で「便利！」
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komooodo—huransugo de “benri”
‘commode!—“convenience!” in French’

(NTT DoCoMo [telephone company])
(Hanako west September, 2004)

The advertising agency that worked for this NTT campaign, were attracted to the French word for convenience ‘commode’ pronounced in Japanese as [komooodo], but this word does not sound very Japanese. However, together with vowel shortening a reshuffling of the syllable order to ‘docomo’ conjures the word ‘dokodemo,’ which can be shortened colloquially to ‘dokomo’ meaning anywhere. Note that it is also written in katakana in parentheses and a gloss is provided in the ad so that ordinary people can understand and appreciate this linguistic sleight of hand.

(28) 目元のメイクを最初にOFF！
   me-moto kutibiru no meiku o saisyo ni ohu!
   ‘at first remove the make up of (your) eyes and lips’

( [make up remover] )
(婦人公論 June, 2002)

‘Off’ is a very commonly seen and used English word in Japan, so it makes sense that the advertisers used romaji in this ad. Of course this can be written in katakana, but the English spelling is more conspicuous especially when written in upper case.

(b) Ungrammatical Substitution
   (i) Japanese Substitution

In Japanese, only a noun or its equivalent can appear as an object, but in the following example, the adjective kawaii-i appears in this nominal slot. The noun kawaii-sa should normally be used rather than what is seen in the example. Therefore, it is assumed that the noun kawaii-sa is substituted by the adjective kawaii-i in an ungrammatical manner. This is probably done on purpose to draw the reader’s attention. The example may be construed as a direct quotation though quotation marks are not used. Incidentally, this particular example is also an example of Epistrophe as referred to in example (18a).
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(29) カワイイ撮ろう。コンニカで撮ろう。
kawaii o toroo konika de toroo
‘lit. Let’s take a picture of cute.’ ‘Let’s take a picture with Konica.’

(Konica [camera])
(saita April, 2003)

Here is another similar example. In this case, the nominal adjective kirei and the onomatopoeia kukkiri occur in the subject position, which is ungrammatical in Japanese. However, it can be assumed again that these words are quoted. Note that (30) is also an example of Epistrophe.

(30) キレイがつづく。くっきりがつづく。
kirei ga tuzu ku kukkiri ga tuzu ku

(Focus DAILIES [disposable contact lens])
(an·an December, 2003)

(ii) Foreign Substitution

Similarly, the adjective HAPPY in example (31a) and SMALL in example (31b) are both incorrectly used in object position. Again, this could be seen as a type of direct quotation. The point to remember is that readers will feel that something is strange or weird about these adjectives and thus will pay attention to them.

(31a) あなたの HAPPY を、想像しています。
anata no happii o, soozoo-siteimasu
‘lit. (We) are imagining your HAPPY.’

(evian [drinking water])
(an·an December, 2003)

(31b) LL ムーブで、ごゆったり。
その広さが、スモールを変えていく。
eru eru muubu de, go-yuttari
sono hiro-sa ga, sumooru o kaete-iku
‘Feel comfortabale in LL Move.’
‘lit. Its spaciousness changes SMALL.’
Note that even though the ad in (31b) implies that this is a compact car, it has much more space than you think.

ii. Portmanteau

Portmanteau is a common device for the coining of new words in Japanese and other languages. In Japanese, the first two morae of the first element/word and the first two morae of the second element/word are combined to make a portmanteau. In example (32a), the portmanteau eko-wari is derived from ekonomii (kurasu) ‘economy (class)’ and waribiki ‘discount.’ Similarly in example (32b), Kana-kuri is derived from Kanagawa (a place/proper name) and kurinikku ‘clinic,’ so Kana-kuri is probably an established or well-known aesthetic salon.

(32a) 新登場 エコ割 国際線エコノミークラス割引
sin-toozyoo eko-wari kokusaini ekonomii kurasu waribiki
‘new appearance’ ‘economy discount’ ‘discount for economy class on international lines’

(ANA [airline company])
(FRAU October, 2005)

(32b) カナクリ200万人ご来院記念キャンペーン
kana-kuri ni-hyaku-man-nin go-raiin kinen kyanpeen
saidai de yon-zyup-paasento ohu to narimasu
‘commemorative campaign for two million clients’ visiting Kanagawa Clinic’
‘maximally up to 40% off’

(神奈川クリニック [aesthetic clinic])
(SAVVY June, 2004)

3. Deletion
   a. Phonological Deletion

Example (33a) was not found in a magazine, but it is an established and
well-known advertisement found in train stations and on posters in trains. In
standard Japanese, example (33a) should read Ikoka de ikoka ‘Let’s go with
Ikoca.’ However, in this example, ikoka is reduced to ikoka by the deletion of
one vowel, which is an established form in Kansai dialect. This particular
example may be viewed as an example of vowel shortening. In example (33b),
however, the expression hogu-sutoretti is assumed to derive from hogusu-
sutoretti ‘massage-stretch’ by deleting -su, which is a verbal suffix.

(33a) Ikoca で行こか
ikoka de ikoka
‘Let’s go with Ikoca’

(JR West [railway company]
(post in train station, no date)

(33b) さぁ、「ほぐすトレッチ」始めましょう。
saa, “hogu sutoretti” hazime-masyoo
‘Let’s begin a softening stretch.’

(Kanebo, FREYA CHANGE ON SKIN [cosmetics])
(MORE December, 2002)

b. Morphological/Lexical Deletion

In the case of Morphological/Lexical Deletion, a gap or omission needs to
be completed in order to restore it to the full form. Examples (34a) and (34b)
are incomplete sentences. In example (34a), the normal interpretation of this
incomplete expression is “Next time, let’s drink in Bourbon Country.” Thus, the
verb phrase nomoo ‘let’s drink’ is assumed to be missing. In the same way,
deference (34b) lacks the verb suru ‘make’ as in otona no hada o sube-sube
purun ni suru.

(34a) こんど、バーボン・カントリーで。アーリータイムズ
kondo, baabon·kantorii de aarii·taimu·
‘Next time in Bourbon Country.’ ‘Early Times’

(Early Times [whisky])
(Kansai Walker June, 2002)

(34b) おとな肌をすべすべふるに

oona no hada o sube-sube purun ni
‘(This makes) adult skins smooth and elastic.’

(ソフィーナ ファインフィット [cosmetics])
(FRAU May, 2005)

4. Insertion
   a. Phonological Insertion
      i. Lengthening of a vowel

      Usually the lengthening of a vowel in Japanese happens in order to make
      a word emphatic. This is a very common phenomenon in Japanese, particularly
      in casual speech as in sugooi ‘great, terrific,’ which contrasts with the usual
      form sugoi. In example (35), arunootte is derived from arunotte by lengthening
      of the vowel o.

      (35) 肌のくすみが一枚剥がされた。私の肌ってこんなに透明感があるの一つって、驚
          きです。
          hada no kusumi ga iti-mai hagasareta watasi no hadatte konna ni
          toomei-kan ga arunootte, odoroki desu
          ‘Dullness of a piece of the skin was peeled off.’ ‘It is surprising that
          my skin turned out to be so transparent.’

          (est [cosmetics])
          (FRAU May, 2005)

      ii. Insertion of a moraic consonant or nasal

      Although at the time of this printing we have not found an example, this
      type of device is plausible as in tottemo ‘extremely’ from totemo ‘very.’

   b. Morphological/Lexical Insertion

      Although so far we have not yet found an example of Morphological/
      Lexical Insertion, we know from experience that there have been examples that
      use forms similar to do-hakuryoku in which the intensifier do- is attached to
      the word hakuryoku ‘power/force.’ Another example of Morphological
      Insertion is the common use of tyoo- ‘extremely’ as an intensifying prefix as in
      tyoo-yumei ‘extremely famous’ or tyoo-rakkii ‘extremely lucky.’ An example of
      Lexical Insertion is the use of baka ‘fool’ as a kind of intensifier as in
5. Rearrangement
   a. Graphological Rearrangement

   Graphological Rearrangement is a type of metathesis at the letter/syllabary level. The name of NTT's cell phone service is DoCoMo, which stems from the French word *commode* pronounced as [komoodo] through a rearrangement process together with vowel shortening.

   (36) NTT DoCoMo COMMODE!
       "Commode! (コモード)"—フランス語で「便利！」「komoodo—huransugo de “benri”
       ‘commode!—“convenience!” in French’
       (NTT DoCoMo [telephone company])
       (Hanako west September, 2004)

   b. Morphological/Lexical Rearrangement

   Morphological/Lexical Rearrangement is a type of metathesis at the morpheme/word level. Although an example of Morphological Rearrangement has not been included and might not be plausible in Japanese, in order to preserve consistent labeling of the categories we will continue to use the label ‘morphological/lexical.’ In example (37), the adverb usually appears after the subject, but in this case the adverb *kasikoku* ‘wisely’ is preposed to the sentence-initial position.

   (37) 賢く、ワタシは保険に入ってお金も積み立てる。
       kasikoku, watasi wa hoken ni haitte o-kane mo tumitateru
       ‘Wisely, I buy insurance and save money as well.’
       (医療保険メディカルアカウント [medical insurance company])
       (日経W March, 2002)

   c. Phrasal Rearrangement

   Phrasal Rearrangement is a type of metathesis at the phrase level. In example (38), the phrase *huuho mo sakana mo* ‘both a couple and fish’ is assumed to be the subject of the example sentence, but it has been moved
completely out of the sentence.

(38) いつまでも新鮮でいるってムズカシイ。夫婦も魚も。
       itumade mo sinsen de irutte muzukasii  huuhu mo sakana mo
       ‘(It’s) difficult to stay fresh forever. For both a couple and fish.’

(キャラットまぐろ懐石 [pet food])
(婦人公論  May, 2002)

Example (39) is even more interesting. The sentence, kanozyo wa kanpeki ‘she
is perfect,’ should actually have been preceded by the qualifier phrase tada
hitotu, tukarete-iru koto o nozokeba ‘except for one thing; being tired.’ When
the phrase was moved out of the sentence, the tag ne may have been attached.

(39) 彼女は完璧。ただひとつ、疲れていることをのぞけば、ね。
       kanozyo wa kanpeki  tada hitotu, tukarete-iru koto o nozokeba, ne
       ‘She is perfect. Except for one thing; being tired.’

(ビトンーハイ ECB [vitamin])
(婦人公論 June, 2002)

6. Syntactic Formulae

There seem to be several common syntactic formulae in Japanese to
persuade or urge customers to purchase goods.

a. X like Y (Y no yoona X) Construction

In this construction, Y is an ideal quality of X that everyone would like to
possess. In example (40), silky skin is often referred to as pearl-like, and
pearl-like skin is what everyone wishes to have. This implies that since the
product contains a skin-softening ingredient, a person’s skin will become silky
soft like a pearl if they use this product.

(40) 真珠のようなツヤ肌
       sinzyu no yoona tuya-hada
       ‘shiny skin like a pearl’

(ディオールスキンライフィット [foundation])
(FRAU October, 2005)
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b. Want to do X like Y (Y no yooni X sitai) Construction

In this construction, Y is an expert and one wants to do like him or her. In this particular example, Chonan Kan is assumed to be an excellent speaker of Korean.

(41) チョナン・カンのように絶対ハングルをマスターしたい！
  tyonan kan no yoo ni zettai hanguru o masutaa-sitai!
  'I'd like to master Hangul like Chonan Kan by all means.'

(チョンマルブック [textbook])
(an·an January, 2005)

c. X with Y (Y de X) Construction: instrument/place

In this construction, Y works as an instrument or means by which one can accomplish one's goal or as a place where one's goal can be realized. In example (42), the first phrase saisyoo no syuzyutu 'a minimum surgery' accompanied by de functions as an instrument and the second phrase saidai no kooka 'a maximum effect' as the goal.

(42) 最小の手術で最大の効果
  saisyoo no syuzyutu de saidai no kooka
  'a maximum effect with a minimum surgery'

(大塚美容形成外科・歯科 [beauty and dental clinic])
(an·an January, 2005)

In example (43), the expression medikaru daietto 'medical diet' in the first line with de functions as the instrument, whereas the expression kurinikku 'clinic' accompanied by de in the second line serves as a place in which the goal is attained.

(43) メディカルダイエットで美しくやせる
  クリニックでキレイにやせる
  medikaru daietto de utukusiku yaseru
  kurinikku de kirei ni yaseru
  '(You) become beautifully slim with medical diet'
  '(You) become beautifully slim at the clinic'
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（神奈川クリニック [beauty clinic]）
（an・an January, 2005）

d. If X, then Y (X nara Y) Construction

The construction in example (44) combines the previous instrumental de formula plus ‘If X, then Y (X nara Y) Construction.’

(44) ラクしてヤせるならエステで速攻シェイプ！
raku-site yaseru nara esute de sokkoo syeipu!
‘If you (want to) lose weight comfortably, shape up with beauty treatment immediately!’

（TBC インフォメーションセンター [information center]）
（an・an January, 2005）

e. To X (X e) Construction: addressed to specific customers/limited targets

This construction is employed to address specific customers or targets who have inferiority complexes, hoping to draw their attention.

(45) すべてのダイエット挫折者へ。リバウンドしないダイエット。
subete no daietto zasetu-sya e ribaundo-sinai daietto
‘To all diet failures. Diet without rebound.’

（フォースリーン サイエット [diet product]）
（saita April, 2003）

f. Why don’t you (~ simasen ka) Construction: suggestion

This involves a suggestion using a ‘why don’t you...’ construction that invites customers to buy the product through a conventionally indirect request form. This is perceived to be polite and friendly advice.

(46) くらしの中に，新しい楽しみを見つけませんか。
kurasi no naka ni, atarasii tanosimi o mitukemasen ka
‘Why don’t you find new happiness in (your) life?’

（生涯学習のユーデット [career improvement school]）
（saita April, 2003）
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g. As for X, leave it to Y (X wa Y ni o-makase kudasai) Construction

In this construction, X is an issue or matter the customer is concerned about and Y can help to remove or resolve it.

(47) 美容整形に関するお悩みは、私たちにお任せください。
biyoo-seikei ni kansuru o-nayami wa, watasi-tati ni o-makase kudasai
'As for cosmetic surgery, leave it to us.'

（美容外科情報・紹介センター [beauty clinic information center]）
（Hanako west September, 2004）

h. When it comes to X, then Y (X to ieba Y) Construction

In this construction, X is something that the customer is interested in and it makes the appeal that one cannot beat Y; i.e., Y is the best.

(48) 日よけ止めといえばアネッサ
hiyake-dome to ieba anessa
'When it comes to sunscreen, (you can't beat) "Anessa".'

（Anessa [skin care]）
（Sooen August, 2004）

i. Do you know X (X o go-zonzi desu ka) Construction

In this construction, X is a product name or a maker of a product and it draws the customer's attention by asking if they know about it. The effect of the question, therefore, is to make them aware of the product.

(49) □コミで広がった、ロングセラー化粧品
あなたは、カツウラをご存知ですか?
kuti-komi de hirogatta, rongu seraa kesyoo-hin anata wa, katsuura o go-zonzi desu ka?
'long-seller cosmetics which became popular by word of mouth'
'Do you know "Katsuura"?'

（カツウラ [cosmetics]）
（婦人公論 April, 2002）
j. Farewell to X (X ni sayonara) Construction

In this construction, X represents a nuisance or problem that the customer has and it suggests that he or she can forget about it by using the product.

(50) くすみ、かさつきにサヨナラ
すっきりボディをキープ
kusumi, kasa-tuki ni sayonara
sukkiri bodii o kiipu
‘Farewell to dullness and dryness’
‘Keeping (your) slim body’

(Kanebo トウニーボディケア [body care lotion])
(婦人公論 April, 2002)

k. Imperative Construction

The customer is ordered to become aware of the product through imperative statements with verbs such as ‘look,’ ‘buy,’ ‘consider,’ ‘use’ or ‘think.’

(51) Look at this! Asics GEL-KAYONO X [ランニングシューズ]
堂々ミリオンセラーを狙うシグネチャーモデル。
doo-doo mirion seraa o nerai signuneyaa moderu
‘signature model aiming at million seller unashamedly’

(asics GEL-KAYONO X [running shoes])
(Tarzan February, 2004)

B. Semantic Devices
1. Illocutionary Force
a. Rhetorical Force
i. Simple Question

A rhetorical question is asked only to gain an effect and not expecting any answer but often elicits a negative response.

(52a) あなたのパソコンは、信頼できるパソコンですか？
anata no pasokon wa, sinrai dekiru pasokon desu ka?
‘Is your personal computer a reliable one?’
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(Inel, PC [personal computer])
(TRENDY, November, 2002)

(52b) そのクリニックにはボディデザイン技術はありますか?
sono kurinikku ni wa bodii-dizain gizyutu wa arimasu ka?
'Does that clinic have a body design technique?'

(聖心美容外科 [beauty clinic])
(Hanako west September, 2004)

By asking a simple question, the proposition is negatively asserted. Therefore, example (52a) implies that your personal computer is unreliable and example (52b) implies that the rival clinic (as opposed to this clinic) does not have a body design technique. Therefore, the advertised product can offer what is missing.

ii. Wh-question

Wh-questions are interrogative statements that begin with words such as 'who,' 'what,' 'where,' 'when,' 'why' and 'how.'

(53) 私にできることは、なんだろう。
地球市民村 blog, はじまりました。
万博, はじまりました。
watasi ni dekiru koto wa, nan daroo
tikyuu simin-mura burogu, hazimarimasita
banpaku, hazimarimasita
'What can I do?'
'The blog by cosmopolitan village has started.'
'The world exposition has started.'
(地球市民村 愛地球博 [website for World Exposition])
(SAVVY May, 2005)

Usually 'What can I do?' is a rhetorical question meaning that there is nothing that the questioner can do. In this case, however, there is a question-answer adjacency pair. The wh-question is followed by its own answer. In this example, therefore, whatever follows 'What can I do?' is in fact, what the questioner can do; i.e., visit the cosmopolitan blog and probably visit the world exposition.
b. Epanorthosis

Epanorthosis is the making of an assertion so as to call it into question. Although it is plausible for this kind of device to occur in Japanese advertisements, at the time of this writing we have not found any example of this type.

2. Figures of Speech
   a. Metaphor

   Metaphor is an expression, which means or describes one thing or idea, using words usually used of something else with very similar qualities. In example (54a), first class alludes to the space and comfort afforded to passengers in the first class cabin of an aircraft. The follow up phrase ‘on the ground’ eliminates the possibility that it is of an aircraft and thus implies that the Nissan car ELGRAND only shares the qualities of first class.

   (54a) ようこそファーストクラスへ。FIRST CLASS on the ground.
         yookoso faasuto kurasu e
         ‘Welcome to the first class.’
         (Nissan, ELGRAND [automobile])
         (TRENDY November, 2002)

   (54b) かざりじゃない。プラチナは、私自身。
         kazariiza na i puratina wa, watasi zisin
         ‘It’s not an ornamament. Platinum is myself.’
         (指輪 [jewelry, ring])
         (MORE December, 2002)

   In example (54b), the platinum jewelry they are wearing is indistinguishable from themselves. Therefore, the wearers of this jewelry are claiming that they themselves are as valuable as the world’s most expensive precious metal.

   b. Metonym

   Metonym involves the use of a portion or any associated element to represent the whole. Example (55) states, ‘Let’s run (drive) with your favorite color,’ but it is impossible to do so since color is only one small component of what a car consists of. The subsequent sentence clarifies that color is referring
to the whole car.

(55) 好きな色と走ろう。マツダの軽。
sukina iro to hasiroo matuda no kei
‘Let’ run (drive) with your favorite color. Mazda’s mini car.’
(Mazda, CAROL [automobile])
(MORE October, 2006)

c. Pun

Pun is defined as an amusing use of a word or phrase that has two meanings or of words with the same sound but different meanings. It is sometimes called ‘a play on words.’

(56a) くる。こない。くる。こない。クール！
kotti, kuuru?
南極のさわやかさ。
kuru konai kuru konai kuuru!
nankyoku no sawayaka-sa
‘Come here?’
‘Freshness like South Pole’
(Lotte, COOL [chewing gum])
(Kansai Walker April, 2000)

Example (56a) is an advertisement for a chewing gum called COOL. The first kuuru (クール) spelled in katakana is intended to mean ‘come’ which is homophonous with the brand name of the gum. The second kuuru is ambiguous. That is, it can mean ‘cool’ as well as ‘come.’ This is also an example of homonym, which will be discussed below.

(56b) 魅せられチャイナ
miserare tyaina
‘Be fascinated.’
(JALPAK [group tour])
(Kobe Walker June, 2002)
In example (56b), the imperative expression *miserare tyaina* if written in full conventional form would be rendered as *miserare te simainasai*. In other words, *tyaina* is an informal imperative form and happens to be homophonous with ‘China’—the tourist destination being recommended by this advertisement.

d. Homonym

Although in English a homonym has both the same sounds and same spellings but carries different meanings, in Japanese a homonym has the same sounds, but the *kanji* may differ.

(57) 頭痛薬選びは

略くことも大切,

聞くことも大切。

zutuu-yaku erabi wa

**kiku** koto mo taisetu

**kiku** koto mo taisetu

‘It is important to be effective and to listen (to advice) when choosing a medicine for headache.’

(ノーシン [headache remedy])
(オレンジページ August, 2002)

In this advertisement, the first *kiku* means ‘to be effective’ and the second means ‘to listen.’ This implies that in order to choose the best headache remedy it is important not only for the product to work effectively but also for the headache sufferer to listen to advice.

e. Antanaclasis

Antanaclasis refers to the repetition of a word in two different senses. In this example, (58a), the first occurrence of *tada* means ‘free of charge’ whereas *tada naranu* means ‘unusual/special.’

(58a) このタダでもらえる一枚が,

タダならぬ出会いへのチケットになるのさ。

kono *tada de moraeru iti-mai ga,

*tada naranu* deai e no tiketto ni naru no sa

‘This disk you get for free becomes a ticket to a special encounter.’
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(AOL DoCoMo [telephone company])
(NON-NO July, 2001)

(58b) Life is our life's work.
(Faucy [pharmaceutical company])
(Nikkei Business September, 2002)

In example (58b), the first ‘life’ refers to the existence of an individual human being, while the second ‘life’ means the period between birth and death.

3. Opposition
   a. Antithesis

   Antithesis refers to the incorporation of binary opposites in a phrase. In example (59a), luxury has two interpretations—one is that if you can afford luxury you can afford to do anything. More importantly, however, if you can afford luxury, you can afford to do nothing at all.

(59a) 何でもできる贅沢、何もしない贅沢。プリンスヴィル・リゾート
   nan de mo dekiru zeitaku, nani mo sinai zeitaku purinsuibiru·rizooto
   'Luxury of being able to do anything, luxury of doing nothing. Princeville Resort'

   (Princeville Hotel Kauai)

(59b) 何も足さない。何も引かない。
   nani mo tasanai nani mo hikanai
   ‘Nothing added. Nothing removed.’

   (Suntory, Yamazaki [whisky])
   (Weekly Economist October, 2002)

In the case of (59b), ‘nothing added’ shows that the malt whiskey is pure and ‘nothing removed’ means that it has not been tampered with.

   b. Paradox

   Paradox is a statement which seems self-contradictory, false or impossible
because it says two opposite things both of which have some truth in them.

(60a) 行きなさい、行きなさい。
     カード会社行きなさい、カード会社に行きます。
     リース会社行きなさい、リース会社に行きます。
     システム会社行きなさい、システム会社に行きます。
     ギンガザヤない、ギンガニナリマス。
     カードガイサヤない、カードガイサヤニナリマス。
     リースガイシャザヤない、リースガイシャニナリマス。
     システムガイシヤザヤない、システムガイシヤニナリマス。
     ‘(We) will be a bank which is not a bank.’
     ‘(We) will be a card company which is not a card company.’
     ‘(We) will be a lease company which is not a lease company.’
     ‘(We) will be a system company which is not a system company.’

(三井住友フィナンシャルグループ [financial company])
(Sankei Newspaper December, 2002)

(60b) LL ムーブで、ごゆったり。
     その広さが、スモールを変えていく。
     エルエルムーブデ、ゴユッタリ。
     ソノヒロサガ、スモールオカケタイク。
     ‘Feel comfortable in LL Move.’
     ‘lit. Its spaciousness changes SMALL.’

(DAIHATSU, MOVE [automobile])
(MORE December, 2002)

In example (60a), the advertisement for an integrated financial group uses Antithesis to great advantage to show their aspirations by not being limited to the conventional meaning. In example (60b), the compact car called LL MOVE claims to change the buyer's idea of what small is by virtue of its spaciousness. In Japan, LL is equivalent to American XL or extra large. In other words, even though this is a compact car, it has much more space than one would expect.

c. Irony

Irony, from a linguistic standpoint, is a statement that means the opposite
of what is said. From a literary point of view Irony refers to words that are clearly opposite to one’s meaning or a course of events or a condition, which has the opposite result from what is expected.

(61a) 国境をなくすと、サッカーはもっと激しくなる。

kokkyoo o nakusu to, sakkaa wa motto hagesiku naru
‘Without borders, soccer would be more fierce.’

(WOWOW [cable TV movie channel])
(Number December, 2001)

(61b) 袋だけを、買えませんよ。福袋ですから。

hukuro dake o, kaemasen yo  huku-bukuro desu kara
‘You can’t buy only the bag, you know. Because it’s a lucky bag.’

(アロハマジック福袋キャンペーン in ホノルル [air ticket lottery])
(MORE December, 2001)

In example (61a), a world without borders would be peaceful, so one would expect that the same would be true for soccer, but in fact they claim that this is the opposite. As for example (61b), one can buy a bag if it is an ordinary bag, however when you buy a special bag called a huku-bukuro, or a ‘lucky bag,’ you are not buying the bag at all—you are buying the luck of what might be inside.

4. Exaggeration
   a. Hyperbole

Hyperbole is an exaggerated or extreme claim. It is a way of describing something to make it appear bigger, smaller or better than it really is.

(62a) 星をかじった唇

hosi o kazitta kutibiru
‘star-biting lips’

(Helena Rubinstein [lipstick])
(MORE December, 2002)

(62b) エルクリニックで明日には若返る

eru-kurinikku de asu ni wa wakagaeru
‘Tomorrow (you will) get younger at L-Clinic’
（エルクリニック [beauty clinic]）
（婦人公論 June, 2002）

Of course, it is impossible to bite a star, so what example (62a) really implies is that the use of this product produces lips that could outshine (or bite into) a star. In the case of the advertisement for a beauty clinic in example (62b), it claims that one can become younger through a single visit—something that is physically impossible.

b. Generic Sentence

Generic Sentence is a statement shared by or typical of a whole class of things. Usually these statements are overstatements or exaggerations.

（63a）コツコツ勉強する人は必ず成功する！
kotu-kotu benkyoo-suru hito wa kanarazu seikoo-suru!
‘Those who study steadily will succeed by all means.’
（マガジンハウス 「1日30分」を続けなさい！」[book]）
（クロワッサン August, 2007）

（63b）思い出はよく燃える。
omoidé wa yoku moeru
‘Memories burn well.’
（東京工芸大学 [university]）
（アサヒカメラ January, 2007）

The advertisement in example (63a) is a generic statement that says, “those who study steadily will succeed by all means.” However, in reality this is not necessarily the case—many who study steadily never succeed. Therefore, the generic sentence in this advertisement is an overstatement. The advertisement in example (63b) is also a generic statement, which claims that memories all burn well; i.e., they become permanent in the mind. However, as all of us of a certain age know, some memories are more permanent than others. Therefore, this too is an exaggerated statement.
5. Play
   a. Letter/Word Play

Letter/Word Play is a kind of joking use of letters and words, since humor is another means of drawing the reader’s attention.

(64a) ここにもエコジロー
      koko ni mo ekoziroo
      ‘lit. ecology also exists here’

      (KIRIN [can beer])
      (TRENDY November, 2002)

(64b) “アット” とその時のローン
      atto sono toki atto roon
      ‘at a sudden unexpected time @ loan’

      (@Loan [loan company])
      (Sankei Newspaper October, 2002)

In example (64a), Kirin can beer is being promoted by a character called Ekojiro. This is supposed to let customers know that the Kirin Company is committed and sensitive to the importance of ecology and the environment. Ekojiro is derived from the word ecology by a partial metathesis (permutation of elements)—which is even indicated in the ad by a set of arrows above and below the kana for jiro—clearly a play on words. In example (64b), this loan company offers loans when one suddenly needs money. In Japanese, the exclamation atto is uttered to show surprise or shock. In this case, they combine this exclamation into the expression atto sono toki ‘at a sudden unexpected time’ when you need money, then they follow up with the company name that uses the @ mark which is pronounced as ‘at.’

b. Parody (phrase, sentence or discourse level play)

Parody means making use of a proverb or a fixed expression by analogy. In example (65a), the phrase hana yori dango ‘dumplings rather than cherry blossoms’ is a rather well established fixed expression in Japanese. It means that it is more practical and more enjoyable to eat dumplings than to just engage in flower viewing. This ad appears to suggest at first blush that you
should worry about appetite/food expenses rather than phone expenses, but what it really implies is that this phone bill is so economical that there is no need to worry about your food budget—you could even eat more!

(65a) 花よりだんご，ケータイ代よりしょくよくだい！
hana yori dango, keitai-dai yori syokuyoku-dai!
‘Dumplings rather than cherry blossoms, appetite/food expenses rather than mobile phone expenses!’

([mobile phone])
(Kansai Isshukan October, 2002)

(65b) 美白は一日にしてならず。だから、2週間の集中ケア。
bihaku wa iti-niti ni site narazu dakara, ni-syuukan no syuuyuu-kea
‘Beautiful white skin cannot be made in a day. Therefore, two-week intensive care.’

(SK-II ホワイトニングマスク [skin whitening product])
(婦人公論 July, 2002)

In example (65b), an analogy based on the famous proverb Rooma wa iti-niti ni site narazu ‘Rome was not built in a day’ which is transformed into Bihaku wa iti-niti ni site narazu ‘Beautiful white skin cannot be made in a day.’ This of course is a warrant for the next statement that suggests that a woman intensively use the product for two weeks before expecting results.

C. Onomatopoeia

In Japanese, onomatopoeia is an indispensable element to give vivid and subtle descriptions. Due to its expressiveness and vividness, it is often employed in newspaper headlines (Tamori, 1988; Tamori and Scourup, 1998; Tamori, 2002), product names (Tamori, 2005; Tamori, 2008 [see this volume]) and ad copy.

1. Manner adverbial use

Onomatopoeia is used most typically as a manner adverbial. In example (66a), the onomatopoeic expression kyu-kyut ‘squeaky tight’ describes how loose cheeks are lifted and the expression petan ‘sticking tightly/firmly’ in example (66b) describes how the plaster is stuck, both serving as manner
Rhetorical Devices in Japanese Advertisements: Towards a Taxonomy

adverbs.

(66a) たるんだ頬がキュキュッて持ち上がるみたい！
エルクシールよ、ありがとう
tarunda hoho ga kyu-kyut-te motiagaru mitai!
erukusiru yo, arigatoo
'I feel as if my loose cheeks were lifted briskly and tightly! Elixir, thank you'

(SHISEIDO, ELIXIR LIFTING MASK EX [cosmetics])
(FRAU May, 2005)

(66b) 第一製薬 パテックスペたんシップ
べたんと貼れてはがれにくい
daiiiti seiyaku patekkusu petansippu
petan to harete hagare-nikui
'Daiichi Seiyaku pharmaceutical company' 'Patex Petanship'
easy to stick and hard to come off'

(第一製薬 [plaster])
(婦人公論 April, 2002)

2. Resultative adverbial use

Onomatopeia can also be used as a resultative adverb describing the end state created by inchoative verbs. In example (67), the verb suru 'make' is missing, so it is understood that the product has produced the resulting smooth elastic skin. As a matter of fact, the verb is often missing in sentences with onomatopeia because this device has the expressiveness to describe the end state (Tamori, 1988).

(67) おとなの肌をすべすべぷるんに
otana no hada o sube-sube purun ni
'(This makes) adult skins smooth and elastic.'

(ソフトーナ ファインフィット [cosmetics])
(FRAU May, 2005)

3. Prenominal use

Onomatapoeia serving as a resultative adverb can be prenominally used
with the particle *no* modifying the following noun and can also be used predicatively with the particle *da* as shown by the following expressions: *Kodomo wa kuta-kuta ni tukareta* ‘The child became totally exhausted;’ *kuta-kuta no kodomo* ‘the exhausted child;’ *Kodomo wa kuta-kuta da* ‘The child is exhausted.’ Onomatopoeia functioning as a manner adverb, on the other hand, is able to have neither prenominal nor predicative use as exhibited by the following expressions: *Hosi ga pika-pika hikatte-iru* ‘Stars are glittering;’ *pika-pika no hosî ‘glittering stars;’ *Hosi ga pika-pika da* ‘The stars are glittery.’ The advertisement copy in example (68a) and example (68b) is an example of prenominal use of Onomatopoeia.

(68a) 「ネスカフェ カプチーノ」でリラックス。
    ふわふわの泡に心がとけていく。
“nesukafe kaputii no de rirakkusu
    huwa-huwa no awa ni kokoro ga tokete-iku
‘Relax with “Nescafe cappuccino.”
‘(Your) heart melts into soft foam.’

(ネスカフェ カプチーノ [instant coffee])
(an-an December, 2003)

(68b) 気になる毛が？
    つるつな腕、スネ！
生えてることも忘れる白い肌へ。
    ki ni naru ke ga?
    turu-turu na ude, sune!
    haeteru koto mo wasureru siroi hada e
‘Bothered by hair?’
‘smooth arm, shin!’
‘for a skin white enough to forget it is there’

(inicio BODY BRIGHTENER W SHISEIDO [depilatory lotion])
(saita April, 2003)

(68a) and (68b) are examples of prenominal use of resultative onomatopoeia. However, in example (68b), the particle *na* is used instead of the particle *no*, which makes it stylistically informal.
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4. Quotative use

Onomatopoeia cannot usually serve as a subject because it is typically used as an adverb. However, onomatopoeic expressions appear as subjects in examples (69a) and (69b), so we can assume they are quoted even if quotation marks are not present.

(69a) キレイがつづく。くっきりがつづく。
kirei ga tuzuku kukkiri ga tuzuku

(Focus DAILIES [disposable contact lens])
(an an December, 2003)

(69b) 黒目くっきり 瞳ばっちり。が、いいね。
kuro-me kukkan hitsomi pattiri ga, ii ne
‘lit. “Pupils clear and eyes round” are good, I think’

(ワンダーアキュピューディファイン [contact lens])
(FRAU February, 2005)

5. Compound use

Onomatopoeia can be used as part of a nominal compound. In example (70), the onomatopoeia basa-basa ‘unkempt’ and the noun matuge ‘eyelash’ form a nominal compound. This particular nominal compound corresponds to the more usual noun phrase basa-basa no matuge ‘unkempt eyelash’ which is a description rather than a new lexical item. Compound nominalization in Japanese, like in English, creates and adds weight to a new concept.

(70) ばさばさまつ毛にピュアな唇...
ツイッギを気取ってメイクすると
何とか心までワクワク！
basa-basa matuge ni pyua na kutibiru...
tuiggi o kidotte meiku-suru to nan daka kokoro made waku-waku!
‘unkempt eyelashes and pure lips...
When (I) make up pretending to be Twiggy, my heart somehow gets excited.’

(Retro Casual [cosmetics])
(Hanako west September, 2004)
Example (71) contains the nominal compound composed of the onomatopoeia *kukkiri* ‘clear, distinct’ and another noun compound *kuro-me* ‘black eyes.’ This particular nominal compound corresponds to the regular noun phrase *kukkiri-sita kuro-me* ‘clear black eyes,’ which is a description rather than a new lexical item.

(71) 目は口ほどにものを言う。
意志を伝えるくっきり黒目
me wa kuti hodo ni mono o yuu
isi o tutaeru kukkiri kuro-me
‘The eye is as eloquent as the tongue.
Clear pupils which convey one’s will’

〈1 · DAY ACUVUE DEFINE [contact lens]〉
〈FRAU October, 2005〉

6. Independent use

Onomatopoeia can also be used independently i.e., not part of any phrase or sentence. In the following example (72), *sittori* ‘moist’ and *sara-sara* ‘dry, fluffy, free flowing’ are both onomatopoeia describing opposite qualities. However, because these two onomatopoeic expressions together describe a positive outcome (‘moist but fluffy’), they work well in this ad.

(72) VO5 ヘアトリートメント しっとりサラサラ
buio faibu hea toriitomento sittori sara-sara
‘VO5 hair treatment moist but free flowing’

〈VO5 [hair treatment]〉
〈FRAU October, 2005〉

Example (73) is similar to the previous example. Once again two onomatopoeic expressions with different qualities *huwari* ‘soft’ and *sittori* ‘moist’ are used together to describe a positive quality of a product (skin foundation).

(73) ふわり、しっとり、極上仕立て
huwari, sittori, gokuzyoo-zitate
‘ssoft, moist, best made’

〈CLINIQUE [foundation]〉
7. Multiple use

This refers to the use of several instances of onomatopoeia in one ad. Example (74) is typical. The first onomatopoeia *turumaki* ‘smooth armpit’ is a nominal compound composed of the base for the onomatopoeia *turururu* ‘smooth’ and the noun *waki* ‘armpit.’ The next occurrence of *turururu* is a resultative adverb accompanied by the particle *ni* and the third occurrence is used prenominally accompanied by the particle *no*. The final onomatopoeia *pittari* ‘exactly’ is an adverb of degree.

(74) どんなに毛が濃くてもツルワキになれる！
￥10,000で両ワキがツルツルになるか大調査！
両ワキがツルツルの仕上がりです。
ピッタリ￥10,000でした。

*donna ni ke ga kokute mo turu-waki ni nareru!*
*iti-man-en de ryoo-waki ga turu-turu ni naru ka dai-tyoosa!*
*ryoo-waki ga turu-turu no siagari desu*
*pittari iti-man-en desita*

‘(You) can have a smooth armpit no matter how hairy it may be!’
‘An extensive research as to whether both of (your) armpits become smooth with ￥10,000!’
‘Both of (your) armpits end up being smooth.’
‘(It) was exactly ￥10,000.’

(TBC インフォメーションセンター [information center])
(an.an January, 2005)

Towards a Taxonomy of Japanese Rhetorical Devices in Advertisements

Based on this limited sample, it is apparent that there are a notable number of figurative and non-figurative rhetorical devices used in the catch copy of Japanese ads. Many of these devices are the same as or similar to those used in English advertising copy, yet there are a number of new categories. Among these new categories, many are language-specific—they occur according to how the Japanese language works (see Appendix A for the McQuarrie and Mick taxonomy and Appendix B for the new Japanese
Taxonomy of Rhetorical Devices in Advertisements.

Whereas the McQuarrie and Mick (henceforth M&M) taxonomy was created from a stylistics/rhetoric-oriented framework, the new taxonomy of Japanese advertising rhetorical devices proposed here was constructed from a more linguistic perspective. There are, however, some similarities. For example, initially the sample was sorted into two general types: Non-figurative/Literal and Figurative. We followed M&M's first six Non-figurative types, but in the case of "Specific Information about the product," we elaborated with subcategories regarding price, guarantees/conditions and offers:

A. Direct Linkage of product and attribute:
   Claims some property for the product or brand
B. Direct Linkage of product and situation:
   Associates the product with some desirable situation, action or event
C. News Announcement:
   Indicates that something is new
D. Direct Naming:
   Gives the brand and possibly the product category name
E. Direct Titling:
   Introduces the subject matter of the ad
F. Specific Information about the product:
   1. Provides information about the price
   2. Provides information about conditions or guarantee
   3. Provides information about offers

To these six types we added two new Non-figurative types:

G. Endorsement/Testimonial
   The product is endorsed or testified by celebrity or common users.
   1. Celebrity
   2. Common Users
H. Threat
   A type of awareness-raising ploy in which descriptions of threat or danger are used to compel the person to buy the product

As for the Figurative Devices, there were numerous changes and extensive restructuring involved in the new taxonomy. First, Figurative Devices were divided into Syntactic/Formal Devices and Semantic Devices. Although M&M
described many of the devices that fall under these two larger categories, they
did not linguistically differentiate these features. We claim that there are six
types of Syntactic/Formal Devices. Although M&M had categories such as
Rhyme, Chime, Assonance/Alliteration, Anaphora, Epistrophe, Epanalepsis,
Anadiplosis, Parison and Antimetabole under the general category of Repeti-
tion, we have reclassified them according to linguistic principles. For example,
Rhyme, Chime and Assonance/Alliteration were reclassified under Phonological
Repetition. As for Anaphora, Epistrophe, Epanalepsis, Anadiplosis, they were
reclassified as Morphological/Lexical Repetition. Parison and Antimetabole
were reclassified under Phrasal Repetition. As for Antimetabole, M&M
considered it to be a ‘reversal’ at the syntactic level, however, in this taxonomy
it is classified as Phrasal Repetition. In addition, we added as a new category
Graphological Repetition even though we will not likely find a Japanese
example since this is contrary to Japanese orthography. Furthermore, under
Morphological/Lexical Repetition we added the category Repetition of a word
for emphasis.

Although M&M had a category called Substitution, the inclusion of
Hyperbole as a subcategory was considered to be linguistically odd, so it was
moved under Exaggeration in Semantic Devices. Furthermore, the entire
category of Substitution was newly constructed from a linguistic perspective.
Therefore, the subcategories of Deletion, Insertion, Rearrangement, Syntactic
Formulae are innovations of this taxonomy.

A. Syntactic/Formal Devices

1. Repetition
   a. Graphological Repetition
   b. Phonological Repetition
      i. Rhyme: Repetition of syllables at the end of words
      ii. Chime: Lexical items in a phrase beginning with identical syllables
      iii. Assonance and Alliteration: Three or more repetitions of a vowel
           or consonant
   c. Morphological/Lexical Repetition
      i. Morphological Repetition: Repetition of a morpheme
      ii. Anaphora: Repetition of words at the beginning of phrases
      iii. Epistrophe: Repetition of words at the end of phrases
      iv. Epanalepsis: Repetition of a word toward the beginning and end of
         a phrase
      v. Anadiplosis: Repetition of a word toward the end of one phrase
and the beginning of the next

vi. Repetition of a word for emphasis: Repetition of a word at the
beginning of a phrase

d. Phrasal Repetition
i. Parison: Marked parallelism between successive phrases; often
involving the use of one or more embedded, repeated words
ii. Antimetabole: Repetition of a pair of words in reverse order

2. Substitution
a. Graphological/Orthographic Substitution
   i. Katakana for kanji
   ii. Katakana for alphabet
   iii. Roman numeral for alphabet
b. Morphological/Lexical Substitution
   i. One to one Substitution: synonym
      (a) Grammatical Substitution
         (i) Foreign Substitution
      (b) Ungrammatical Substitution
         (i) Japanese Substitution
         (ii) Foreign Substitution
   ii. Portmanteau

3. Deletion
a. Phonological Deletion
b. Morphological/Lexical Deletion

4. Insertion
a. Phonological Insertion
   i. Lengthening of a vowel
   ii. Insertion of a moraic consonant or nasal
b. Morphological/Lexical Insertion

5. Rearrangement
a. Graphological Rearrangement
b. Morphological/Lexical Rearrangement
c. Phrasal Rearrangement

6. Syntactic Formulae
a. X like Y Construction
b. Want to do X like Y Construction
c. X with Y Construction: instrument/place
d. If X, then Y Construction
e. To X Construction: addressed to specific customers/limited targets
f. Why don't you Construction: suggestion  
g. As for X, leave it to Y Construction  
h. When it comes to X, then Y Construction  
i. Do you know X Construction  
j. Farewell to X Construction  
k. Imperative Construction  

As for Semantic Devices, the M&M taxonomy was followed for the most part. However, the category titled Illocutionary Force was renamed using a linguistically standard label whereas M&M called it ‘Assertive Force.’ However, in the case of Rhetorical Question, we subdivided them into two types: Simple Question and Wh-question. We retained the category of Epanorthosis because it is plausible despite the fact that we have not yet found an example in Japanese ads.

Metaphor, Pun, Homonymn, Antanaclasis, Syllepsis and Resonance were classified by M&M under Similarity. Similarity was included under M&M’s larger category of Destablization. Metonym was not included as a part of similarity at all. We decided to rename Similarity as Figures of Speech so as to be able to include Metonym. Syllepsis was eliminated from this list because it is a kind of Homonym. Furthermore, Resonance was also deleted because it involves an image which is a non-linguistic feature. Under M&M’s category called Opposition, we added Antithesis, which used to be classified by them under Semantic Reversal. Exaggeration is a new category, which includes Hyperbole, previously classified under Substitution by M&M, and Generic Sentences. A completely new category called Play was created to account for Letter or Word Play and Parody.

B. Semantic Devices
1. Illocutionary Force
   a. Rhetorical Question: Asking a question so as to make an assertion  
      i. Simple Question  
      ii. Wh-question  
   b. Epanorthosis: Making an assertion so as to call it into question  
2. Figures of Speech
   a. Metaphor: An expression that describes one thing or idea using words usually used of something else with very similar qualities  
   b. Metonym: The use of a portion or any associated element to represent the whole
c. Pun: An amusing use of a word or phrase that has two meanings or of words with the same sound but different meanings
d. Homonym: An expression that has the same sounds but carries different meanings
e. Antanaclasis: Repeating a word in two different senses

3. Opposition
   a. Antithesis: In corporation of binary opposites in a phrase
   b. Paradox: A self-contradictory, false or impossible statement
   c. Irony: Words that are clearly opposite to one’s meaning or a course of events or a condition

4. Exaggeration
   a. Hyperbole: An exaggerated or extreme claim
   b. Generic Sentence: A statement shared by or typical of a whole class of a thing usually implying overstatement or exaggeration

5. Play
   a. Letter/Word Play
   b. Parody (phrase, sentence or discourse level play): Making use of a proverb or fixed expression by analogy

Finally, the category of Onomatopoeia was completely new but crucial in this taxonomy because of its prevalence in the Japanese language. It is an indispensable expressive element to give vivid and subtle descriptions, which are suited for advertisements in the Japanese marketplace.

C. Onomatopoeia
   1. Manner adverbial use
   2. Resultative adverbial use
   3. Prenominal use
   4. Quotative use
   5. Compound use
   6. Independent use
   7. Multiple use

Conclusions

As with most research of this kind, there are a number of limitations. First since this was a preliminary study, the examples were non-systematically collected from a convenience sample. A more systematic approach would
involve identifying the Japanese magazines with the highest ad revenue. Then, from among those magazines, a sample of titles that represent a range of editorial content/demographic targets should be selected. A single issue from each of these representative titles should then be randomly chosen and the ads contained within those magazines would form the data for analysis.

A number of other questions arise from this preliminary study. For example, it will be instructive to know what percentage of Japanese advertisements uses literal/direct devices and what percentage uses non-literal/indirect devices. Future research should also examine how demographic features of the target consumer (age, sex, status, etc.) might affect the rhetorical devices chosen for use in a product ad.

*Donna Hurst Tatsuki is a professor at Kobe City University of Foreign Studies.

References


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Rhetorical Devices in Japanese Advertisements: Towards a Taxonomy

[Lexical and Structural Characteristics Observed in the Product Names of Instant Ramen],” Jim bun Ronshu (in this volume), University of Hyogo.

Appendix A: McQuarrie and Mick (1996) Taxonomy (Tables 2-5)

TABLE 2 EXAMPLES OF THE RHETORICAL OPERATION OF REPEITION IN MAGAZINE ADVERTISEMENTS

<table>
<thead>
<tr>
<th>Formal element</th>
<th>Classical term</th>
<th>Brief description</th>
<th>Recent instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Sound</td>
<td>A. Rhyme</td>
<td>Repetition of syllables at end of words</td>
<td>KitchenAid. For the way it’s made. Performax protects to the max. Don’t mess that dress that makes a dress.</td>
</tr>
<tr>
<td></td>
<td>B. Chime</td>
<td>Keywords in a phrase begin with identical consonants</td>
<td>A tradition of trust. The best in the business. A passion for perfection.</td>
</tr>
<tr>
<td></td>
<td>C. Assonance &amp; alliteration</td>
<td>Three or more repetitions of a vowel or consonant</td>
<td>The power of color is yours. Now Stouffer’s makes a real fast real mean lean cuisine. No one knows the land like a Navajo.</td>
</tr>
<tr>
<td>II. Words</td>
<td>A. Anaphora</td>
<td>Repetition of words at the beginning of phrases</td>
<td>Early treatment. Early cure.</td>
</tr>
<tr>
<td></td>
<td>B. Epistrophe</td>
<td>Repetition of words at the end of phrases</td>
<td>Choose to be your most beautiful. Salon beautiful.</td>
</tr>
<tr>
<td></td>
<td>C. Epanalepsis</td>
<td>Repetition of a word toward the beginning and end of a phrase</td>
<td>Smart phone smarts. AT &amp; T telecommunications (BW1).</td>
</tr>
<tr>
<td></td>
<td>D. Anadiplosis</td>
<td>Repetition of a word toward the end of one phrase and the beginning of the next</td>
<td>Kleenex Ultra. Ultra softness is all you feel.</td>
</tr>
<tr>
<td>III. Phrase structure</td>
<td>A. Parison</td>
<td>Marked parallelism between successive phrases; often involves use of one or more embedded repeated words</td>
<td>You never had it so easy. Your tires never had it so good.</td>
</tr>
</tbody>
</table>

Brand, product & source:
- KitchenAid refrigerator (GH2)
- Penzoil motor oil (SI2)
- Ban deodorant (CO1)
- Merrill Lynch brokerage (BW2)
- AT & T telecommunication (BW2)
- Lufthansa airlines (BW2)
- Canon copiers (BW2)
- Stouffer’s frozen dinner (CO2)
- Mazda 4 wheel drive (CD1)
- Gyne Lotrimin medicine (CO2)
- Salon Selectives haircare (CO2)
- Smart phone (CD1)
- AT & T telecommunications (BW1)
- Kleenex facial tissue (GH2)
- Notouch tire cleaner (CD1)
- Kmart stores (SI1)
- Sally Hansen nailpolish (CO2)
### TABLE 3 EXAMPLES OF THE RHETORICAL OPERATION OF REVERSAL IN MAGAZINE ADVERTISEMENTS

<table>
<thead>
<tr>
<th>Content element</th>
<th>Classical term</th>
<th>Brief description</th>
<th>Recent instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Syntax</td>
<td>A. Antimetabole</td>
<td>A pair of words in a phrase is repeated in reverse order</td>
<td>Bounce fabric softener (GH2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Microsoft software (BW1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Listerine mouthwash (P1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Text</strong></td>
<td><strong>Brand, product &amp; source</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stops static before static stops you</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Because after all is said and done, it’s easier done than said</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>It says what it does. It does what it says.</td>
<td></td>
</tr>
<tr>
<td>II. Semantic</td>
<td>A. Antithesis</td>
<td>Binary opposites are incorporated into a phrase</td>
<td>Clorox bleach (GH1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Add Clorox. Subtract dirt.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>We got hot prices on cool stuff. Easy on eyes. Tough on tangles</td>
<td>Musicland stores (P2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pert Plus shampoo (GH2)</td>
</tr>
</tbody>
</table>

### TABLE 4 EXAMPLES OF THE RHETORICAL OPERATION OF DISPLACEMENT IN MAGAZINE ADVERTISEMENTS

<table>
<thead>
<tr>
<th>Formal element</th>
<th>Classical term</th>
<th>Brief description</th>
<th>Recent instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Claim</td>
<td>A. Hyperbole</td>
<td>Exaggerated or extreme claim</td>
<td>Bradford Exchange Collectibles (GH2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peter Rabbit comes to vivid life on a hand painted treasure</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The best. All the time. Nothing beats a Budweiser</td>
<td>S &amp; W canned food (P2)</td>
</tr>
<tr>
<td></td>
<td>B. Litotes</td>
<td>Minimized or understated claim</td>
<td>Budweiser beer (ST1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It just feels right</td>
<td>Mazda automobile (P2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It takes a little more to make a champion</td>
<td>Champion sportswear (ST1)</td>
</tr>
<tr>
<td>II. Assertive</td>
<td>A. Rhetorical</td>
<td>Asking a question so as to make an assertion</td>
<td>Purina dogfood (GH2)</td>
</tr>
<tr>
<td>force</td>
<td>question</td>
<td>Is something missing in your dog’s food? Don’t you have something better to do? Who says you can’t have it all?</td>
<td>Hewlett-Packard plain paper fax (P2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fruit of the Loom underwear (P1)</td>
</tr>
</tbody>
</table>
# Table 5: Examples of the Rhetorical Operation of Destabilization in Magazine Advertisements

<table>
<thead>
<tr>
<th>Formal element</th>
<th>Classical term</th>
<th>Brief description</th>
<th>Recent instances</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Similarity</td>
<td>A. metaphor</td>
<td>Substitution based on underlying resemblance</td>
<td>It puts the wind in your sails; Say hello to your child’s new bodyguards Science you can touch</td>
</tr>
<tr>
<td></td>
<td>B. pun</td>
<td>Substitution based on accidental similarity</td>
<td>Make fun of the road The right contacts How to make a home run</td>
</tr>
<tr>
<td>(general)</td>
<td>(1. pun</td>
<td>One word can be taken in two senses</td>
<td>Ford automobile (CD2) Envision contact lens (P2) Whirlpool appliances (GH2)</td>
</tr>
<tr>
<td>(homonym)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. pun</td>
<td>(anadactasis)</td>
<td>Repeating a word in two different senses</td>
<td>Today’s Slims at a very slim price Nobody knows the athletes foot like the Athletes Foot Skin things that do things</td>
</tr>
<tr>
<td></td>
<td>(syllepsis)</td>
<td>A verb takes on a different sense as clauses it modifies unfold</td>
<td>He drives a car fast, a bargain hard, and women to distraction Built to handle the years as well as the groceries It’s too bad other brands don’t pad their shoes as much as their prices</td>
</tr>
<tr>
<td></td>
<td>(resonant)</td>
<td>A phrase is given a different meaning by its juxtaposition with a picture</td>
<td>Will bite when cornered [picture of car splashing up water as it makes a turn]</td>
</tr>
<tr>
<td>II. Opposition</td>
<td>A. paradox</td>
<td>A self-contradictory, false or impossible statement</td>
<td>This picture was taken by someone who didn’t bring a camera Mark McGwire hit 42 home runs last year. But we held the bat. For twenty years, the winners at Indy haven’t changed their tires</td>
</tr>
<tr>
<td></td>
<td>B. Irony</td>
<td>A statement that means the opposite of what is said</td>
<td>Laugh at our expense [accompanied by discount coupon on comedy video] Just another wholesome family sitcom [male lead licking cream off thighs] We spent years developing this incredibly comfortable contact lens, and this is how you treat it [finger flicks lens away]</td>
</tr>
</tbody>
</table>
Appendix B: Japanese Taxonomy of Rhetorical Devices in Advertisements

I. Non-figurative/Literal
   A. Direct Linkage of product and attribute:
      Claims some property for the product or brand
   B. Direct Linkage of product and situation:
      Associates the product with some desirable situation, action or event
   C. News Announcement:
      Indicates that something is new
   D. Direct Naming:
      Gives the brand and possibly the product category name
   E. Direct Titling:
      Introduces the subject matter of the ad
   F. Specific Information about the product:
      1. Provides information about the price
      2. Provides information about conditions or guarantee
      3. Provides information about offers
   G. Endorsement/Testimonial
      The product is endorsed or testified by celebrity or users.
      1. Celebrity
      2. Common Users
   H. Threat
      A type of awareness-raising ploy in which descriptions of threat or danger are used to compel the person to buy the product

II. Figurative
   A. Syntactic/Formal Devices
      1. Repetition
         a. Graphological Repetition
         b. Phonological Repetition
            i. Rhyme: Repetition of syllables at the end of words
            ii. Chime: Lexical items in a phrase beginning with identical syllables
            iii. Assonance/Alliteration: Three or more repetitions of a vowel or consonant
         c. Morphological/Lexical Repetition
            i. Morphological Repetition: Repetition of a morpheme
            ii. Anaphora: Repetition of words at the beginning of phrases
iii. Epistrophe: Repetition of words at the end of phrases
iv. Epanalepsis: Repetition of a word toward the beginning and end of a phrase
v. Anadiplosis: Repetition of a word toward the end of one phrase and the beginning of the next
vi. Repetition of a word for emphasis: Repetition of a word at the beginning of a phrase
d. Phrasal Repetition
   i. Parison: Marked parallelism between successive phrases; often involving the use of one or more embedded, repeated words
   ii. Antimetabole: Repetition of a pair of words in reverse order

2. Substitution
   a. Graphological/Orthographic Substitution
      i. Katakana for kanji
      ii. Katakana for alphabet
      iii. Roman numeral for alphabet
   b. Morphological/Lexical Substitution
      i. One to one Substitution: synonym
         (a) Grammatical Substitution
            (i) Foreign Substitution
         (b) Ungrammatical Substitution
            (i) Japanese Substitution
            (ii) Foreign Substitution
      ii. Portmanteau

3. Deletion
   a. Phonological Deletion
   b. Morphological/Lexical Deletion

4. Insertion
   a. Phonological Insertion
      i. Lengthening of a vowel
      ii. Insertion of a moraic consonant or nasal
   b. Morphological/Lexical Insertion

5. Rearrangement
   a. Graphological Rearrangement
   b. Morphological/Lexical Rearrangement
   c. Phrasal Rearrangement

6. Syntactic Formulae
   a. X like Y Construction
b. Want to do X like Y Construction

c. X with Y Construction: instrument/place

d. If X, then Y Construction

e. To X Construction: addressed to specific customers/limited targets

f. Why don’t you Construction: suggestion

g. As for X, leave it to Y Construction

h. When it comes to X, then Y Construction

i. Do you know X Construction

j. Farewell to X Construction

k. Imperative Construction

B. Semantic Devices

1. Illocutionary Force

   a. Rhetorical Question: Asking a question so as to make an assertion
      i. Simple Question
      ii. Wh-question

   b. Epanorthosis: Making an assertion so as to call it into question

2. Figures of Speech

   a. Metaphor: An expression that describes one thing or idea using
      words usually used of something else with very similar qualities

   b. Metonym: The use of a portion or any associated element to
      represent the whole

   c. Pun: An amusing use of a word or phrase that has two meanings
      or of words with the same sound but different meanings

   d. Homonym: An expression that has the same sounds but carries
      different meanings

   e. Antanaclasis: Repeating a word in two different senses

3. Opposition

   a. Antithesis: In corporation of binary opposites in a phrase

   b. Paradox: A self-contradictory, false or impossible statement

   c. Irony: Words that are clearly opposite to one’s meaning or a course
      of events or a condition

4. Exaggeration

   a. Hyperbole: An exaggerated or extreme claim

   b. Generic Sentence: A statement shared by or typical of a whole class
      of a thing usually implying overstatement or exaggeration

5. Play

   a. Letter/Word Play
b. Parody (phrase, sentence or discourse level play): Making use of a proverb or fixed expression by analogy

C. Onomatopoeia
   1. Manner adverbial use
   2. Resultative adverbial use
   3. Prenominal use
   4. Quotative use
   5. Compound use
   6. Independent use
   7. Multiple use