

The Effects of Rhetoric on Experiential Responses to Advertising

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Abstract

Rhetoric, considered for a long time as reserved only for a verbal discourse, is applied to image in advertising. Rhetoric figures act on consumer responses to advertisement. This study proposes to verify, through experimentation, the effect of visual and verbal rhetoric on experiential responses to advertising. We set out to measure the impact of visual and verbal figures within an advertising context on emotions; imagery, immersion, attitude toward the ad and attitude toward the brand. The moderating role of involvement is also tested. We report an experiment that isolates the effect of figures, which is applied to picture and text. Results suggest that using figures can significantly enhance the effectiveness of a print advertising. Rhetorical figures have a positive effect on emotions, immersion and attitude toward the brand. Attitude toward the ad, mental imagery are partially influenced by figures. Visual figures have a better effect on emotions. Verbal figures led to a more favorable attitude toward the ad and attitude toward the brand.

Key-words: *rhetoric, attitude toward the ad, attitude toward the brand, immersion, mental imagery, emotions.*

Introduction

Under the influence of cognitive approaches, researchers suggest that the purpose of advertising is to transmit information on positively evaluated brand attributes (Taylor 1999; Graillot 1998). Later theories, like the Elaboration Likelihood Model, suggest that there is an ample need and an opportunity to recognize that there is, at least, one other route to successful advertising outcomes variously termed peripheral, heuristic, or transformational. This alternative route, does not depend on the successful transmission of information about positively evaluated attributes. It results in ephemeral judgments that are expressed in simple and intuitive inferences that emerge from exposure to readily processed cues. However, to incorporate considerable theorizing and findings that go beyond this basic dichotomy, Meyers levy and Malaviya integrative framework extends this dual-process model. They argue that people are likely to employ a third fundamental processing strategy in response to an advertisement, one referred to as an

“experiential processing strategy”. According to this strategy, judgments are not based on thoughts generated by message content per se but rather on sentiment generated by the very act of processing (Strack, 1992). The question is how a message is structured (style factors), not what attribute is claimed (content factors). Message style becomes as much a focus as message content. Rhetorical figures are one of effective stylistic devices used in advertising. When persuasion is the pursued aim, the rhetorical perspective suggests that the way to express a discourse is more important than its content. It uses discursive typology, rhetorical division of the discourse and all the figures.

Research shows the increasing interest devoted to rhetoric in advertising (Bratu 2010, Leigh 1994, Toncar and Munch, 2001, McGuire 2000, Phillips and McQuarrie 2009, McQuarrie and Mick, 1992, 1996, 1999, 2003, 2009, McQuarrie and Phillips 2005). A substantial body of research has accumulated to show that rhetorical figures are both common in advertising (Leigh 1994) and able to meaningfully alter consumer response (McQuarrie and Mick 1992, 1996; Mothersbaugh, Huhmann, and Franke 2002). None of the researches cited shows the moderating role of involvement between visual and verbal rhetoric and attitude toward the ad and the effect of visual and verbal rhetoric on persuasive experiential response to advertising. This research focuses on studying the role of advertising rhetoric, both visual and verbal, in the “experiential processing strategy” and in which case this stylistic feature is most appropriate. This involves checking the effect of rhetorical figures on experiential responses of persuasion. This approach is based on the importance of the imagination (Evrard et al 2000) and on the process of mental imagery (Helme-Guizon 1995) representing the first hedonic response considered in this research. The second and third hedonic responses covered in this research are the emotions and the immersion. This research states that in the experiential model, the effects generated by the lived experiences are expressed in terms of emotion and not of satisfaction (Holbrook 1986 ; Halvena and Holbrook 1986). The overall affective reaction is represented by the attitude toward the advertisement and the brand (Goueron 1998). The theoretical framework of the advertising rhetoric is first presented and the effect of the figures on the experiential responses is then studied. An experiment will check the existence of the previously considered relationships.

In this paper, we describe a different paradigm for investigating the persuasive impact of visual and verbal rhetoric in advertising. In the experiment reported below, we equate ad stimuli on style and manipulate attribute content instead. That is, all of our stimuli contain the stylistic device of rhetoric. We then measure the extent to which exposure to these rhetorical ads can alter consumer experiential responses about the advertised object and examine the extent to which these experiential responses change and if it occurs, we examine whether it is a function of visual or verbal rhetoric. This study seeks to reassess the persuasive effects of visual and verbal rhetoric in advertising

1. Theoretical approaches:

Visual rhetoric makes an analysis of the elementary components of advertising along the lines of semiotic rhetoric theory (Durand 1970 ; McQuarrie 1989 ; Stern 1989 ; McQuarrie and Mick 1992 ; Mick and Politi 1989; Scott 1994 a). This interpretative approach considers that the image and the text are likely to carry the meaning intended by the advertiser. This concept gets closer to the semiotics at the level of the complexity of the methodologies analysis and the prevalence of the know-how of the researcher (Tisser-Desbordes 2004). Elements of the visual message are indeed selected according to expectations of the transmitter regarding the response of audience to advertising. Images do not represent reality but a system of symbolic conventions. Visual rhetoric allows a quest of the meaning expressed by considering the

totality of the components of image and the interaction between them (Ortiz, 2010, Pracejus et al 2006; Tisser-Desbordes 2004). Visual rhetoric has evolved with Barthes (1964) and Durand (1970).

Barthes (1964) acknowledges the existence of a formal rhetoric "common to literature, to dream and to the image". He seeks to understand the structure of the advertisement as a whole. The literal message appears as the basis of the "symbolic" message. Literal image is denoted and symbolic image is connoted. Durand (1970) concludes that rhetorical figures represent the basis of creative advertising. He provides a classification of the rhetorical figures existing in advertising based on two dimensions: operation and relation. McQuarrie and Mick (1996) have subsequently presented a taxonomy of the figures used in advertising in which they consider that the distinctive trait of the figuration is the deviation. Message is presented differently from that usually expected by the recipient. It represents a way to legitimize the violation of certain standards and conventions.

1.1. Effect of rhetorical figures on emotions:

Figuration is considered as a semantic anomaly producing negative tensions (Sopory and Dillard 2002). These tensions disappear once the receiver has been able to understand the intended meaning through a three stage process: the perception of the error, the conflict and the resolution. In terms of semiotics, messages that generate multiple readings or interpretations are a source of pleasure for the recipient. "It's somewhat the pleasure one has when completing a given data grid" (Barthes 1970). This pleasure is felt from the components and not from the message itself. Initially, the receiver encounters some ambiguity which stimulates him but he will quickly be appeased by its resolution (Eco 1979, McQuarrie and Mick 1992; Peracchio and Meyers-Levy 1994).

The incongruity of a stimulus affects positively the arousal and the evaluation (Mandler, 1982). The exposure to a "new" stimulus excites the consumer and increases his pleasure (Berlyne 1960). The deviation of rhetorical figures allows dispelling the receiver's feeling of boredom as he is overwhelmed by a large number of advertisements. It represents a means to stimulate the consumer. The latter generates the desired message by himself rather than developing counterarguments (Hung et al. 2011, Phillips and McQuarrie 2002). The theory of optimal arousal (Optimal arousal theory) explains that the receiver prefers original, surprising, or complex stimuli (Berlyne 1971). A deviation from what is usually observed stimulates the consumer (Vlasis et al. 2008).. A review of the literature shows that using figures has a positive effect on pleasure and arousal. Effect of figures made at the visual and the verbal levels will be checked by hypothesis. The comparison between the two types of figures will be subject to a research proposal.

H 1: Rhetorical figures have a positive effect on emotions.

P.1: Visual figures have a positive effect on emotions higher than that of verbal figures.

1.2. Effect of rhetorical figures on mental imagery:

Resolution of figure generates new ideas by looking at the relationship between literal meaning and figurative one (Ortiz 2010; Pracejus et al 2006; Whaley and Wagner 2000). The elaboration is defined in psychology as the process by which information is integrated with knowledge structure in memory (MacInnis and Price 1987). It may come as a discursive or a visual form (MacInnis and Price 1987). In advertising context, elaboration is caused by the incongruity (Heckler and Childers 1992). Stimulus of the incongruity is simply the deviation (Berlyne 1971). Fundamental property of rhetorical figures that stimulates elaboration is then its deviation from what is usually observed (McQuarrie and Mick 1999).

This characteristic causes the recipient to want to know the reasons that led advertisers use this deviation (Serafini 2011; Gkiouzepas and Hogg 2011; Ahluwalia and Burnkrant 2004). The interpretation of a message using rhetorical figures is deeper than that of an explicit message (Toncar and Munch 2001). The receiver has to find a different meaning from literal one representing the solution to the incongruity of figure. This presents information without stimulating the cognitive defenses of the receiver. The approach of the cognitive response shows that advertisements using the rhetorical figures increase elaboration (Petty et al 1981). Receiver thinks about the message, prepares the different arguments and finally develops a response.

H 2: Rhetorical figures have a positive effect on mental imagery.

An iconic stimulus is likely to generate mental images which are more elaborate and more favorable than a verbal stimulus (Babin 1992). In the presence of an incongruent stimulus, receiver will infer idiosyncratic images. He operates a cognitive elaboration in order to reduce the gap between expectations and perception and give a meaning to the perceived incongruence by making personal interpretations (Heckler and Childers 1992)

H 3: Visual figures have a positive effect on mental imagery higher than that of verbal figures.

1.3. Effect of rhetorical figures on the attitude toward advertising:

Test structure represents a key element of the interpretation of an advertisement (Eco 1979). Advertisement consists of two components: the content and the style. All presented verbal messages and images represent the content. The style is the manner of expressing content. It can be expressed in several ways. Style is likely to involve a significant amount of information (Mick 1986; Scott 1994; Stern 1992). It is used by receiver to generate inferences about the properties of the brand (Phillips and McQuarrie 2002). Rhetorical figures are one of the major processes of style likely to influence audience response which in fact derives from consumer interpretations of the text structure composed of rhetorical figures following a reading of the advertisement (Delbaere et al. 2011; McQuarrie and Mick 1999). "Rhetorical analysis" is then applied to establish an inventory of the interpretations of the advertisement made by the consumer and generated by the visual style of the advertisement (Scott 1994b). Receiver will then look at the whole advertisement with a more favorable attitude (Mick 1992). Pleasure comes from successful resolution of the incongruity. Possibility of resolution depends on the degree of deviation in the message. Figures are characterized by their deviation, which thus leads to a favorable attitude toward the advertisement (McQuarrie and Mick 2009, 1999; Ang and Low 2000). Effect of figures made at the visual and the verbal levels will be checked by hypothesis. The comparison between the two types of figures will be subject to a research proposal.

H 4: Rhetorical figures have a positive effect on the attitude toward the advertisement.

P 2: Visual figures have a positive effect on attitude toward advertising higher than that of verbal figures.

1.4. Effect of rhetorical figures on the attitude toward the brand:

Rhetorical figures have been shown in several studies to produce a positive attitude toward the brand (McQuarrie and Mick 1992). Advertising uses tacit elements that implicitly highlight the characteristics of the brand. Processing this type of advertising requires greater cognitive resources compared to a literal

message thereby reducing counterarguments and increasing persuasion. Attitude thus depends on the degree of deviation of the message.

H 5: Rhetorical figures have a positive effect on the attitude toward the brand

Semioticians explain that because of its implicit nature, visual message raises more interpretations than verbal message (Marchand 1985). Combination of two incongruent elements in the same image may make the processing of ad containing figures more challenging, as compared to a more literal ad. Visual rhetoric increases the number of positive inferences related to the brand compared to verbal rhetoric (McQuarrie and Phillips 2005).

H 6: Visual figures have a positive effect on attitude toward the brand higher than that of verbal figures.

1.5. Effect of rhetorical figures on immersion:

Figures literally transpose the processes of classical rhetoric "at the level of representation of the sensible world". Images thus have an unreal and fantastic appearance (Victoroff, 1978) getting the consumer immersed in the advertisement. Relationship between rhetorical figures and immersion has not been previously addressed. This research tests this effect through proposition.

P 3: Rhetorical figures have a positive effect on immersion.

P 4: Visual figures have a positive effect on immersion higher than that of verbal figures.

1.6. Moderating role of involvement:

Involvement has been defined by Rothschild (1984) as 'an unobservable state of motivation, arousal or interest, evoked by a particular stimulus or situation and has drive properties'. According to the Elaboration Likelihood Model, high involvement encourages consumers to make an evaluation based on the performances of the product. Weakly involved individuals will be influenced by peripheral stimuli (colors, music, staging...). Deviation of rhetorical figures represents a peripheral execution element of the advertisement. It presents the qualities of the product in a figurative manner.

H 7: Involvement has a moderating effect on the relationship between rhetorical figures and attitude toward the advertisement.

2. Methodology

2.1. Experimental Design and Participants

A 2 X 2 X 2 mixed factorial design was used. Product type (low involvement or high involvement), headline type (rhetorical or non rhetorical), and picture type (rhetorical or non rhetorical) served as between-subjects factors, whereas ad replicate was the within subject factor. Some 512 business undergraduates were randomly assigned to the 8 conditions, with 64 participants in each condition. Participants were shown one print ad of fictitious brands. The fictitious brand names were pretested to be similarly favorable. Each print ad had a headline, followed by an illustration, and a small picture of the product and brand name on the bottom right.

2.2. Independent Variables

2.2.1. Headline

To capture the comparison between two unrelated objects, rhetorical headlines were operationalized. Non-rhetorical headlines consisted of a literal description of what the product represented (Table 1).

2.2.2 .Picture

Rhetorical pictures showed the object to which the advertised brand was compared. Questions similar to the ones used for headlines were asked. Table1 shows the product type, the headline type, and the picture type operationalizations (Table 1).

2.3. Moderator variable

One low involvement product (energy drink) and one high involvement product (computer) were used. Based on a pretest, they were found to be similarly familiar to participants, and were low involvement or more high involvement accordingly.

2.4. Dependent variables:

Measuring instruments are adapted from literature, and this according to two criteria: the research objectives, reliability and validity of scales in previous studies.

Emotions:

We considered the scale of Holbrook and Batra (1987), it consists of three dimensions: pleasure, arousal and control. The scale has 27 items representing the three factors. The pleasure dimension corresponds to a state of affection, gratitude and confidence. The arousal dimension represents the feelings of interest, activation and enthusiasm. The dominance reflects the melancholy, fear and skepticism.

Mental imagery: Babin and Burns (1998) were inspired by the scale of Ellen and Bone (1991). They use 14 items to measure the three dimensions of the imagery: vivacity, quantity and elaboration. It is a seven-point Likert scale.

Attitude toward the advertisement:

We considered the scale of Olney, Holbrook and Batra (1991) composed of three dimensions: hedonism, utilitarianism and interest. This scale was adopted for two reasons. It represents the hedonic component of the attitude (Olney et al 1991). It was adapted to the advertising field (Olney et al 1991; Batra and Athol 1991). It was used to test the effect of emotions as an antecedent (Holbrook and Batra 1991). It is a semantic differential scale of seven points.

Immersion:

We used the measurement of Lacher and Mizerski (1995). It is used in various contexts such as music and movies (Goueron 1998). It consists of 5 items rated on a 7-point Likert scale: I was fully caught by the advertisement, I felt transported by the advertisement, I will remember this ad for a long time, I felt part of the advertisement, I would feel the effects of this advertisement for a long time.

Attitude toward the brand: The scale of MacKenzie and Lutz (1986) is used to measure the attitude toward the brand. It has been empirically tested and validated by several studies: Good/ bad, Pleasant / unpleasant, Favorable / unfavorable

Involvement:

The scale used is the Zaichowsky's scale (1987). It represents an inventory of personal involvement (IPI). It calculates a single score using the responses to twenty semantic differential items. It identifies a group with a high involvement (score ≥ 90) and a group with a low involvement (score <90). Its objective is to measure the lasting involvement for a product category or every object.

2.5. Analysis procedure

Scales pretest was performed using Component factor analysis and confirmatory factor analysis. The first one allows the estimating of the reliability of the scale, the dimensions and the items to be taken. Objective of the second is to confirm the result of the first analysis. The Likelihood Method of estimation is selected. Various indices are used to verify the quality of the whole measurement model. The hypothesis testing is performed using ANOVA and simple regression through a second sample. Hence, the interaction term in an ANOVA with one within-subjects factor (visual figure present or absent) and one between-subjects factor (figure treatment applied to image or text) provides a test of whether the impact of the rhetoric treatment is greater in the case of images.

3. Results

3.1. Scales Analysis:

Emotions items describe four factors and account for 66% of the initial information. Items correlated with axis 1 correspond to those of pleasure ($\alpha = 0.9359$, $Rho = 0.8489$). Axis 2 reflects the arousal dimension ($\alpha = 0.9629$, $Rho = 0.8984$). The two sub-dimensions of control are represented by two factors: pain ($\alpha = 0.9294$, $Rho = 0.8417$) and skepticism ($\alpha = 0.7858$, $Rho = 0.7057$). By making a purgation based on the correlation with the axes, item 8 of the scale of mental imagery is eliminated. It appears that vivacity dimension is divided in two along its valence. The items reflecting clear images are indeed summarized by vivacity 1 ($\alpha = 0.8319$, $Rho = 0.8330$). Those dealing with a fuzzy imagery are represented by vivacity 2 ($\alpha = 0.7674$, $Rho = 0.7631$). The other two factors represent quantity ($\alpha = 0.8069$, $Rho = 0.7968$) and elaboration ($\alpha = 0.8422$, $Rho = 0.8263$). Analysis of the scale of attitude toward the advertisement has revealed two factors corresponding to dimensions of hedonism ($\alpha = 0.8422$, $Rho = 0.8263$) and utilitarianism ($\alpha = 0.8648$, $Rho = 0.8652$). Results confirm the one-dimensional characteristic of the scale of immersion and allow removing item 2. Items of the imagery ability variable are divided into four factors representing the four mentioned scenes and explaining nearly 65,126% of the variance.

3.2. Effect of rhetorical figures on emotions

Results of multivariate analysis are significant. Rhetorical figures have an effect on the three dimensions of emotions namely pleasure ($p = 0.000$, $F = 5096$), arousal ($p = 0.01$, $F = 2664$), pain ($p = 0.00$, $F = 6630$) and skepticism ($p = 0.006$). Hypothesis H1 is validated. Descriptive statistics show that for the dimensions pleasure, arousal and pain, visual figures have a significant effect higher than that of verbal figures. These have more effect on pain dimension. Proposal P.1 is partially accepted.

3.3. Effect of rhetorical figures on mental imagery

Results show that rhetorical figures have a significant effect on three dimensions of mental imagery: vivacity 1 ($p = 0.00$, $F = 8351$), elaboration ($p = 0.00$, $F = 4.726$) and quantity ($p = 0.00$, $F = 6.723$). The relationship between rhetorical figures and vivacity 2 is not significant ($p = 0,549$, $F = 0847$). This confirms partially hypothesis H.2. Descriptive statistics show that for dimensions vivacity 1, vivacity 2 and elaboration, effect of visual figures are higher than verbal figures. For quantity dimension, verbal rhetoric has a greater influence than visual rhetoric H3 is partially accepted.

3.4. Effect of rhetorical figures on the attitude toward the advertisement:

Rhetorical figures positively influence the first dimension of attitude toward the advertisement. The relationship between figures and utilitarianism dimension is indeed significant ($p = 0.001$, $F = 3501$) in contrast to that between figures and hedonism which is non-significant ($p = 0,112$, $F = 1677$). Hypothesis

H4 is partly rejected. Results show that the effect of verbal figures on attitude toward the advertisement is higher than that of visual figures. The proposition P.2 is totally rejected.

3.5. Effect of rhetorical figures on the attitude toward the brand

Multivariate analysis shows that rhetorical figures have an effect on attitude toward the brand. The results are significant in terms of prescribed thresholds ($p = 0.01$, $F = 3586$). Hypothesis H.5 is thus verified. Descriptive statistics show that influence of verbal figures on attitude toward the brand is greater than that of visual figures. H.6 is then invalidated.

3.6. Effect of rhetorical figures on immersion

The link between rhetorical figures and immersion is significant ($p = 0.003$, $F = 3,096$). Messages using this method invite the consumers to immerse themselves in the advertisement. This result confirms proposition P3. Results show that immersion is more influenced by verbal figures than visual ones. Proposition P 4 is thus rejected.

3.7. Moderating effect of involvement:

This research aims to verify the moderating role of involvement on the relationship between attitude toward the advertisement and rhetorical figures. We therefore are interested in checking whether this link differs depending on whether the subjects are strongly or weakly involved. Baron and Kenny (1986) state that this effect is verified by studying the interaction between the moderating and the independent variable. Results are significant. The hypothesis H 7 is hence accepted.

4. Discussion

The direct impact of verbal and visual figures on emotions is first studied. Dimensions of emotions are influenced by the presence of rhetorical figures. The averages for pleasure, arousal and control are different according to the figure. These results show that the style of advertising is a variable that can be manipulated to influence emotions of consumers. The hypotheses made by Barthes (1970) and McQuarrie and Mick (1999), assuming that the messages prompting multiple readings and interpretations are a source of pleasure for the receiver, are confirmed. This research provides empirical basis of the relationship between rhetorical figures and the dimensions of arousal and control of emotion variable. Optimal arousal theory explains that the receiver prefers original, surprising, or complex stimuli (Berlyne 1971). They represent a way to stimulate the consumer. Empirical contributions focusing on this relationship are absent. Results indicate that rhetorical figures represent an effective method to directly influence quantity and vivacity 1 dimensions of mental imagery. This effect confirms the findings of Leigh (1994) concerning the use of verbal figures and those of Phillips (1997) concerned with the potential effectiveness of visual figures. Insignificant impact of figures on elaboration does not converge with results of McQuarrie and Mick (1999) showing that deviation from what is usually observed, stimulates elaboration.

This research highlights the effect of rhetorical figures on the utilitarianism dimension of attitude toward the advertisement. According to results of McQuarrie and Mick (1996, 1999), advertisements using rhetorical figures generate a positive attitude toward advertising. The interpretation of the message composed of rhetorical figures following a reading of the advertisement causes an accomplishment feeling after the decoding of the hidden meaning.

The latter is generated by the consumer himself explaining hence the positive effect of figures on the utilitarianism dimension. The non-significant link between figures of rhetoric and the hedonism dimension can be explained by the receiver's engagement in the process of resolution of the figures. In trying to understand the meaning of the figuration, the receiver is rather interested in the utilitarian side of the message. Attitude toward the brand is positively influenced by rhetorical figures hence confirming the

results of McQuarrie and Mick (1992, 1999). Conclusions drawn by consumer concerning the characteristics of the brand enable to develop a positive attitude toward the brand. It has been demonstrated that the type of involvement has a moderating effect on the relationship between figures of rhetoric and attitude toward the advertisement. This result is consistent with the hypotheses introduced by Toncar and Munch (2001) considering that deviation of figures gives rise to a more favorable attitude toward the advertisement. Individuals tend to focus on peripheral elements rather than on the content of the message. When the receiver is weakly involved, rhetoric attracts his attention. He engages himself in the resolution process of the figure causing a favorable attitude toward the advertisement. It has been demonstrated that involvement has a moderating effect on the relationship between figures of rhetoric and attitude toward the advertisement. This result is consistent with the hypotheses introduced by Toncar and Munch (2001) considering that in case of low involvement, deviation of figures gives rise to a more favorable attitude toward the advertisement. Individuals tend to focus on peripheral elements rather than on the content of the message. When the receiver is weakly involved, rhetoric attracts his attention. He engages himself in the resolution process of figure causing a favorable attitude toward the advertisement.

5. Limitations and future research:

The present study provides an initial investigation on the influence of visual and verbal rhetoric on experiential responses to advertising. The effectiveness of different types of rhetorical devices on such responses could be investigated in future research. In this paper, we used the form of metaphor, anaphor and paronomasia, other figures of speech could also be studied. Future research may also examine the effect of the nature of a deviation (pun/schemes). For example, a pun may influence brand perception differently from a scheme. Some puns are less familiar to consumers (McQuarrie et Mick 1999), and may require more effort before they can be understood. In contrast, schemes may be more easily understood by most people. In this regard, McQuarrie and Mick's (1996) taxonomy of figures of speech based on regularity of deviation, and complexity, can be further developed to better understand their influence on consumer responses such as experiential responses. Some figures of speech may deviate too much, thus creating confusion that negatively influences attitudes and affective responses. Future research may investigate such higher involvement by collecting measures on cognitive elaboration to understand the process by which rhetoric influences experiential responses. Similarly, as figure resolution requires more cognitive resources, a resource-matching perspective may be used to examine when rhetorical prevail over literal. In this paper participants were asked to view various print ads. Such a controlled environment may have encouraged more central processing. As argued by McQuarrie and Mick (1996), such a forced exposure condition encourages participants to act as astute readers of ad texts. Hence, if the proposed effects were not observed despite these favorable conditions, one would question the theoretical basis of the research. Nonetheless, future research might use a more natural context to foster incidental processing for a more conservative assessment of the predictions advanced.

This study met its objective of showing that visual and verbal rhetoric can, under specific conditions of ad exposure, produce selected positive outcomes. But no such experimental demonstration can support a conclusion that rhetoric is the best strategy, in all situations, for all kinds of advertisers. It seems more likely that visual and verbal rhetoric will be effective in some but not all situations. In fact, the accumulation of studies of individual stylistic devices almost begs for integration of the most important moderating factors that determine when figures might be effective such as need for cognition.

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TABLE 1: Experimental stimuli used

Product	Involvement	Headline		Picture	
		Rhetorical	Non-rhetorical	Rhetorical	Non-rhetorical
Energetic drink	Low	Just like a shark	This drink makes you energetic	Shark	A bottle of energetic drink
Computer	High	Ramp up as we go to the net	This computer is very powerful	A tennis ball ramp up to the net	Computer

TABLE 2: Results for the effect of rhetorical figures

Dependant variable	F	P
Pleasure	5.096	0.000
Arousal	2.664	0.010
Pain	6.630	0.000
Skepticism	2.890	0.006
Vivacity 1	8.351	0.000
Vivacity 2	0.847	0.549
Quantity	6.723	0.000
Elaboration	4.726	0.000
Hedonism	1.677	0.112
Utilitarianism	3.501	0.001
Abd	3.586	0.001
Immersion	5.096	0.000

TABLE 3: Descriptive statistics for the effect of rhetorical figures

Dependant variable	Visual figure	Verbal figure
Pleasure	3.8857	3.5109
Arousal	3.6736	3.1227
Pain	2.6259	2.7405
Skepticism	3.1735	2.9896
Vivacity 1	3.5	3.3398
Vivacity 2	4.1855	3.9983
Quantity	3.2292	3.8123
Elaboration	3.4340	3.0347
Hedonism	3.6048	3.9115
Utilitarianism	3.5559	4.0508
Abd	3.5286	3.9581
Immersion	3.3265	3.1055