
Analysis of How and Why Stylistic Language Impacts Advertising with a Journalistic Approach

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Abstract:

Although the language of journalism is a plain language—with the exception of satirical journalism whose main language is literary—journalists familiar with literature use literary language in advertising; because this language has emotional appeal and also draws the audience's attention toward the "message." In fact, the effective transmission of a message from sender to receiver is a process that requires comprehensive attention to the influential elements involved. Our findings from analyzing journalistic texts show that the highest amount and variety of stylistic devices are employed in "satirical journalism" and after that in "reporting", while we find the least stylistic devices in "news" articles; and those are mostly of the metonymy type. This is because news is a simple, objective and pure recounting of an event, whereas a report is written based on literary arrangement and embellishment, involving depiction and illustration. Overall, metonymy, metaphor, simile, and allusion are the most widely used stylistic devices in journalism; although hyperbole, allegory, and personification also have some applications in journalism.

Keywords: *Plain Language, Stylistic Devices, Advertising, Journalism, Message.*

Received: 15/12/2023

Accepted: 22/02/2024

Proofreading: 08/03/2024

Available online: 30/06/2024

Introduction:

Attracting the audience's attention, due to the importance it has gained in journalism, is now considered a perspective. Dennis McQuail, by introducing the "communications as attracting and holding attention" theory, writes: "According to this view, the basic communicative activity of the mass media is attracting and holding attention rather than transferring meaning or providing a platform, or enhancing the power of expression or extending shared rituals; so since the main task and primary goal of the media is to attract the audience's attention, all the skills employed must be based on this and judged accordingly" (McQuail, 2002: 76).

Based on this perspective, it can be said that one of the applicable elements in creating "attention" is stylistic devices. In fact, in addition to being a linguist, a journalist needs to be versed in literature as well. It should be emphasized that some people think that any writing, by virtue of utilizing grammar and correct sentences, is literary; whereas this is not the case. Literary language is different from scientific or plain language. Kazazi expresses this difference as follows: "Many people who are unaware of aesthetics, conflate language and literature and cannot distinguish one from the other...To recognize literature, knowledge of language is necessary; but linguistic knowledge alone is not sufficient. Literature is a language that...has acquired an aesthetic nature, an artist has utilized it for...creating beauty" (Kazazi, 1994: 13).

Advertising has a fundamental connection with language. In fact, language and advertising, as two essential elements, are deeply intertwined; but what some advertising sources have paid less attention to is

how to use language in advertising. It is not enough for the advertiser to merely convey the "message" to the "receiver." Conveying the message through language is part of the work. The more important task is to incorporate the message into the language in such a way that the audience is drawn to it with interest or, in other words, is able to captivate the audience's soul. Here, the discussion of how to use language in advertising arises. For effective advertising, we must understand what the criteria for plain (scientific) and literary language are and how to use them. The more the advertising source is closer to the nuances and linguistic techniques, the closer it has come to utilizing language effectively for enriching advertising.

Talking about advertising is somewhat controversial. In the Persian language, advertising has sometimes been considered equivalent to propaganda, which is a specific term in journalistic literature; whereas in Persian speakers' culture, advertising, regardless of whether the message is true or not, refers to an expression whose purpose is merely to convey a message with the aim of influencing and persuading the audience. In this paper, advertising is viewed solely from this latter perspective; so, with this view, any writing in the realm of journalism falls within the domain of advertising.

In this research, in addition to introducing advertising, the characteristics of scientific and literary language are discussed in the language section, and samples of journalistic texts are also examined to clearly illustrate the reasoning and methodology behind the use of stylistic devices in journalism. The texts for examination have been selected randomly from domestic and foreign Persian-language media outlets.

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1.1. Problem Statement

Given the fact that stylistic devices have emotional appeal and are effective in drawing the audience's attention toward the "message", proficient journalists well-versed in literature know well why and how to use them in journalism. One of the challenges facing some journalists is their lack of familiarity or unfamiliarity with stylistic devices. What has caused this problem is that most journalism schools and training centers do not have a program for teaching literary techniques—at least those frequently used in journalism—to journalists; consequently, the lack of literary expertise has led a significant number of journalists to be unable to make sufficient use of stylistic devices due to a lack of understanding of their impact on the audience. This research is an attempt to illustrate stylistic devices in journalism, so that those journalists who do not pay much attention to this aspect may be encouraged not to be indifferent to the use of stylistic devices in journalism.

1.2. Research Questions

1.2.1. How does literary language impact advertising?

Subsidiary Questions:

1.2.2. Why is literary language used in advertising?

1.2.3. In which journalistic genres are stylistic devices frequently employed?

1.3. Literature Review

Abundant discussions have taken place in rhetorical and literary criticism books regarding stylistic devices and the importance of their use in language; however, we have not come across any material on how to employ these techniques in the country's media outlets. Although there are connections between literature and journalism, literary scholars do not pay much attention to journalism as it is not their field of work, and media scholars lack the necessary knowledge of literature. Therefore, we have yet to witness worthy research on the relationship between these two disciplines. In an article entitled "Literary and Advertising Genres," Najibullah Nail has made some references to the use of stylistic devices in "Lahzeh" (Moment) as one of the journalistic genres. This article is accessible on websites. Another piece titled "Literary Advertising Genres" has been published on a blog called "Navaye Vaght" (The Voice of Time) without the author's name, which, while explaining the characteristics of "Lahzeh," briefly and generally addresses the use of some stylistic devices in journalism. Based on our years of experience in the fields of journalism and communications, we have realized that worthy research needs to be conducted on the connections between literature and journalism, and this research is the first systematic analysis of how and why

literary language impacts advertising from a media perspective.

1.4. Theoretical Foundations

1.4.1. Artistic and Non-Artistic Language

Artistic language, also known as literary language, refers to language in which literary techniques or devices have been employed; that is, the speech possesses rhetorical qualities. For example, if a student says, "I went from home to university," they have used the same expression that everyone knows and uses. In this sentence, each word is used in its literal sense, a meaning that all speakers of a language understand according to the convention; so here, we are not dealing with literary speech, but rather a referential, plain, or scientific language. If we want to transform this non-literary sentence into a literary (artistic) one, we could write it, for example, as:

"I went from my 'sun-house' to the university."

In this sentence, instead of "house," we used the phrase "sun-house." No one speaks this way in ordinary speech; so, we say that calling a "house" a "sun-house" is an unusual act. Yes! Literary speech refers to speech in which the writer or speaker departs from the ordinary logic of speech and becomes entangled in illogicality, and it is this very illogicality that transforms non-literary speech into literary speech; of course, we do not forget that this illogicality must have its own logic.

In the sentence we mentioned, we made use of the rhetorical device of metaphor; that is, "sun-house" is a metaphor for "house"; so "sun-house" is not used in its literal sense.

1.4.2. The Status and Impact of Literary Language on the Audience

Although the language of journalism is a plain language (non-literary or non-artistic), artistic language is also used in journalism. The use of stylistic devices in journalistic language can make advertising more appealing; however, the frequency of employing artistic language in journalism is not as high as in literary and poetic texts, and artistic language is used only to the extent that it remains comprehensible to the audience. "Melody of speech," "evoking emotion," "providing pleasure," and "being appealing" are among the important impacts of literary language that can make journalistic language more pleasing for the audience to hear.

1.4.3. Advertising

Advertising literally means "conveying" (Moein, 2003) and encompasses various concepts. Just as it has diverse meanings, it also has broad and sometimes differing definitions. The root of this diversity goes back to cultural and linguistic differences; for example, in Arabic, "advertising" includes inviting, announcing,

propagandizing, and the like, while the equivalent of this word in Western culture is "propaganda" or "indoctrination." The word "propaganda" is derived from the Latin root "propagare," meaning "to spread," "to sow," and "to make known," which actually represents the three stages of planting, tending, and harvesting (Mohseniyan Rad, 2005: 324).

Now, considering what has been said, if we want to provide a comprehensive definition of advertising, we see that it is not easy to arrive at an all-encompassing definition. Nevertheless, here we present a simple definition from Daniel Starch, one of the theorists in this field, which may be a more precise articulation of "advertising." He has said: "Advertising is a method or set of interconnected methods (in the form of a collection) for mobilizing and directing social and individual forces through influencing their personalities, thoughts, beliefs, and feelings, in order to achieve a specific goal, which may be political, military, cultural, etc., legitimate or illegitimate" (Megdadi, 1999: 81).

We provide a few other definitions of advertising to understand that although we do not have a complete and comprehensive definition, we can better grasp its nature and essence:

Harold Lasswell, a sociologist of communication, defines advertising as follows: "Advertising, in its broadest sense, is the art of influencing human action by manipulating their conceptions." According to Bernays, modern advertising is a continuous effort to create or shape events to influence the general public through intellectual and collective work" (Javanmard, n.d.: 4).

Many thinkers in the field of communication define advertising as: "Advertising is an organized effort to shape perceptions, build or manipulate cognitions, guide behavior to achieve a response that reinforces the desired outcome of the advertiser" (ibid.).

No matter how we define advertising, we cannot escape the concept of "how to express." What we are trying to dissect in this definition is the subject of "influence and persuasion through how to express," and to understand how to employ language in a way that allows us to influence and persuade the audience, meaning that advertising strives to create and extend influence over the audience in order to compel them to accept or reject something. The question that arises here is: Through which tools can advertising achieve this goal? Language can be one of the main tools of advertising. Again, the question arises: Which type of language? Here we encounter two types of language that have always been available to advertising: artistic language and non-artistic language. It is in the use of these two types of language that the method of expression or the approach to

employing language comes into play, whether we want to express something solely in a non-artistic (scientific or non-literary) language or in an artistic language.

When advertising is effective, the writer knows how to arrange words together. An unwise arrangement of words together, although it may be able to convey the "message," cannot necessarily mean an effective deep impact of the "message" on the audience. Effective advertising relies on the writer's awareness of the intricacies of rhetorical subtleties and the knowledge to employ them precisely in speech.

We previously discussed in detail the nature of these two types of language. Now we will address why and how advertising utilizes artistic and non-artistic languages within different journalistic genres.

1.4.4. Satire (Satirical Journalism)

We mentioned earlier that the main language of journalism is plain or non-literary language; however, literary language is also used in a general sense. Among these, satire is the only literary form that is also used within journalistic genres. The language of satire is literary language; so when it is placed within journalistic genres, we are essentially dealing with literary language instead of scientific or plain language. We will pause here and consider it necessary to clarify that the division of satire into literary satire and journalistic satire does not seem correct; because as we said, whether we categorize satire in terms of form or content, we are dealing with literary satire; meaning that the use of simile, Irony, hyperbole, exaggeration, and other stylistic devices in satire is unavoidable. So as soon as a piece blends with these devices in its entirety, it is called a literary work. It is more accurate to say journalistic satire (satirical journalism) instead of journalistic satire; that is, satire that is presented within journalistic formats such as news, interviews, reports, announcements, and so on. With this explanation, we will proceed to further introduce satire.

In the book "Dictionary of Satirical Terms and Expressions," Mohammad Reza Aslani (Hamadan) has stated about the meaning and origin of satire: "Satire is an Arabic word meaning to reproach and is equivalent to humor in Persian. The English equivalent of satire is 'satire,' which is derived from the Latin 'satira' and the Greek root 'satyros.' 'Satira' was the name of a vessel filled with various fruits that was offered to one of the agricultural deities, meaning 'a complete meal' or 'a mixture of everything'" (Aslani, 2006: 140).

In the same dictionary, satire is defined as follows: "Satire is thought-provoking and has a complex, multi-layered nature. Although its nature is based on laughter,

it considers laughter merely a means to a higher goal and to make human beings aware of the depth of depravities. Although it appears to make one laugh, behind this laughter lies a bitter and horrific reality that dries up laughter deep within and prompts one to think" (ibid., 141).

The advertising role of satire lies in the fact that one is unconsciously influenced by it; meaning that the audience is first influenced by the humor and entertaining aspects of satire, and gradually, without intending to, the content of the satire is imparted upon them. Direct and blatant advertising cannot always captivate the audience. Satire is one of the tools through which the writer indirectly conveys a subject to the audience and compels them to accept the goal that the satirist is pursuing. The richer the satire is in literary aspects, the greater its advertising impact. Here we present some examples of satirical journalism:

From the publication "Clever Truthteller" in the form of an announcement:

"The newly published scientific, literary, cultural, romantic, war, comic tragic sieve of exile magazine. Grocers and butchers in need of paper for bagging can obtain this reputable magazine in bulk and at bargain prices from the nearest dumpsters." (Nourani, 2012: 560)

From Ehsan Salam, an Afghan satirist, in the form of news:

"One of the government spokesmen said in an interview: The enemy has become so powerless that it resorts to cowardly attacks. The enemy's spokespersons, taking advantage of freedom of speech, responded: Don't worry. God willing, whenever we become powerful, we will engage in manly attacks." (ibid.: 561-562)

2. Discussion

2.1. Stylistic Devices

We have previously discussed the importance and application of stylistic devices (artistic language) and their impact on advertising; here, we will specifically introduce devices more commonly used in journalism. It should be emphasized that we are not prescribing the use of these devices in journalism; rather, based on our analyses, we have noticed that some devices are more frequently employed in this language. Therefore, we deemed it necessary to explain them in detail. Of course, in addition to what we mention here, other stylistic devices are also used in journalism; however, our aim is to explain those literary techniques that have been more widely used in this language.

2.1.1. Metonymy

One of the most widely used stylistic devices in journalism. Metonymy is linguistically defined as "the use of a word or phrase beyond its literal meaning, provided that there is a contextual clue and a relationship" (Shamisa, 1992: 93). Here, we present examples from journalistic language in which metonymy has been employed:

BBC Website: Published news with the headline:

"Kabul says Islamabad's welcome of the Taliban is against international norms" (Rouyin, 2019). In this headline, "Kabul" (place) is used, meaning the Afghan government (entity).

Deutsche Welle Dari Website: This website reported: "The city of Kabul, the capital of Afghanistan, was still witnessing the devastation caused by missiles and artillery fire from the conflicts between the mujahideen and the former Soviet forces" (n.a., 2018). Here, "the city of Kabul" (place) means the people of Kabul (entity).

Hasht-e-Sobh: This newspaper stated: "West Kabul, especially Barchi plain and the areas of the 13th district, have been suffering from a water crisis for several years" (Kaveh, 2023). Here, "west Kabul" is a place, and the intended meaning is its inhabitants (entity).

2.1.2. Irony

An Irony refers to a statement that has two close and distant meanings, and as it is said, "these two meanings are necessarily and consequently related" (Homayi, 1983: 235), provided that the literalness of the apparent meaning is also possible. For example, when we say, "He is an eye," we may mean that the person is shameless, and in reality, the human eye is also white. However, if we say, "A four-legged human came," we may be referring to a beastly person; it is not an irony because it is not possible in reality for someone to have four legs, unless we say that there is a simile in this sentence, meaning that the human is likened to an animal, and one of the consequents of an animal, which is being four-legged, is attributed to the human, and the thing being compared to, which is the animal, is omitted. Here are some examples of irony in journalism:

Mandegar Newspaper: This newspaper published news with the headline: "People are in confusion; Taqwa (Kabul Governor): Kabul province is the sixth finger" (Mandegar, 2012). (The sixth finger is an irony for something extra).

Hamshahri Newspaper: This newspaper published news with the headline: "Proximity to restaurants causes

obesity" (Hamshahri, 2023). (This sentence is an irony for eating at restaurants).

Kabul Weekly: In an analytical report, this weekly featured the headline: "The War of America and Pakistan with their Manufactured Monster" (Beena, 2009: 2).

In this headline, the stylistic device of irony is used; that is, the "monster" refers to the opposition forces.

BBC Website: This website reported: "Mr. Trudeau had a long honeymoon with Canadians, but in the past two years, his popularity has been hit by a series of scandals, including ethical breaches" (Murphy, 2019).

In this text, the sentence "Trudeau had a long honeymoon..." is an irony for Justin Trudeau, the Prime Minister of Canada, working without trouble for a long period.

2.1.3. Simile

Badi'ozzaman Foruzanfar has defined simile as follows: "A simile presents an object in a more beautiful and complete form" (Foruzanfar, 1997: 12). For example, when we say, "My beloved is as beautiful as the moon," it is clear that there are obvious differences between these two things; although the moon's radiance and roundness resemble the beloved's face. In fact, when we call the beloved the moon, we are lying, which is a lie created with the help of imagination, and if there were no lie involved, our sentence would not be a simile. For instance, if we say, "This door is like that door," we are telling the truth, because there is an objective reality between the two doors. Our sentence is neither exaggerated, nor hyperbolic, nor fabricated by imagination, nor astonishing. The components of a simile are the simile subject, the simile object, the ground of similarity, and the simile particle. In the simile we used, the beloved is the subject, the moon is the object, beauty is the ground, and "like" is the simile particle. In a simile, mentioning the ground and the particle is optional, and even if they are not mentioned, it adds to the appeal of the simile; however, mentioning the subject and the object is a definite requirement. This device has been more widely used in cultural news and reports. Consider these examples:

In an artistic report, the BBC wrote:

"...but the things to be said about Salman Khan do not end here, and this coin has another side too" (Band, 2012). In this report, Salman Khan is likened to a coin.

The same media outlet, in the same issue of its website, in another artistic report titled "Children of Goat Dragging; The Doomed Fate of a Generation, Oscar Nominee," stated: "In a symbolic view, the life of Rafi'i and his peers in this society is like the fate of that goat in the goat-dragging arena, which is dragged in every

direction by the riders of politics, power, tradition, and society, and whose dreams, like those of the street urchin child buried in a cemetery left over from the war, are buried" (ibid.).

In this report, Rafi'i's life is likened to the fate of the goat in the goat-dragging arena. Also, the phrase "riders of politics, power, tradition, and society" is an additional simile. Similarly, in another part of this report, it states: "But Ahmad, like a fearless horse, strives for liberation from his current fate" (ibid.), where Ahmad is likened to a fearless horse.

On the Deutsche Welle Persian website, in one part of a cultural report, it reads:

"Habermas's life, like the impact of his ideas on society, is multi-faceted" (Ghoradeh, 2012).

In this sentence, Habermas's life is likened to his ideas.

Voice of America, in an artistic report about the musicianship of Elham Fanous, wrote: "...now after more than a decade...new stems are emerging from the root of Afghan music that can be expected to flourish and bloom in the future." (Voice of America, 2012)

In this report, young musicians are likened to stems, and immigrant music practitioners are likened to roots.

Radio Free Europe/Radio Liberty chose this title for a report: "The lightning-fast flood of energy drinks in Afghanistan" (Radio Free Europe/Radio Liberty, 2012). In this title, the influx of drinks into Afghanistan is likened to a lightning-fast flood, with the flood being metaphorically compared to lightning.

The same radio station, in a report on the death of the famous Indian musician Ravi Shankar, wrote: "Manmohan Singh, the Prime Minister of India, called Ravi Shankar the national treasure of India" (ibid., 2012). In this text, Ravi Shankar is metaphorically compared to India's national treasure.

2-1-4. Personification

If the metaphorical object in a metaphor is a human or living being, it is called personification (Shamisa, 1991: 159-160). For example, in the sentence "The leaves of the trees are dancing," the tree is treated as a human that dances.

Hasht-e-Sobh Newspaper: In this newspaper, in a report on an art exhibition entitled "Different Faces of a Different Artist," it is written:

"Perhaps these eyeless faces are puppets on faces that have hidden themselves and are afraid of being seen" (Parsa, 2012: 2).

Here, the writer has treated the faces as living humans who have hidden themselves, using the rhetorical device of personification.

2-1-5. Allusion

Allusion refers to making a reference to a story, poem, proverb, or more broadly, to folklore, beliefs, customs, and ancient sciences (Anooshe, 2002: 402).

BBC: This website, in reporting the death of an Iranian scientist, used this title: "Ehsan Naraqi; The one who embraced reproach and remained joyful" (Behnoud, 2012). This title alludes to this verse by Hafez: "Let us be loyal and embrace reproach and be joyful, for in our way, taking offense is blasphemy."

2-1-6. Hyperbole

Exaggeration and overstatement that the mind deems possible, but its occurrence is unlikely (Anooshe, 2002: 1218).

Mandegar Newspaper: In this newspaper, quoting Al-Alam media, we read: "The Tunisian revolution; an act that shook the world" (Beena, 2012). This sentence uses hyperbole.

2-1-7. Overstatement

An excessive exaggeration that is neither rationally possible nor likely to occur (Anooshe, 2002: 1218).

Anis Newspaper: This newspaper wrote in part of a news story: "Amidst immense grief and endless regret, the body of the Indian engineer who was killed by terrorists in Zabul province was transferred from Kabul to New Delhi yesterday" (Beena, 2006). In this text, "endless regret" is an overstatement.

3. The Place of Stylistic Language in Journalistic Genres

Among journalistic genres, stylistic devices are most commonly used in satirical journalism, as this genre is inherently literary, as its name suggests. After satirical journalism, stylistic devices are widely used in the reporting genre (including "moments" which are very similar to reports), but are rarely seen in the "news" genre, as news is a simple, objective and pure account of an event. In contrast, a report is written based on literary embellishment and description. Here we analyze four reports and four news stories randomly selected from the Sam and Ettelaat-E-Rooz newspapers in terms of their use of stylistic devices:

Hasht-e-Sobh: The following stylistic devices have been used in two reports in this newspaper:

"It is like a bird trapped in a cage, with danger looming from all sides to swallow it" (Behniya, 1402).

Simile: the subject is implied in the verb "is like", and the object of comparison is "a bird".

"The fear and reckoning of the activities... he had carried out were woven into its warp and weft" (ibid).

Paronomasia: Treating "fear and reckoning" as an entity that is woven into the "warp and weft".

"In the four walls of a house where despair has spread its wings from all sides" (ibid).

Metaphor: Personifying despair as an entity that has spread its wings.

"Activity in the way of freedom of expression and becoming the voice of the people has become its bane" (ibid).

Simile: the subject is "activity" and the object of comparison is "bane".

"It will throw him into the trap of this group again" (ibid).

Irony: "Throwing into the trap" is an idiom meaning "to imprison".

"Now the fear of re-arrest has clawed into his body" (ibid).

Paronomasia: Personifying fear as an eagle that has clawed into his body.

"A land that may place him again amidst fear and danger at any moment" (ibid).

Metaphor: Personifying the "land" as an entity that places him in fear and danger.

"Access to clean drinking water has turned into a dream for many low-income families" (Kaveh, 1402).

Simile: the subject is "access to clean drinking water" and the object of comparison is "a dream".

"West Kabul, especially Barchi plain and the 13th district areas, has been suffering from a water crisis for several years" (ibid).

Metonymy based on the relationship between a place and its associated entities: "West Kabul" stands for the residents of West Kabul.

Metaphor: Comparing West Kabul to a person suffering.

We also read from this news outlet under the title: "Guterres' response to Netanyahu: Palestinian discontent is related to 56 years of occupation" (Hasht-e-Sobh, 1402).

And another news item from the same publication under the title: "The British Prime Minister fired his interior minister" (ibid).

In these, no stylistic devices have been used.

Ettelaat-e Rooz: In the reports from this newspaper, the following stylistic devices have been used:

"His life, in whatever form it was, was breathing" (Ettelaat-e Rooz, 1402).

Metaphor: Personifying "life" as an entity that breathes.

"His hope, to whatever extent it was, was sprouting in the land of his heart" (ibid).

Paronomasia: Treating "hope" as a seed that sprouts.

"His sunny dreams were shining every day in his private world" (ibid).

Metaphorical attribution: "Sunny dreams" is a metaphorical attribution.

"He gradually lost his sight to the rainbow-like colors of life" (ibid).

Irony: "Rainbow-like colors of life" is an irony expression meaning the different facets of existence.

"His daughters before they could taste the sweetness of a father's love" (ibid).

Hypallage: Transferring the attribute "sweet" from the love to the act of tasting.

"This pain and sorrow devoured him from within, like a moth" (ibid).

Simile: Comparing him to a moth being devoured.

"I was just starting to get warm in the embrace of university lessons" (ibid).

Metaphorical attribution: Personifying "university lessons" by ascribing the human attribute of an "embrace".

"The rainbow-like dreams sprouted more and more within me" (ibid).

Metaphorical attribution: "Rainbow-like dreams" is a metaphorical attribution.

"With what kind of glasses can I look at the sky of my today's life?" (ibid).

Irony: This phrase is an irony expression meaning "how can I view/approach my life today?"

"The dark night and the fear of the wave, West Kabul and the explosion of the stadiums; where should the athletes go and what should they do?" (Ettelaat-e Rooz, 1402).

Allusion: "The dark night and the fear of the wave" is an allusion to a verse by Hafez.

"Every day he would tell himself that he must defeat his opponent in the first seconds" (ibid).

Hyperbole: Defeating the opponent in the first few seconds is an exaggeration.

"Suddenly they became a memory in Deh-Mazang" (ibid).

Irony: "Becoming a memory" is an irony expression meaning "to die".

"This is the second time that Mehdi emerges alive from the middle of death" (ibid).

Hypallage: Transferring the attribute "middle" from the noun to the abstract concept of "death".

"Terror has cast its shadow everywhere" (ibid).

Hypallage: Transferring the attribute "shadow" from a physical entity to the abstract concept of "terror".

"The memory of Barchi plain is full of blood and corpses" (ibid).

Metaphor: Personifying "memory" as an entity containing blood and corpses.

"They have become occupied with a morsel of bread" (ibid).

Irony: "A morsel of bread" is an irony expression meaning basic sustenance.

"Up to this point, he has managed to keep himself standing" (ibid).

Irony: "Keeping oneself standing" is an irony expression meaning "to continue surviving".

"Among this fallen, helpless foliage, he is like a lonely tree" (ibid).

Simile: Comparing the person to a lonely tree.

Metaphor: Referring to the lonely people as "fallen, helpless foliage".

"He has still kept a few branches of his hope green" (ibid).

Metaphorical attribution: "Branches of hope" is a metaphorical attribution.

"Now, however, he is on the verge of breaking his goals" (ibid).

Irony: "Breaking" is an irony expression meaning "failing to achieve".

Hasht-e-Sobh "...Sirajul Haq, the leader of the Jamaat-e-Islami Pakistan, claims that America is the main culprit behind the instability and chaos in Afghanistan... Islamabad claims that the militants of the Tehrik-e-Taliban-E Pakistani (TTP) are planning their attacks on the country's military from Afghan soil with the support of the Taliban. The Taliban have strongly rejected this claim by Pakistan" (Hasht-e-Sobh, 1402).

In this report, there are three instances of metonymy based on the relationship between a place and its associated entities:

- "America" is used as a metonym for the American government.
- "Islamabad" is used as a metonym for the Pakistani government.
- "Pakistan" is used as a metonym for the Pakistani government.

Ettelaat-e Rooz: "According to a report from Gaza health officials, as a result of Israeli attacks in the Gaza Strip, more than 20,000 Palestinians have been killed so far and more than 53,000 others have been injured" (Ettelaat-e Rooz, 1402).

In this report, there are two instances of metonymy:

- "Israel" is used as a metonym for the Israeli military.
- "Gaza" is used as a metonym for the Gaza government.

Al-Arabiya Farsi: "...Beijing will first act peacefully, but if that does not yield results, it will resort to force...Washington, meanwhile, does not accept changing the status quo 'unilaterally and by force'" (Al-Arabiya Farsi, 2023).

In this report, there are two instances of metonymy:

- "Beijing" is used as a metonym for the Chinese government.
- "Washington" is used as a metonym for the U.S. government.

Sputnik: "Slovakia: Ukraine does not have the ability to defeat Russia even with all the weapons in the world" (Sputnik, 2023).

The analysis shows that the most common stylistic device used in "news" is metonymy, as it is a very common and conventionalized usage in journalistic writing to represent entities through associated places or names. However, this device is considered a "dead metaphor" and is not particularly emotive. In contrast, "reports" often exhibit a greater diversity and freshness of stylistic devices, used with higher frequency.

4. Conclusion

The analysis of the reasons and mechanisms of how literary language affects advertising in journalism, based on the reviewed publications, shows that:

- The highest frequency and most diverse stylistic devices are used in "satirical journalism" and then in "reports", while the least number of stylistic devices are found in "news", and even then, they are mostly in the form of metonymy.

Journalists use literary language in advertising to attract the attention of readers.

- The use of stylistic devices in news is limited due to the need to reflect reality without embellishment; the journalist has little room for imagination. However, skilled and literature-savvy writers can still employ a modest variety of stylistic devices even in this genre.
- The use of stylistic devices is only possible when the journalist is familiar with literature, and more specifically, with stylistic devices. This is why the number of stylistic devices in reports varies depending on the writers' familiarity or lack thereof with literature.
- It is clear that the primary goal of any communication is the effective transmission of the message to the audience. Therefore, the use of stylistic devices in journalism is an important and effective tool in impacting advertising.

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