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FROM 'VERBAL' TO '*VISUAL*' RHETORICAL FIGURES: A REVIEW OF CLASSIFICATIONS, TAXONOMIES AND TYPOLOGIES

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ABSTRACT

From classical antiquity to the postmodern ubiquity of advertising, rhetorical figures (verbal or visual) occupied the pivotal position in the Western theory of rhetoric and persuasion. Under the traditional categories of figures of speech and figures of thought, it is fair enough to regard them as the "graces of language", as the "dressing of thought", as "ornaments", as "embellishments", for truly they do "decorate" our everyday language and give it a "style," in the couturier's sense. However, it would be a misperception to regard ornamentation as the central or sole function of figures. Affectingly, they have the ability to captivate an audience, evoke emotions, and drive home a point with resonance. In order to explore such nuances of rhetorical figures, the present study delves deeper into their problem of terminological confusion(s) and their deep definitional complexities that have a rich history, evolving alongside the art of suasion and persuasion. In fact, the study aims at exploring the distinct evolution of rhetorical figures from their verbal origins to their modern visual applications. Lastly, the study examines various recent classifications, taxonomies and typologies of both verbal and visual rhetorical figures to highlight research gaps and avenues for future studies.

Key Words: Rhetoric, rhetorical figures, suasion and persuasion, oratory, rhetoric and discourse

1. INTRODUCTION

From classical antiquity to the postmodern ubiquity of advertising, rhetorical figures (verbal or visual) occupied the pivotal position in the Western theory of rhetoric and persuasion. The common interest in rhetorical figures can be spotted across the disciplines of philosophy, psychology, sociology, linguistics, literary studies, education etc; and treatises devoted to rhetoric, in general, have come from philosophers, historians, theologians, consumer psychologists, sociologists, legal theorists, and even scientists (LaPrade, 2011). Under the traditional categories of figures of speech and figures of thought, it is fair enough to regard them as the "graces of language", as the "dressing of thought", as "ornaments", as "embellishments", for truly they do "decorate" our everyday language and give it a "style," in the couturier's sense (Corbett, 1990, p. 425). However, it would be a misperception to regard ornamentation as the central or sole function of figures. The classical rhetors surely did not theorize them as *mere* decorative devices primarily. Rhetorical figures are not just embellishments; they are intricate devices that serve specific functions in communication. They are powerful tools used in communication to enhance the impact of a message. They add flair, creativity, and memorability to language, making the communication more persuasive and engaging. Affectingly, they have the ability to captivate an audience, evoke emotions, and drive home a point with resonance. Each rhetorical figure has its unique purpose and effect, allowing speakers and writers to artfully

manipulate language for different outcomes. By mastering the art of rhetorical figures, communicators can wield language with precision and impact.

In modern era, the study of rhetorical figures has been enriched by interdisciplinary approaches, incorporating insights from fields such as psychology, linguistics, and media studies. As communication methods have diversified, so too have the applications of rhetorical figures, leading to a deeper understanding of their impact in different contexts. Today, rhetorical figures are examined through diverse lenses, from traditional rhetorical analysis to digital communication and visual rhetoric. The evolving nature of language and modes of expression continues to shape the taxonomy of rhetorical figures, shedding light on their enduring significance in our communication practices. Limited to the consumer perspectives, the present study delves deeper into the nuances of rhetorical figures, examining their problem of terminological confusion(s) and the deep definitional complexities of the figures that have a rich history that spans centuries, evolving alongside the art of suasion and persuasion. In fact, the study aims at exploring the distinct evolution of rhetorical figures from their verbal origins to their modern visual applications, necessitating the scrutiny of various recent classifications, taxonomies and typologies of both verbal and visual rhetorical figures.

2. FROM 'VERBAL' TO *VISUAL* FIGURES: AN EVOLUTION

According to Aristotle (1984) figures served as one of the best ways to achieve the subtle balance between "the obvious and the obscure," so that the audience could grasp the rhetorician's ideas efficiently and thereby be inclined to accept his arguments promptly. More direct and exact than Aristotle, Quintilian regarded the figures as another means of lending "credibility to our arguments," of "exciting the emotions," and of attaining "approval for our characters as pleaders" (Quintilian, 1921: IX, i). However, it was Longinus who most explicitly pointed out the rhetorical function of figures: "Well, it is able in many ways to infuse vehemence and passion into spoken words; while more particularly when it is combined with the argumentative passages it not only persuades the hearer but actually makes him its slave." (Longinus, 1957: XV, 9). Thus, in the direct following of the antiquity, a common point among most of the modern scholarship is that, in exploring rhetorical figures, researchers and scholars believe they have an opportunity to understand the fundamental cognitive process of human mind i.e., 'persuasion'.

However, in any study of rhetoric, the problem of terminological confusion and the deep definitional complexities of the figures are legendary, and regrettable. Numerous classical authorities employ different Greek, Latin, and/or English terms and find no regularity of the pattern on how several rhetorical figures ought to be categorized or defined. Classical treatises, Medieval texts, and Renaissance manuals propose a range of definitions and offer different schemes of organization. Not surprisingly, it is an unavoidable consequence of an art that has been expounded and enlarged for almost 2500 years, there are significant differences in the way the rhetorical figures have been schematized and re-elaborated. Therefore, any effort to comprehend the full tradition of the figures of speech and thought runs into immediate difficulties: "the difficulties that go far toward explaining why only the relatively tidy category of the tropes has been fully scrutinized" (Fahnestock, 1999, p. 6). As Gerard Genette, a French literary theorist, objected in *Rhetoric Restrained*, the reductive propensity of the critics on rhetoric (especially French commentators) from the eighteenth century to delimit the whole art of

rhetoric to the figures, the figures to the tropes, and the tropes to metaphor (1982, pp. 104-113). Moreover, the dozens of figures scattered in the complicated manuals pose significant conundrums in definition and categorization, so that anyone looking through a catalog of figures will think, first of all, how they can be united by any family semblance. This practice of piling up of unstructured lists of figures, and leaving the definitional matters dangling as that, led eventually to Samuel Butler's famous taunt: "For all a rhetorician's rules/Teach nothing but to name his tools" (cited in McQuarrie & Phillips, 2008 p. 6). Justifiably, though some of the famous scholars of rhetoric articulate a curious aversion for the intricacies of the rhetorical figures, the disliking, particularly, in the early modern manuals for presenting pointless distinctions without explaining the differences (see Vickers 1981, pp. 105-10 & 1988, pp. 294-295), and the immense human effort applied on these catalogs century after century, in fact, demands a closer scrutiny. Therefore, a sensible place, for any effort attempting at gaining the general picture of these manuals, is to start to get the gestalt-view of what the full system of the rhetorical figures has to offer.

Recapturing the figurative system of rhetoric, *Rhetorica ad Herennium* (unknown author, though falsely attributed to Cicero) is generally considered to be the first catalog of the figures (Fahnestock, 1999, p. 7) appearing in the first century B.C.E. It is the earliest surviving Latin text manual which provided an extensive treatment of verbal figures, hence, the only recorded categorization of an earlier figurative system of rhetoric. Defining the figures as "ornaments that confer merit and character on language [*Dignitas est quae reddit ornatum orationem varietate distinguens*] ([Cicero] 1954, p. 274)", the *Ad Herennium* divided the list of figures (total 64 devices) into two broad categories that will persist for centuries; figures of diction (45 figures) and figures of thought (19 figures) [*Haec in verborum et in sententiarum exornationes dividitur*]: "It is a figure of diction if the adornment is comprised in the fine polish of the language itself. A figure of thought derives a certain distinction from the idea, not from the words" ([Cicero] 1954, p. 275). However, contrary to the announced division of figures into two kinds, there is instead a *defacto* division into three categories (Fahnestock, 1999), since the author separates a special set of devices at the end of the list of figures of diction:

> There remain also ten Figures of Diction, which I have intentionally not scattered at random, but have separated from those above, because they all belong in one class. They indeed all have this in common, that the language departs from the ordinary meaning of the words and is, with a certain grace, applied in another sense. ([Cicero] 1954, p. 333)

Ten figures that apparently transfer or twist a word from its original meaning follow as: *onomatopoeia*, *antonomasia*, *metonymy*, *periphrasis*, *hyperbaton*, *hyperbole*, *synecdoche*, *catachresis*, *metaphor*, and *allegory*. These ten devices are branded as 'the tropes' in later catalogs, here elaborated as a discrete type, though without a label, under the figures of diction. After these ten figures, the author merely announces that it is time to turn to the figures of thought. Overall then, the *Ad Herennium* announces two classes of figures but supplies three, roughly diction [*exornationes verborum*], tropes [not labeled by the author], and thought [*exornationes sententiarum*], but within these three divisions it uses no consistent principle of sorting. Inherited form the texts now lost between the fourth and first centuries B.C.E., its unknown author has provided a wonderful debate of devices from the commentators on the art of oratory. It may be assumed that the source of these rhetorical figures is the actual practice of

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speakers; hence the provided set of 64 figures is open-ended and somewhat disorganized. For two thousand years, rhetoricians followed *Ad Herennium's* theoretical ingenuity trying to structure the lists of identifiable verbal figures without ever quite succeeding. Remaining in proper circulation for over a thousand years, it was considered to be the most influential rhetorical manual from antiquity through the seventeenth century (Conley, 1990; Vickers 1988).

It was Quintilian who, almost after two hundred years of the *Ad Herennium*, provided a more distinctive catalogue of rhetorical figures in Books VIII and IX of his *Institutio Oratoria*. Although he kept up essentially the same divisions as established by the author of the *Ad Herennium*, but he made a crucial modification in their hierarchical relationship i.e., placed a first incision between tropes and "figures[1] [scheme]". Quintilian acknowledged that other rhetoricians have realized it difficult to separate the distinctive set of tropes from the "figures", for devices in both sets exhibit a recognizable form and effect of alterations in language, and both divisions are used in the same way to "add force and charm to our matter" (Quintilian, 1921, III, p. 349). However, where other rhetoricians followed the *Ad Herennium* and grouped the tropes and the schemes under same category, Quintilian desired to keep these categories apart:

> The name of *trope* is applied to the transference of expressions from their natural and principal signification to another... or, as the majority of grammarians define it, the transference of words and phrases from the place which is strictly theirs to another to which they do not properly belong. A *figure*, on the other hand, as is clear from the name itself, is the term employed when we give our language a conformation other than the obvious and ordinary.... [A figure does not, however] necessarily involve any alteration either of the order or the strict sense of words. (Quintilian, 1921, III, pp. 349-351)

In the above passage, Quintilian provided the historical distinction, which is followed by many rhetoricians even to the dates of modern period (e.g., Mcquarrie & Mick, 1996), between the tropes and schemes; the earlier affecting the semantics and the latter the syntax of language. However, for both categories, Quintilian sustained an overall definition of the figures as departures from "obvious and ordinary" usage, "the tropes from common signification and the schemes from common forms of expression" (Quintilian, 1921, cited in Fahnestock, 1999, p. 196). In addition to Quintilian's influential trope-scheme categorization, he is probably the first of antiquity who anticipated *visual* rhetorical figures very explicitly as:

> We see the same thing in pictures and statues. Dress, expression and attitude are frequently varied. The body when held bolt upright has but little grace, for the face looks straight forward, the arms hang by the side, the feet are joined and the

[1] In Quintilian's text the word "figure" is used in sense of "all other devices" excluding tropes (Fahnestock, 1999, p. 9). By the first century C.E., the rhetoricians were divergent on the number of genera and species of the rhetorical figures (i.e., non-tropes) so extensively that they called this prototypical term into question. However, setting up a primary division between tropes and non-tropes (i.e., figures) Quintilian dealt with the inherited confusion by elaborating the fine distinction of the two senses of the term "figure": "In the first it is applied to any form in which thought is expressed, just as it is to bodies which, whatever their composition, must have some shape. In the second and special sense, in which it is called a *schema* [a scheme], it means a rational change in meaning or language from ordinary and simple form, that is to say, a change analogous to that involved by sitting, lying down on something or looking back." (Quintilian, 1921, III, p. 353)

> whole figure is stiff from top to toe. But that curve, I might almost call it motion, with which we are so familiar, gives an impression of action and animation. So, too, the hands will not always be represented in the same position, and the variety given to the expression will be infinite. Some figures are represented as running or rushing forward, others sit or recline, some are nude, others clothed, while some again are half-dressed, half-naked.... A similar impression of grace and charm is produced by rhetorical figures, whether they be *figures of thought or figures of speech* [figurae quaeque in sensibus quaeque in verbis sunt]. For *they involve a certain departure from the straight line and have the merit of variation from the ordinary usage.* (Quintilian 1921, I, pp. 293-295, emphasis added).

How skillfully, in the above passage, Quintilian elaborates the similarity between the 'verbal' and the *'visual'* rhetorical figures by critically pointing out the rhetorical functions of "dress", "attitude", "face looks", "the arms", "the feet", "curve", and "the hands". In fact, he created a space for the existence of visual rhetoric that is being practised in static pictures and visual animations of modern advertising (i.e., "But that curve, I might almost call it motion, with which we are so familiar, gives an impression of action and animation"). Pointing out the parallels from modern linguistics, Fahnestock (1999) has rightly observed that Quintilian's system "created three broad categories of figures: the tropes that involve transference of meaning [i.e., semantics], the figures of speech or schemes that include devices of word arrangement and patterning [i.e., syntax], and the figures of thought that represent interactional gestures and either the speaker's illocutionary intent or the desired perlocutionary effect of the device or both [i.e., pragmatics]" (pp. 10-11).

In his tripartite division, Quintilian is actually taking the lead of Cicero, who in both the *Orator* (1988, pp. 407-414) and the *De Oratore* (1970, pp. 252- 255) insinuates these three groupings and quickly lists figures without, however, saying anything about what they are or what they should accomplish. Probably, Cicero assumes that these divisions and their inclusive members are thoroughly known, thus, need not any elaboration. Hence, in cataloging system of rhetorical figures, the two foundational dealings of the figures—the *Ad Herenniun's* and Quintilian's—diverge primary in their structuring of the basic categories. The older text separates the *figurae verborum* (i.e., figures of diction) that are definable primarily by form, from the *figurae sententiarum* (i.e., figures of thought) that are definable primarily by effect. Quintilian, however, sets up his major division between the tropes and the schemes, which are in turn divided between the figures of diction and thought. Quintilian's division predominates in later rhetorical manuals (Fahnestock, 1999) quite significantly.

After the Classics, during the Middle Ages and Renaissance, the study of rhetorical figures continued to evolve. Scholars and writers delved deeper into the nuances of language and expression, leading to the development of new figures and the refinement of existing ones. This period saw a fusion of classical rhetoric with Christian theology and humanist ideals, further expanding the scope of rhetorical figures. Building on Cicero's *De Oratore* and Quintilian's *Institutio Oratoria*, the Renaissance theorists not only enlarged the catalogs of figures, but they also started to systematize and rationalize them in various ways. This is the age of great treatises devoted solely to style and especially to the figures of speech, notably: Erasmus' *De duplici copia verborum ac rerum commentaries* (1521), Schade's *Tabulae de schematibus et tropis* (1529), Susenbrotus' *Epitome troporum ac schematum et grammaticorum etrhetoricum* (1541)

and Sturmius' *De universa elocutionis rhetoricae libri tres* (1576). Admittedly, in their passion for categorizing knowledge, the rhetoricians of the Renaissance period were being exceedingly subtle in classifying and sub-classifying such a multitude of figures. For example, the most widely used classical textbook in the Renaissance schools, *Rhetorica ad Herennium,* required the students to learn only 64 figures. However, Susenbrotus, in his popular *Epitome troporum ac schematum* (1541), enlarged the list to 132 figures. And, Henry Peacham, in his edition of *The Garden of Eloquence* (1577) advanced the number up to 184. This unusual attention and elaboration than ever before was, probably, due to "the expression of the veneration for the art rhetoric prompted in part by the newly rediscovered and disseminated treasury of classical works on rhetoric" (Fahnestock,1999, p. 11).

So far as the systematization of the figures was concerned, by and large, almost all the subsequent scholars retained Quintilian's initial division of tropes and schemes. However, they made some noticeable additions too. For example, Philip Melancthon (1570) in Book II, *De Eloquentia,* of his general rhetoric, *Elementorum Rhetorices,* constructed an overall four-part categorization of the figures: *tropes,* which involve a transference of sense (i.e., semantics); *schemes,* which involve patterns of words (i.e., patterning syntax); *figures of thought,* better called figures of interaction (i.e., performing speech act); and a new set of *figures of amplification* incorporating devices Quintilian identified but did not originally place among the figures. Apparently, Melancthon (1570) seems to base the grouping on formal/functional dichotomy: *formal* involving the semantic or syntactic change and *functional* pertaining to what the figures should communicate or achieve for the speaker. Melancthon's (1570) four-part division is certainly an improvement in the classical system of figuration.

However, the greatest English work on the rhetorical figures, which maintained the two contrastive grids of explanation, one formal and the other functional, was Henry Peacham's *The Garden of Eloquence* (1577). Peacham's version published in 1593 is especially worth mentioning because he purposefully follows a formula in the treatment of each figure, including a definition of the figure, several examples, a statement about its use, and a caution about the possibilities for misuse. The persuasive rhetor is, according to Peacham (1954), "the emperour of mens minds & affections, and next to the omnipotent God in the power of perswasion, by grace, & divine assistance." (p. 4). And, how does the rhetor achieve this near divinity? "The principal instruments of mans help in this wonderfull effect, are those figures and formes of speech contained in this booke", claimed Peacham (1954, p. 4) positively. Surely, Peacham is not the Linnaeus of the rhetorical figures; but his astute attention to scores of individual devices, his careful distinctions among near forms and speech acts, serve more than a redress for the lack of a forceful system of organization.

Contributively, certain parts of *The Garden of Eloquence* (1577) proved to be much influential in paving the way for the later rhetoricians. In fact, its *form-function approach* of the description of figures provided an important input to the overall system of figuration, as "Ideally, a compendium of figures should do both by defining the formal means for achieving certain conceptual and persuasive functions" (Fahnestock, 1999, pp. 14-15). However, of these two modes of elaboration (i.e., form & function) of devices, the latter, the anatomy of speech acts, is particularly prone to more debate and extension. It is pertinent to note that most figures of thought do not follow the formula of form-function exactly. Whereas, the schemes that do exhibit a proper profile and that can be both formally identified and functionally analyzed, are a

much smaller core group persisting across the centuries despite their placement in different categories. Hence, since classical antiquity, rhetorical figures (either verbal or visual) are the central focus of dispute or discussion in the discipline of rhetoric normally, and efforts to systematize the set(s) of available figures have always confronted such conceptual difficulties noticeably.

3. RECENT CLASSIFICATIONS, TAXONOMIES AND TYPOLOGIES

In recent advertising contexts, the digital transformation entails more than just a change in the modes of advertising media or any technological advancement that merely enhances the picture quality; rather, it covers a holistic view of business strategy with its special focus on the "executional factors" of advertising (Percy & Rosenbaum-Elliott, 2021; Tevi & Koslow, 2018; Armstrong, 2011), with the factor of rhetorical figures being one of the most pervasive and widely-addressed one. Although, visual rhetoric has increasingly been employed in digital advertisements and research on rhetorical figures—both verbal and visual—has gained momentum in advertising (e.g., Kaplan, 1990; Phillips, 2000; McQuarrie & Mick, 2003; van Enschot et al., 2008; Maes & Schilperoord, 2008; Yus, 2009; van Mulken et al., 2010; Lagerwerf et al., 2012; Rossolatos, 2013;. Pérez, 2018; Chakroun, 2020), for a long time there was no considerable theory or taxonomy that may guide practitioners in differentiating or systemizing the visual elements of advertisements into meaningful categories (Madupu et al., 2013; Malkewitz et al., 2003). However, since 1980s various classifications, taxonomies and typologies of both verbal and visual rhetorical figures have been proposed not only in the attempt to build up an extended rhetorical theory to cater for the needs of modern advertising interactions, but also to understand how to execute "effective" advertising on various media, including the digital ones.

3.1 Johns' (1984) Classification of Visual Metaphor

In this context, an early notable classification was offered by Bethany Johns (1984), who attempted to identify metaphorical figures in *visual* domain with the claim that "Applying linguistics, in particular grammar, to a visual configuration seemed a promising strategy" (p. 291). Moreover, her intention was "to go beyond descriptions and inventories and to examine metaphorical representation as a viable strategy for visually communicating abstract information" (p. 291). Hence, beginning from the thesis and exploring forty-four photographic plates (mostly exhibiting an artistic quality), Johns (1984) identified several types of what she called "visual metaphor". She identified the list of such tropes as: simile, metaphor, internal metaphor (i.e., analogy), external metaphor (i.e., visual analogy), hyperbole, irony—"the inevitable result of metaphorical manipulations" (p. 309), metonymy, synecdoche—"probably a designer's most-used device" (p. 310), personification—"a semiotic device with roots in mytho-magical representations" (p. 313), and allegory—"the most extended type of metaphor" (p. 330). The key feature shared by all these types of visual metaphor is that they take in one or more elements that have been "appropriated" from their original context and "reclassified" in the novel context; thus creating new meaning—a feature in line with the Black's (1962, pp. 25-47) interaction theory of verbal metaphor i.e., a feature "x-ness" can be rephrased as a predicate is 'x'.

Contributively, Johns' (1984) classificatory approach is informed by semiotic theories and models and, from the advertising perspectives, her illustrations are quite suggestive and

pertinent for the deep understanding of persuasive visuals. However, in her classification of visual metaphor, she applied the label 'metaphor' in its broader sense i.e., as virtually synonymous with the word 'trope' itself. And, less convincingly, Johns (1984) defined various types of 'visual metaphors' only summarily, without providing their sufficient verbal manifestations before applying them to their pictorial variants of photographic the plates. The shortcoming has been pointed out by Forceville (1996) as that "because of the absence of a firm theoretical basis, it is difficult to generalize from the examples she gives" (p. 56), and the result is that "the matches between the definitions and the pictorial applications remain rather impressionistic" (p. 56). Nonetheless, Johns' (1984) classification of 'visual metaphor' contributed a lot in a sense that her article, in fact, paved the way for the future development of visual rhetoric as a discipline.

3.2 Durand's (1987) Two-dimensional Categorization

However, Jacques Durand (1987)[2]—an advertiser at the French advertising agency, *Publicis*; one of the "Big Four" advertising companies of the world, alongside *WPP*, *Interpublic* and *Omnicom*[3] providing digital and traditional advertising services with more than 330 offices in over 110 countries—published a groundbreaking work in the categorization of rhetorical figures. Opting for Barthes' (1977) semiotic approach, he aimed "to find a visual transposition of the rhetorical figures in the advertising image…[therefore] in order to transpose the rhetorical figures to the visual field, a more formal definition of these figures was sought' (p. 295). In fact, he "considered a rhetorical figure as a transformation from a 'simple proposition' to a 'figurative proposition'" (p. 295). Durand (1987) differentiated and categorized thirty verbal figures of speech, and arranged them on a two-dimensional grid pattern that was regulated by two axes (see table 3.1 below): the horizontal (i.e., syntagmatic) axis of "Operation" (realized by four operators as A) addition; B) suppression; C) substitution; and D) exchange) and the vertical (i.e., paradigmatic) axis of "Relation" (related by five subtypes of identity; similarity of form/ content; difference; opposition of form/content; and false homologies—the last one further subdivided into "double meaning" and "paradox"; see Table 3.1). Then, Durand (1987), after an extensive exploration of magazine advertisements, provided "visual equivalents" for all thirty verbal rhetorical figures.

It was quite a contribution to the evolution from 'verbal' to *'visual'* rhetorical figures; however, Durand's two-dimensional grid pattern presented some theoretical problems too. Firstly, the major problem being that Durand's theoretical descriptions/definitions of the verbal rhetorical figures, before they are applied to find their "visual equivalents", is rather inadequate. Many of the rhetorical figures are described in barely more than a single sentence and with almost little exactness and precision.

[2] This is an English and the shorter version of Durand's (1970) *Rhétorique et image publicitaire* originally published in the journal of *Communications* (vol, 15, pp. 70-95).

[3] Accessed from: https://www.nytimes.com/2002/03/31/business/advertising-s-big-four-it-s-their-world now.html?pagewanted=all&src=pm. Accessed on: 24 April, 2021

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Operation Relation	A Addition	B Suppression	C Substitution	D Exchange
1. **Identity**	Repetition	Ellipsis	Homeophore	Inversion
2. **Similarity** - **Of form** - **Of content**	 Rhyme Comparison	 Circumlocution	 Allusion Metaphor	 Hendiadys
3. **Difference**	Accumulation	Suspense	Metonymy	Asyndeton
4. **Opposition** - **Of form** - **Of content**	 Anachronism Antithesis	 Dubitation Reticence	 Periphrasis Euphemism	 Anacolouthon Chiasmus
5. **False homologies** - **Double meaning** - **Paradox**	 Antanaclasis Paradox	 Tautology Preterition	 Pun Antiphrasis	 Antimetabole Antithesis

Table, 3.1: The Grid of Rhetorical Figures (Durand, 1987, p. 296)

Secondly, the selection criteria for the inclusion of figures of speech into the grid pattern are not elaborated convincingly. The result is that various important tropes such as allegory, irony, and personification are missing from the grid. It can be addressed that, probably, Durand (1987) could not find the "visual equivalent" of such tropes from the magazine advertisements of that time. Or, such rhetorical figures simply did not fit in Durand's (1987) well-ordered neat grid pattern. Thirdly, the systematic neat grid pattern misleadingly implies that the rhetorical figures are mutually exclusive and cannot intersect, co-occur, overlay or overlap. Thus, the fact that Durand does not address these issues comprehensively suggests that "the scheme he developed has not been very thoroughly thought out" (Forceville, 1996, p. 57).

Nevertheless, Rossolatos (2013) has defended that "Durand's classificatory attempt is inductive, offering a rationale or, in Greimas' (1989) terms, a reading grid, for matching visual syntagms against the background of existing definitions of tropes" (p. 105) and maintained that "such limitations should be read in the context of complementary research areas and by no means attain to overshadow Durand's analysis, which is of paramount importance as groundwork for ensuing research" (p. 104). In fact, from the perspectives of advertising, Durand (1987)—after Roland Barthes—was one of the first scholars, who was able to find the power of some rhetorical figures and warned the ad-makers against the abuse of such figures as: "Declining any structuration by the similarity relations, the figures of accumulation may be dangerous…[They not only] intend to create a feeling of number and of diversity, but in fact they may create a feeling of confusion, disorder, and chaos" (p. 303). And, distinguishing various types of antithesis he remarked that "such antitheses are dangerous, because they may devalue

one such term of the opposition" (p. 304). Hence, despite its limitations Durand's (1987) arrangement of rhetorical figures on two-dimensional grid pattern was pioneering and, actually, inspired various subsequent scholars in making their taxonomies and typologies (e.g., Kaplan, 1992; McQuarrie & Mick, 1992, 1996; Forceville, 1996, 2005; Scott & Batra, 2003; Phillips & McQuarrie, 2002, 2004; Huhmann, 2018).

3.3 McQuarrie and Mick's (1996) Taxonomy

Remarkably, developing on Durand's (1987) two-dimensional grid pattern and Corbett's (1990) categorization of classical figures[4], McQuarrie and Mick (1996) proposed the first taxonomy, in the real sense, of the verbal rhetorical figures used in the print advertising (see fig., 3.1 below). Much of the research on advertising rhetoric is based on this seminal work, in which they presented the taxonomy of nineteen verbal rhetorical figures based on the ads appearing in 20 different magazines during 1990-1991.

In the taxonomy, McQuarrie and Mick's (1996) defined all rhetorical figures as "an artful deviation" (p. 424, inspired by Corbett, 1990) occurred "when an expression deviates from expectation" (p. 425), and divided all the figures into 'Schemes' and 'Tropes' according to their degree of complexity and the gradient of deviation. Developing on Durand (1987), they redefined rhetorical operations according to four different classes: 'Repetition', 'Reversal', 'Substitution', and 'Destabilization', responsible for the paradigmatic classification of the subsequent nineteen rhetorical figures. Their taxonomy (McQuarrie & Mick, 1996) also incorporated some of the tropes missing from Durand's taxonomy (e.g., irony). In fact, the taxonomy of schemes and tropes is structured on a continuum of increasing complexity generating some assumptions that: i) 'non-figurative text is the least deviant than the figurative text'; ii) 'the schemes (such as rhyme, alliteration and anaphora) are less complex than the tropes', and iii) 'the tropes (such as metaphor, pun and irony) are more complex than the schemes'. However, McQuarrie & Mick (1996) placed the reversal schemes (such as antithesis), and substitution tropes (such as hyperbole, ellipsis and metonym) at the intermediate degrees of deviation (see fig, 3.1 below).

[4] Edward, J. Corbett (1990, pp. 384-534), in his seminal work *Classical Rhetoric for the Modern Student*, has provided an influential categorization of classical rhetorical figures of speech. From the perspective of verbal rhetoric, he (in the fourth chapter of 'Style') divided total thirty figures of speech into the two main groups of 'The Schemes'(seventeen in number)—involving "a transference of order" (p. 427) and 'The Tropes' (thirteen in number)—involving "a transference of meaning" (p. 427). The Schemes are further divided into 'Schemes of Balance' (Parallelism, Antithesis), 'Schemes of Unusual or Inverted Word Order' (Anastrophe, Parenthesis, Apposition), 'Schemes of Omission' (Ellipsis, Asyndeton, Polysyndeton), and 'Schemes of Repetition' (Alliteration, Assonance, Anaphora, Epistrophe, Epanalepsis, Anadiplosis, Climax, Antimetabole, Polyptoton). The Tropes included Metaphor, Synecdoche, Metonymy, Puns (Antanaclasis, Paronomasia, Syllepsis), Anthimeria, Periphrasis, Personification, Hyperbole, Litotes, Rhetorical Question, Irony, Onomatopoeia, and Oxymoron. In advertising research, Corbett's (1990) categorization of schemes and tropes, and his definition of rhetorical figures as "any artful deviations from the ordinary mode of speaking or writing" (p. 426) enjoys the status of an authentic account. Along with Durand's (1987) grid patterning of rhetorical figures, this categorization proved to be an inspiration for much of the advertising research including Forceville's (1996, 2005) typology of visual metaphor, McQuarrie and Mick's (1996) taxonomy of verbal rhetoric and Phillips and McQuarrie's (2004) typology of visual rhetoric.

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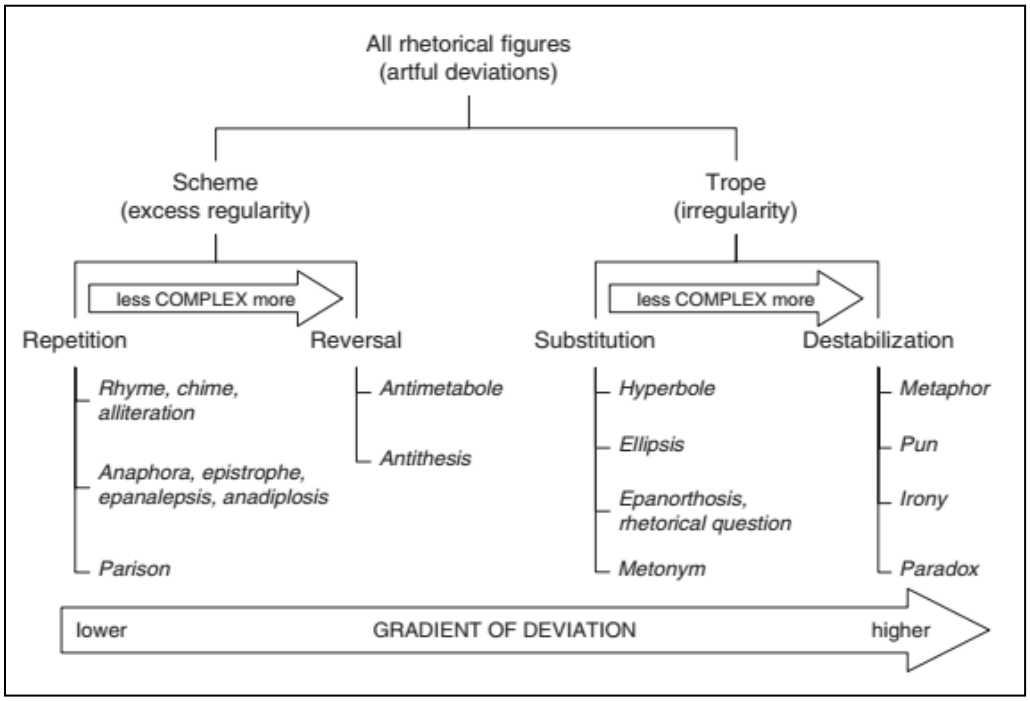

Fig., 3.1: McQuarrie and Mick's taxonomy (1996)

Contributively, McQuarrie and Mick's (1996) taxonomy made up for the major lapse of Durand's (1987) grid pattern—i.e., the rhetorical categories of 'operation' and 'relation' were not linked to consumer responses and Durand did not attempt to incorporate any psychological perspective to account for such consumerism. However, McQuarrie and Mick (1996) made a formal assumption that there exists a positive symmetrical relationship between complexity of figuration and ad content recall. More simply, they suggested that rhetorical figures enhanced the potential pleasure (ad-liking, aesthetic reception, ad-involvement, feeling clever) of the consumers, and that this pleasurable involvement with the advertisement may accordingly boost up emotional impact, attraction, attention, memory, and the brand attitudes of the target consumers (McQuarrie & Mick, 1996).

Such assumptions have also been validated by the research scholars working from both verbal and multimodal perspectives in the advertising field (e.g., Messaris, 1997; Tom & Eves, 1999; McQuarrie & Mick, 1999, 2003). For an instance, Jeong (2008) conducted a study "to test the persuasive effects of visual metaphors in advertising" (p. 59) and found the similar findings that "Metaphorical style of rhetoric and visual argumentation, both of which can be characterized as implicit argumentation, are likely to increase audiences' cognitive elaboration when they process the message, which may lead to greater persuasion" (Jeong, 2008, p. 60).

However, it should also be noted that such findings are hardly generalizable. Rossolatos (2013) has indicated that "highly figurative discourse may function positively in terms of recall, but also negatively" (p. 106). For example: Kenyon and Hutchinson (2007) applied McQuarrie & Mick's (1996) taxonomy of rhetorical operations to the advertising of *Absolut vodka*, and found that "informants displayed a collective understanding of visual rhetoric that is low in deviance, but a wide variety of interpretations where highly complex rhetoric is used" (p. 594). More simply, in the advertisements where more devious imagery (i.e., high use of tropes) is used

consumer associations related to brand identity tend to vary greatly; hence, the greater risk in maintaining a uniform brand identity structure. This finding is endorsed by further researches (van Enschot et al., 2010; van Enschot et al., 2008), which posit that attitudes towards more complex ads are less favorable than attitudes towards less complex ads.

Apart from the healthy criticism, however, the distinctive contribution of McQuarrie & Mick's (1996) taxonomy lies in the fact that they, in contrast to Durand's neat grid patterning of rhetorical figures, introduced a more flexible categorization of the verbal figures along the open-ended axes of syntagmatic and paradigmatic. As far as the deductive validity of the taxonomy is concerned, McQuarrie & Mick's (1996) themselves stressed that their taxonomy is in need of that and that "this validation, they argue, will co-evolve with the ongoing application of the model in concrete empirical instances" (cited in Rossolatos, 2013, p. 108). The same was the case with Durand's (1987) grid, and which is also a point that still reverberates in the wider field of rhetorical consumer research, as comprehensively been discussed by De Rosia (2008).

3.4 Phillips and McQuarrie's (2004) Typology

Although, McQuarrie & Mick's (1996) taxonomy added a valuable contribution in understanding the rhetorical and the theoretical operations of advertising, it was primarily concerned with verbal rhetoric (Huhmann, 2008, p. 86). Exclusive to visual rhetoric, the first precise categorization of visual rhetorical figures has been provided by Phillips and McQuarrie's (2004) two-dimensional typology (see Fig., 3.2 below). Though their typology was derived in part from a consideration of previous taxonomies, notably Durand (1987), Forceville (1996) Kaplan (1992), and McQuarrie and Mick (1996), unlike them, the new typology made "a unique contribution by first, focusing on rhetorical figures constructed from visual rather than verbal elements and second, specifying how different visual figures might affect consumer processing and response", as claimed by Phillips and McQuarrie (2004, p. 114) assertively.

According to Phillips and McQuarrie (2004), the typology consists of a matrix of cells generated by crossing two dimensions (see Fig., 3.2 below). The first is ***visual structure***, which "refers to the way the two elements that comprise the visual rhetorical figure are physically pictured in the ad" (p. 116). Visual structure is realized by three distinct possibilities: juxtaposition (presenting two visual elements separately side by side), fusion (a combination of two visual elements that are fused together) and replacement (one visual element is present implying the other absent element). Phillips and McQuarrie (2004) suggested that the complexity of visual structure increases from juxtaposition to fusion to replacement of visual element. Simply, in the context of advertising, the processing demands on target consumers increases from juxtaposition to fusion to replacement, and this differential demand accounts for their various responses to advertisements.

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COMPLEXITY	Visual Structure	RICHNESS → Meaning operation: Connection ('A is associated with B')	Comparison: Similarity ('A is like B')	Comparison: Opposition ('A is *not* like B')
	Juxtaposition (Two side-by-side images)			
	Fusion (Two combined images)			
	Replacement (Image present points to an absent image)			

Fig., 3.2: Phillips and McQuarrie's (2004) typology

The second is ***meaning operation***, which "refers to the target or focus of the cognitive processing required to comprehend the picture" (p. 116). Here, two major possibilities are distinguished: connection (the two visual elements are associated with each other in some way, i.e. A is associated with B) and comparison (two visual elements are compared either for similarity or for opposition). In comparison for 'Similarity', the two elements are similar in some way (i.e. A is like B), while the comparison for 'Opposition' is aimed at indicating differences (i.e. two visual elements are presented in such a way that A is *not* like B). Phillips and McQuarrie (2004) have posited that the degree of richness increases from 'Connection' operation to the comparison of 'Similarity' and 'Opposition'. To be exact, consumers are anticipated to come up with numerous alternative meanings as they move along this dimension. Consequently, the typology asserts that there are nine fundamentally distinct kinds of visual rhetorical figures which can be traced by marrying these two dimensions. Moreover, Phillips and McQuarrie (2004) have asserted that "there are no other possibilities that need to be taken into account, or, more exactly, that any visual structure omitted from this account will be found to be either a sub-categorization of the three structures named or an amalgam of these structures" (p. 118), as shown by empty cells in Fig. 3.2 above.

Contributively, Phillips and McQuarrie's (2004) typology is regarded by various scholars as one of the most innovative and complete attempt in the discipline of visual rhetoric (McQuarrie, 2008; Maes & Schilperoord, 2008; Pérez, 2018). As Madupu et al., (2013) have noted that the typology "predicts several cognitive and emotional responses of consumers to various types of visual rhetorical figures that can be empirically tested" (p. 59). However, it is

not far from shortcomings. The first is that the typology is not completely innovative; rather most of the structuring of the typology is derivative. In the typology, Phillips and McQuarrie's (2004) "matrix of cells" strongly implies Durand's (1987) grid patterning of the boxes. Like Durand's (1987), the typology also employs two-dimensional rhetorical operations. Moreover, some of the elements of typology, such as particular visual structures and individual meaning operations, can be also be found in earlier works (e.g., Corbett, 1990; Williamson, 1978). Even, the definition of a rhetorical figure "as an artful deviation in form that adheres to an identifiable template" (Phillips & McQuarrie, 2004, p. 114) has also been adopted from McQuarrie and Mick (1996), and they, in turn, derived it from Corbett (1990).

Secondly, the rhetorical 'meaning operations' are not shown to be realized by any visual rhetorical figure, specifically, with its proper nomenclature. Moreover, the typology does not provide any theoretical treatment, conception or any definition of individual visual rhetorical figures at all. In other words, the nine visual rhetorical figures, realized by the two-dimensional rhetorical operations of the typology, are not given any proper name of any kind. In fact, it is unclear what standard was used to decide, from the multitude of the figures, which of the nine visual rhetorical figures were to be included in the 'matrix of the cells'. The result is that some of the questions left unanswered, like: What specific visual rhetorical figures are discussed in the typology? Is there, or not, one-to-one correspondence between verbal and visual rhetorical figures? If and how visual rhetorical figures can co-occur/overlap in advertisement?—which is a common practice in modern-day advertising. Are the major rhetorical 'meaning operations' of the typology are sufficient enough to account for the various or *all* the visual rhetorical figures maneuvered in the traditional and the digital advertising? Is the 'visual structure' of the advertising images is so simple that it may be described or examined only through the three dimensions of juxtaposition, fusion and replacement of the visual elements? What about the ambivalent visual structure of the image?—i.e., an advertising image in which a single visual element combines both dimensions of juxtaposition and fusion. What, actually, is complexity? Is the degree of complexity of the advertising visuals is so minimal that it can be communicated only through three variables? In fact, Phillips and McQuarrie's (2004) "matrix of cells" of visual figures seems to suffer the same problem as Durand's (1987) neat grid pattern of verbal figures.

Thirdly, the consumer responses obtained by the application of the typology are not generalizable—i.e., like Durand's (1987) and McQuarrie & Mick's (1996) taxonomies, the deductive validity of this typology is also needs to be determined. For examples: Madupu et al., (2013) conducted a study to empirically test a portion of Phillips and McQuarrie (2004) typology of visual rhetoric. In effect, they tested the validity of only one meaning operation of 'Similarity' relative to the three dimensions of visual structure i.e., juxtaposition, fusion and replacement. A group of 185 students from a university participated in the subject experimental design. The researchers provided only "partial support for the typology" (p 58). Contrary to the prediction of Phillips and McQuarrie (2004), they found that "juxtaposition structure elicited more cognitive elaboration than fusion and replacement structures…[And] Fusion structure was more difficult to comprehend than either juxtaposition or replacement structure…[moreover] Visual metaphor ads with juxtaposition and replacement visual structures were liked more when compared to fusion structure" (p. 58). In simple, the gradient of 'Complexity' from the typology could not get validated properly.

And, as far as the testing of degree of 'Richness' and 'Meaning Operations' of the typology is concerned, Pérez (2018) studied the application of the typology in cross-cultural contexts. In that research, total 60 Spanish participants (i.e., potential consumers in a cross-cultural setting) were asked to react to nine ads chiefly manufactured for English-speaking markets. The study was directed by two main questions: "i) Do the research subjects comprehend the visual rhetoric (categorized according to the taxonomy of Phillips and McQuarrie, 2004) of published ads? ii) Which kinds of interpretations do they produce?" (Pérez, 2018, p. 19). The results indicated that certain key sections of the analyzed sample group did not completely understand the images in the study. On the contrary to the predictions Phillips and McQuarrie (2004), Pérez (2018) "detected comprehension difficulties, which the subjects dealt with in a variety of ways, from remaining in the propositional realm of visual stimuli, to producing eccentric interpretations, and from generating reasonable, personal understandings (with positive, negative, or neutral nuances) to changing the focus of the message altogether" (p. 19). Moreover, Pérez (2018) reminded that "it should [also] be noted that this happened with subjects who had a very advanced level of English" (p. 19). Probably, that was why the authors (Phillips & McQuarrie, 2004) themselves admitted that the typology is only applicable *ceteris paribus*—i.e., under the same circumstances.

3.5 Frameworks for Individual Rhetorical Figures

In addition to the above taxonomies and the typologies, various scholars have also explored the effectiveness of the individual rhetorical figures—both verbal and visual—in the field of advertising. Some notable works include: Forceville (1996, 2005)—a work that inspired Phillips and McQuarrie's (2004) typology—who proposed a typology of visual metaphor that consists of three types: 'Simile' (a visual metaphor in which the target and source domains are visually presented separately), 'Hybrid Metaphor' (where target and source domains are fused together) and 'Contextual Metaphor' (only one domain—i.e., either target or source—is present and the other domain is absent and is only implied by the pictographic context). The typology was tested by van Mulken et al. (2010), who explored the "consumers' experience of deviation from expectation" generally. (p. 3418). They found that the hybrid metaphor was the most preferred type of visual metaphor and it suggested positive impact on appreciation.

Gkiouzepas and Hogg (2011) developed and tested a two-dimensional conceptual framework for the categorization of "visual metaphors" in advertising (see Fig. 3.3 below) according to whether the pictorial elements in the ad are synthesized or juxtaposed. The first dimension 'Object's Mode of Representation' describes whether the two metaphorical objects in the advertisements are separated (i.e., juxtaposition) or fused together (i.e., synthesis).The second dimension 'Visual Scenario' refers how two metaphorical objects are structured in order to be related to each other. Visual Scenarios is further divided into 'Realistic Symbiosis' (no intruder), 'Replacement' (intruder), and 'Artificial Symbiosis' (not applicable). In this way, the framework allows six possibilities of creating visual rhetorical figure of metaphor. The framework was tested and it was found that ad visuals synthesizing conceptually similar metaphorical objects led to greater elaboration and elicited more favorable attitude towards the ad compared to ad visuals simply juxtaposing metaphorical objects (Gkiouzepas & Hogg, 2011).

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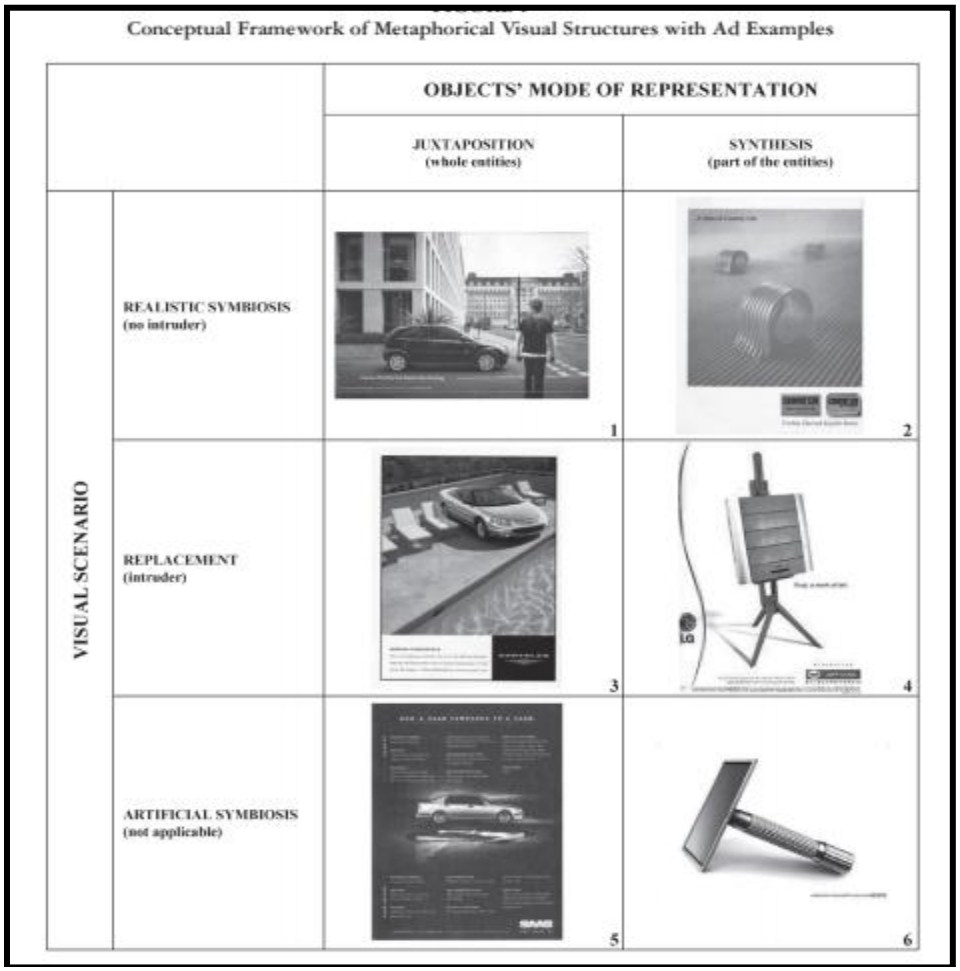

Fig., 3.3: Gkiouzepas and Hogg's (2011) framework of visual metaphors

However, the most distinguishing and innovative exploration of individual rhetorical figure of visual metaphor is presented by Peterson (2018). By adapting Phillips and McQuarrie's (2004) typology and building on the ideas of Sorm and Steen (2013), he, probably, proposed the most complete 'Profile of Visual Metaphor' used in the field of advertising. The profile "acknowledges the complexity of visual metaphors as well as the ads that present them" (p. 24) by discussing visual metaphor's numerous advertising variables, interpretational sub-processes and subsequent sub-processes of 'Message Resolution' and 'aesthetic evaluations' (as summarized in Table 3.2 below).

Apart from the *metaphor*—the most researched rhetorical figure from Aristotle (i.e., verbal metaphor) to modern-day advertising (i.e., visual metaphor)—scholars have also studied the impact of various other rhetorical figures as well. To mention some: the destabilization trope ***irony*** has been explored comprehensively (e.g., Andersen, 2003, 2013; Kim & Kim, 2015; Stern, 1990) in the research literature of advertising. Stern (1990) described the "uses of rhetorical irony in advertising strategy in terms of message appeal, product benefits, target audience, and media selection" (p. 25). Andersen (2013) studied the "multimodal cuing of strategic irony" (p. 43) in TV commercials. Applying theory of schema incongruity, Kim and Kim (2015) have

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"demonstrated that ironic advertising can lead to consumers' higher attention to the ad and greater involvement in the ad message compared to non-ironic advertising" (p. 1).

Visual metaphor advertising variables…		
Visual Structure (1) *Identification*: one domain pictorial, other textual; utilizes labelling convention. (2) *Pairwise juxtaposition*: both entities complete, separate. (3) *Categorical juxtaposition*: source amidst target set, relates to that category concept. (4) *Replacing juxtaposition*: one entity breaks a set of selfsame entities, conceptually replacing one instance. (5) *Replacement*: one entity is absent and must be imagined by the viewer using contextual cues. (6) *Replacing fusion*: a part of one entity is replaced by another whole or part entity. (7) *Fusion*: two entities are fused together to form an impossible hybrid.	Meaning Operation (1) *Connection*: source and target are associated with one another; no attributes are mapped; association emphasizes target's existing attribute(s). (2 and 3) *Comparison*: source and target are analogous to one another. (2) *Similarity comparison*: domains are related for shared attributes; target is somehow like source. (3) *Opposition comparison*: domains are related to emphasize how they differ; target is unlike source.	
Implicature–message relationship (implicature may need to be further analysed to understand an ad's greater message)	**Object intimacy**: *direct* (object is a domain); *indirect* (object is external to metaphor); or *partial* (object is partially represented by a domain)	**Object type**: product, service, public service announcement, etc.
External entity presence (additional non-domain entities): *object* (advertised entity if non-domain); *distracter* (does not contribute to metaphor); *agent* (acts on one or both domains as contributory to metaphor); *none*	**Environmental apportion**: *isolated* (domains presented in undifferentiated 'graphic' space) or *contextualized* (objects appear within a scene)	**Aptness** (degree of conceptual similarity between domains)
Multiple mappings: *nested* (one metaphor functions as domain of another); *parallel* (dual complementary metaphors); or *redundant*	**Informational loci** (number of areas of interest in ad composition, including text and logos)	**Illustration style** (aesthetic quality, visual complexity, etc.)
…Differentially impact interpretational subprocesses		
Gesture recognition	Domain perception	Domain fixation	Domain relation	Directionality selection	Attribute selection
Subsequent subprocesses include **Message Resolution** and aesthetic evaluations		

Table 3.2: Visual metaphor variables by Peterson (2018, p. 25)

Frisson and Pickering (1999) studied the processing of ***metonymy*** by investigating "the time course of the processing of metonymic expressions in comparison with literal ones in 2 eye-tracking experiments" (p. 1366). Barcelona (2000) focused on the cognitive perspectives of both metonymy and metaphor. Dirven and Pörings (2002) explored the interaction between metaphor and metonymy through comparison and contrast. Forceville and Urios-Aparisi (2009) discussed metaphor from the multimodal perspectives. However, the most recent exploration of the relationship of metaphor and metonymy is delivered by Pérez-Sobrino (2017), in which she, specifically, not only studied both the rhetorical figures from the multimodal perspective but also imparted a distinctive focus on describing various figurative complexes in the advertising field.

Based on the idea of symmetric image alignment, Teng and Sun (2002) made an attempt "to identify and explain a further type of pictorial display, namely, pictorial oxymoron" (p. 295) and provided an integrated analysis of pictorial grouping of ***visual simile*** and ***visual oxymoron***

(see also, Shen, 1987). Abed (1994) observed ***visual pun*** as an interactive design and investigated its effects on memory with the finding that "visual puns generally facilitated recognition memory relative to noninteractive images" (p. 45; see also Kince, 1982). Studying the effects of ***repetition*** in advertising, Anand and Sternthal (1990) found that "a repeated advertising exposure on brand evaluations is moderated by the ease with which the advertising message is processed" (p. 345). In the advertising context, Swasy and Munch (1985) examined the effects of ***rhetorical question*** on the target audience's elaboration process and found that rhetorical questions affect persuasion considerably. Finally, O'Donohoe (2001) studied the effects of ***ambivalence*** on public attitudes to advertising and made a strong case of "ambivalence as a central characteristic" (p. 91) of postmodern advertising.

4. CONCLUSION

Keeping in view the above debate, it is important to recognize that the understanding and use of rhetorical figures has evolved over time. From 'verbal' to *'visual'* rhetorical figures, there is a marked shift in the nuances of general art of persuasion. To the rhetorical theory in general, the principal contribution of the present study is that it brings in focus the need for the heuristics of *visual* rhetorical figures within the vast field of *rhetoric*, which had increasingly been associated with the verbal discourse, since the antiquity. In fact, with the same goal of 'persuasion', the present study has argued for allocating the same intensity of focus to *visual* rhetorical figures as once has been given to *verbal* rhetorical figures. For this objective, the present effort has highlighted the need of providing a framework of rhetorical figures conceptualized largely from the *visual* perspective.

Moreover, after critically scrutinizing various classifications, the study has pointed out that the taxonomies and the typologies of rhetorical figures (both verbal and visual) have either continuously evolved or positioned in a state of flux, reflecting the dynamic nature of language and its rhetorical expressions. That was why, from the standpoint of advertising theory specifically, the abovementioned endeavours to systematize the set of rhetorical figures have all been blotted by one or more of the following shortcomings: the classifications are meant to address the verbal mode of rhetoric only leaving the crucial matter of visual rhetoric to chance, the taxonomic categories are vague or too coarsely grafted, the categorization is unable to produce deducible and testable hypotheses or the specific categories are not linked to consumer responses (i.e., too much focus has been given to the structural properties of the figures), the typology is structured on a rigid grid-like pattern unsuitable to the flexibility and malleability of visual rhetoric, the taxonomy is not fully applicable in actual practice, the typology does not identify individual rhetorical figure or the model seems to presuppose cases of visual rhetorical figuration, rather than truly identifying them.

In conclusion, embracing a multidimensional approach to studying rhetorical figures (both verbal and visual) is probably the only chance that allows us to appreciate their enduring relevance and adaptability in an ever-changing communicative landscape. For future researches, the present study offers a tentative proposal to identify and characterize rhetorical figures that are consistent with the old rhetorical system elaborated by such great rhetorician as Plato, Aristotle, Cicero and Quintilian etc. The rationale behind seeking such agreement is that rhetoric as a discipline has a standard history (Richards, 2008), has several centuries of established usage

behind it (Herrick, 2021) and its time-tested figurative system is so firmly set up that, in our opinion, it is almost impossible to construct a full-fledged taxonomy from the scratch.

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