CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter concerns the review of related literature in order to discuss theoretical perspectives and previous research findings regarding the characteristic of book review and persuasion strategies.

Characteristics of Book Reviews

According to Palmer (1993), "A review is an essay that draws attention to and passes comment in a topical matter such as the publication of a book, the release of a record, the opening of a stage play or film, and so on" (p. 82). In general, a book review is a description, critical analysis, and an evaluation on the quality, meaning, and significance of a book, not a retelling. As defined by Wikipedia Encyclopedia (n.d.-c), a book review is a form of literary criticism in which a book is analyzed based on content, style, and merit and it requires special skills and obliges the reviewer with precise responsibilities. The professional reviewer does not just have to read and study the text, but to realize implied meanings the author dropped hints about. Skilled book reviewers' explanations make the reader feel confident in their perception of the book or change it entirely. Maghirang (2009) indicated that, in e-commerce, reading reviews online can help strengthening a customer's trust and belief in the

product of their choice. People reading good reviews tend to sway towards the product because of the established trust other people have for a certain quality or service.

In "Writing and Style Guides" of book reviews posted on Dalhousie University's website (Dalhousie University, 2010), there are two approaches to book reviewing, namely descriptive review and critical review. Descriptive reviews give the essential information about a book. This is done with description and exposition, by stating the perceived aims and purposes of the author, and by quoting striking passages from the text. According to Ball (1992), exposition is a type of oral or written discourse that is used to explain, describe, give information, or inform. The creator of an expository text cannot assume that the reader or listener has prior knowledge or prior understanding of the topic that is being discussed, so the author should try to use words that clearly show what they are talking about rather then blatantly telling the reader what is being discussed. Critical reviews, on the other hand, describe and evaluate the book, in terms of accepted literary and historical standards, and support this evaluation with evidence from the text. A critical book review, unlike a book report or a summary, is a reaction paper in which strengths and weaknesses of the material are analyzed.

In order to write a critical review, the reviewer must know the work under review to understand the author's purpose, how the component parts of the work contribute to that purpose and the knowledge of the author: his/her nationality, time period, other works, etc. In summary, an essential element of a critical review is the expression of an evaluative judgment on the quality,

meaning and significance of the book. It includes a statement of what the author has tried to do, evaluate how well, in the opinion of the reviewer, the author has succeeded, and presents evidence to support this evaluation. Furthermore, Philbrick (1994) points out that when reviewing a book, the writer should also consider if the book is part of a genre (i.e. mystery, romance, humor) and aspects of the genre used in the book. Then, the writer should comment or evaluate the book by giving an opinion based on the his or her experience as gained from reading it, using some quotes from the book to illustrate the points and to give reader a sense of author's writing style. Philbrick also notes that a good review should express the reviewer's opinion and persuade the reader to share it, to read the book, or to avoid reading it.

From an academic perspective, a scholarly book review is, according to Schubert, Zsindely, Telcs, and Braun (1984, p. 433), viewed by some as a structured substantive form of academic communication. According to Moran and Mallory (1991, pp. 341-342), a (published) book review is as much a part of peer review as an unpublished referee's rejection carried out in secrecy of a scholar's manuscript. According to Schubert et al. (1984, p. 433), book reviews practically serve a number of vital functions and are visible manifestations of the peer review process. A good review has been defined by Borchers (as cited in Schubert et al., 1984) as the following:

> One prepared by an expert in the particular field; it contains essential specific information; it evaluates the author with his work; it classifies and summarizes the book; it places it in its proper frame of reference; and it presents an accurate, trustworthy, critical examination in an acceptable style. (p. 433)

According to Sarton (as cited in Schubert et al., 1984) found the following:

> A review should describe the book at hand, but also evaluate it in terms of the subject with which it is concerned. The author's qualifications, purpose in writing the book, research ability, and success in achieving his purpose should be assessed. The reviewer should offer a considered judgment of the book's overall merit. (p. 434)

Motta-Roth's genre analytical study of book reviews from the fields of chemistry, economics, and linguistics (as cited in Nicolaisen, 2002), revealed certain general invariable features of rhetorical organization in content and form. By close analytical reading, she was able to formulate a schematic description of the typical structural organization of academic book reviews corresponding to four rhetorical moves, comprised of one or a number of sub-functions. Nicolaisen (2002) extended her schematic representation further when he discovered two additional sub-functions (12 and 13) while studying a sample of library and information science book reviews (see Table 1).

Table 1

Typical Rhetorical Moves in Book Reviews

Typical rhetorical moves in book reviews	
Move 1	Introducing the book
Sub-function 1	Defining the general topic of the book
Sub-function 2	Informing about potential readership
Sub-function 3	Informing about the author

Table 1 (continue)

Typical rhetorical moves in book reviews

Sub-function 4	Making topic generalizations
Sub-function 5	Inserting the book in the field
Move 2	Outlining the book
Sub-function 6	Providing general view of the organization of the book
Sub-function 7	Stating the topic of each chapter
Sub-function 8	Citing extra-text material
Move 3	Highlighting parts of the book
Sub-function 9	Providing specific evaluation
Move 4	Providing evaluation of the book
Sub-function 10	Definitely recommending the book
Sub-function 11	Recommending the book despite indicated shortcomings
Sub-function 12	Neither recommending nor disqualifying the book
Sub-function 13	Disqualifying the book despite indicated aspects
Sub-function 14	Definitely disqualifying the book

Note. Form *The Scholarliness of Published Peer Reviews: A Bibliometric Study of Book Reviews in Selected Social Science Fields*, by J. Nicolaisen, 2002, Retrieved February 28, 2011, from http://docserver.ingentaconnect.com/deliver/connect

The opening paragraph of most book reviews usually encompasses the first move, which may provide five pieces of information about the book: central topic and format, readership, author, topic generalizations, and inserting

the book in the broader field of study to which it relates. The second move is usually the longest one. It typically includes a detailed description of how the book is organized, which topics are treated in each chapter, with what approach, and what kind of additional information is included in the book (graphs, pictures, tables, etc.). During the third move the reviewer concentrates on specific aspects of the book, giving a positive or negative comment from very mild criticism to praise. Move 4 rounds up the text, breaking up with the detailed perspective adopted in Move 3. It provides a final evaluation of the whole book and additionally serves the purpose of closing the text of the review.

Texts are commonly classified as fiction or nonfiction. The distinction addresses whether a text discusses the world of the imagination (fiction) or the real world (nonfiction). According to Kurland (2000), readers have different expectations from fiction and nonfiction. Proof is a major issue with nonfiction; emotional involvement is a major issue with fiction. Readers expect a story (fiction) to grab their feelings and suspend belief when they are reading a romance novel or science fiction. An essay or nonfiction, on the other hand, is to convince them. Therefore, when reviewing specific genres, writer should take the following essentials into consideration:

Nonfiction

Nonfiction, usually containing factual information, is a type of writing that deals with real people, real places, and real events. According to Kurland (2000), the author of a work of nonfiction has specific information or ideas to convey, and nonfiction work is characterized by a claim of truth. Essays,

journals, documentaries, histories, scientific papers, photographs, biographies, textbooks, travel books, blueprints, technical documentation, user manuals, diagrams and some journalism are all common examples of non-fiction works.

The reviewing of nonfiction works should, according to Escales (1997), give essential information about the book (title, author, first copyright date, type of book, general subject matter, and special features) as an introduction, and most importantly, the writer needs to mention the thesis, subject or topic of the book that he/she is reviewing and the purpose. For nonfiction works which generally involves fact, the thesis is the argument the writer is making. It is often stated clearly in a single sentence within the first chapter of a book or the first few paragraphs of an article. Book reviewer may also provide an overview, including paraphrases and quotations, of the book's thesis and primary supporting points.

Fiction

Fiction is, by definition, subjective. Kurland (2000) says that fiction evokes ideas and feelings by triggering emotional responses and mental pictures. He states further that when reading fiction works, readers must be open to associations and reflection, be creative in their understanding and interpretation, and must recognize the richness of figurative language and concomitant elements of ambiguity.

As defined by the Oxford Dictionaries (2011), fiction means literature in the form of prose, especially novels, which describe imaginary events and people. Plot, setting, character, conflict, and point of view are the main

elements which fiction writers use to develop a story and its theme (Hetch, n.d.). Therefore, when writing a fiction book review, the writer should take those elements into consideration, as fiction concerns story-telling. In summary, important points that comprise in a fiction and therefore should be mentioned in a book review are described in the following paragraphs.

1. Character is the representation of a person in a narrative or dramatic work of art. In literature, characters guide readers through their stories, helping them to understand plots and ponder themes.

2. Plot is how the author arranges events to develop his basic idea; it is the sequence of events in a story or play with planned, logical series of events, which have a beginning, middle, and end (Engram, n.d.; Winkler and McCuen, 1978, p. 312). According to Dibell (1988, p. 6), plots can be as numerous as the imagination of the writer allows and vary in importance from one story to another. According to Winkler and McCuen (1978, p. 312), plot is the things characters do, feel, think, or say. At the heart of plot is conflict; a character in opposition to either himself or herself, to something or something else, or to the environment

3. Theme concerns the overall message of a book. As claimed by Prince (1992, p. 5), a theme involves abstract entities: ideas, thoughts, beliefs, and so on.

4. Setting includes the time, location, and other elements in which a story takes place, and initiates the main backdrop and mood for a story. Setting has been referred to as the story world beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and

hour. Along with plot, character, theme, and style, setting is considered one of the fundamental components of fiction. The setting is the time, place, and social environment in which a story takes place.

5. Style in fiction is the manner in which the author tells the story. Along with plot, character, theme, and setting, style is considered one of the fundamental components of fiction. There are various definitions and concepts of the term "style". According to Watt (1964, p. 247) and Warner (1964, p. 1) explained that style is a way of writing, a manner of expressing one's thoughts and feeling in words. McEdwards (1968, p. 15) indicated that style is the product of one's conscious and unconscious selection of the topic, the organization, the diction, the vocabulary, the syntax, and the imagery allowed by the writer's premises to communicate emotions and ideas in both written and spoken form. According to Hennings (1993, pp. 212-214), style means the way in which author express themselves, the way they choose and use words, punctuation, sentences, and paragraphs to communicate meaning. He classified eight elements of writing style: development of ideas, qualities, visual elements, sentences, word, imagery, figure of speech, and literary allusions.

In summary, the difference between fiction and non-fiction work is mainly based on the purposes. Kurland (2000) points out the difference between fiction and non-fiction:

Readers have different expectations from fiction and nonfiction. Proof is a major issue with nonfiction; emotional involvement is a major issue with fiction. We expect a story (fiction) to grab us, an essay (nonfiction) to convince us.

We will suspend belief when reading a romance novel or science fiction, but demand reason and evidence from nonfiction.

Rhetorical Devices

Language that has been created to be powerful or influential in some way in order to make it persuasive is called rhetoric or rhetorical language. Rhetoricians maintain that any proposition can be expressed in a variety of ways. One written paragraph, for instance, could be written in many different ways that communicate essentially the same thing. However, its final form is shaped by the rhetorical sense of the writer, and in any given situation one of these ways of writing will be the most effective in swaying an audience. Aristotle (as cited in Volmari, 2009, p. 47) saw the importance of rhetorical devices, saying "It is not sufficient to know what to say, we must also know how to say it". McQuarrie and Mick (1996) support Aristotle's point and state that "when persuasion is the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content" (p. 424). Many researchers of rhetoric (Cassirer; Hedlund & Johannesson; Hellspong; Kakkuri-Knuuttila; Parelman; Summa as cited in Volmari, 2009, p. 47) agree that rhetorical devices are part of persuasive communication and that their function is to clarify and strengthen the persuasiveness of the arguments and engage the reader, as well as help make the language colorful and dramatic. The use of rhetorical or stylistic devices, sometimes called "figures of speech", either in speech or writing can attract

attention and interest of listeners and readers. Ross (1979, p. 48) explains that language is more effective and easier to remember when it has style, since the well-turned phrase or figure of speech can add interest, spunk, and delight to the message. McQuarrie and Mick (1996, p. 438) maintain that figure of speech is an artful deviation and adds interest to an advertisement. Based on the research on affect in advertising for examining what sources of effect are and why affect is important for advertising theory and practice, Ray and Batra (1982) state that people may pay greater attention to affective advertising and affect tends to play a prominent role in models of attention and perception. They consider the role of affect in advertising as a mediating, instrumental factor in advertising success. In addition, they explain that people may pay greater attention to affective advertising, and that affect tends to play a prominent role in models of attention and perception. Based on all of the above discussion, it can be said that rhetorical sense plays an important role in persuasion as it can create affect, attract reader's attention, and add color to the language.

According to Ittelson, "The first level of response to the environment is affective. The direct emotional impact of the situation, perhaps largely a global response to the ambiance, very generally governs the directions" (as cited in Ray and Batra, 1982). Affect can enhance the degree of processing. Krober argues that the degree of information processing for a message is a function of the degree to which the message evokes arousal, or phasic activation (as cited in Ray and Batra, 1982). Messages containing language decorated with various devices will be deemed more colorful and interesting than plain ones. Aristotle defines rhetoric as "the faculty of observing in any given case the available

means of persuasion". As defined in the Britannica Encyclopedia (n.d.), rhetorical device (or figure of speech) is any intentional deviation from literal statement or common usage that emphasizes, clarifies, or embellishes both written and spoken language. Forming an integral part of language, figures of speech are found in primitive oral literatures, as well as in polished poetry and prose and in everyday speech. Greeting-card rhymes, advertising slogans, newspaper headlines, the captions of cartoons, and the mottoes of families and institutions often use figures of speech, generally for humorous, mnemonic, or eye-catching purposes.

In the research entitled "The use of rhetorical devices in advertising", Gail (1999, p. 4) finds that advertisements that use rhetorical figures result in superior recall and superior persuasion. He also pointed out that rhetoric is concerned not only with the message but with the determination of the most effective persuasive methods of presentation and frequently incorporates the use of rhetorical figures or devices. In addition, he found that advertisements that incorporate rhetorical devices perform better than advertisements that do not for both measurements of recall and persuasion. The following rhetorical devices are most frequently used in our daily lives: simile, hyperbole, rhetorical questions, personification, and metaphor.

Simile

Simile is a comparison by the use of connectives such as "like," "as," "similar to," "seems," and so forth. Usually, this device is an expressed comparison between two things unlike in most respects but alike in the respect

in which they are compared (Hughes & Duhamel, 1966, p. 212). The use of connections is not the only quality that distinguishes simile from metaphor. They differ also in the degree of likeness they suggest. Simile is usually limited to one likeness, whereas metaphor often implies a whole range of like qualities. According to Osborn and Osborn (1994, p. 268), simile is a tool for overcoming abstraction by showing s relationship between the abstract subject and some concrete object of comparison. The example below illustrates how simile is used in a fiction book review, when the reviewer compares the development of the plot to "light airy doughnuts":

Add a host of shady characters and would-be hitmen, and the breezy plot thickens and puffs up like the light airy doughnuts all Goodnight women are attracted to but eventually forsake for muffins: "Muffins are for the long haul and they always taste good". (see Appendix H - 9)

Metaphor

Metaphor compares two different things by speaking of one in terms of the other. Nash (1980, p. 155) points out that metaphor has an explanatory power and appeals to experience and sensations, which greatly reduces the formality of the tone. Unlike a simile or analogy, metaphor asserts that one thing *is* another thing, not just that one is like another. Very frequently a metaphor is invoked by the *to be* verb. Just as frequently, though, the comparison is clear enough that the *a-is-b* form is not necessary. According to Lakoff and Johnson (1980), "Most of our ordinary conceptual system is metaphorical in nature and metaphor is the structure of how we perceive, how we think and what we do"

(p. 114). Larson (2010, p. 319) emphasizes that the audience ties the information to the metaphorical structure and then remembers the information better as a result. The following example illustrates how metaphor is applied in a fiction book review: "For illustration, he dips into the vast stores of Buddhist literature right alongside contemporary anecdotes, pointing out subtleties that can get glossed over in other popular introductions" (see Appendix D - 8).

The use of metaphor in the above example says that Buddhist literature is a large container into which a person may put his hand and pull something out.

Hyperbole

Hyperbole is a deliberate exaggeration which could not possibly be meant literally (Hughes & Duhamel, 1996, p. 215). It can create emphasis or effect. As a literary device, hyperbole is often used in poetry, and is frequently encountered in casual speech. The following example illustrates how hyperbole is used in non-fiction book review:

"For a myriad of reasons the criminal justice system has become the de facto mental health system, with the three largest inpatient psychiatric institutions in America being jails-not hospitals" (see Appendix C - 8).

"Myriad" means numberless and infinite. The word was used in the above example to emphasis that the reasons are countless.

Rhetorical Question

Burton (n.d.) defines a rhetorical question as any question asked for a purpose other than to obtain the information the question asks. It is for effect,

emphasis, or provocation, or for drawing a conclusionary statement from the facts at hand and it is not answered by the writer because its answer is obvious or obviously desired. It encourages the listener to think about what the (often obvious) answer to the question must be. When a speaker states, "How much longer must our people endure this injustice?" no formal answer is expected. Rather, it is a device used by the speaker to assert or deny something. According to the research entitled "Rhetorical questions, relevance and scale" conducted by Rexach (1998, p. 143), even though the speaker (writer) knows the answer to the question, the rhetorical questions are used to call the hearer's (reader's) attention to a thought or a proposition that is being expressed by the question. Berlyne (1954, pp. 190-191) stresses the significance of rhetorical questions as a commonly used means of evoking curiosity. In short, the rhetorical question and its implied answer will often lead to further discussion. The following example illustrates how rhetorical question is used in fiction book review:

> "If you were within arm's reach of 30, had a few dollars in the bank, and were just a little bored, what would you do?" (see Appendix E - 2).

> The example given is written in form of question; however, the writer did not ask for a real answer from readers. In that case, the sentence cannot be interpreted as a request for information on the part of the addressee but rather as a statement.

Personification

Personification is the attribution of human characteristics to animals, inanimate objects or abstractions, so they are represented as having human characteristics (behavior, feelings, character etc.). Personification can make a narration more interesting and lively and gives the reader a better mental picture; it also allows for a better description of the mood or tone of the piece of literature. According to McArther (1998), personification, in rhetoric, is discourse in which animals, plants, elements of nature, and abstract ideas are given human attributes. In other words, in personification, an inanimate object, a force of nature or an abstract term is spoken of as of it were a person (McClanahan, 1999, p. 93). The following example illustrates how personification is used by book reviewer in a fiction book review:

> "Instead, it roars with an explosive storyline that blows the doors off the series and announces that the very best has been saved for last"

(see Appendix G - 7).

The verb "roars" and the adjective "explosive", usually used with animated objects, are employed in the above example to describe the book, which is an inanimate object.

The above discussion regarding the use of rhetorical devices shows that this linguistic element plays an important role in persuasion. In advertising, where persuasiveness is engaged, the application of rhetorical devices can enhance the interest to the messages, create affect, and attract people's attention and perception. In persuasive writing, however, it requires more than colorful messages to attract people's interest because reader need supporting evidence

to trust the messages delivered by writers. The following content will discuss the related literature concerning persuasion, credibility, and evidence.

Persuasion

Much of human action seeks to influence the thinking or behavior of others by both physically and non-physically means. Zuker (as cited in Powers, 2007, p. 125) establishes influence as a set of interpersonal skills that can be learned, practiced, and mastered. Powers also asserts that persuasion is a type of influence commonly considered to be morally justifiable. Reardon (1991) found the following:

> Persuasion is a form of communication which involves guiding people toward the adoption of some behavior, belief, or attitude preferred by persuader through reasoning or emotional appeals. It does not rob people of their ability to choose but presents a case for the adoption of a persuader-preferred mode of action, belief, or attitude (pp. 1-2).

According to Larson (2010, p. 318), all the evidence in the world will not persuade if listeners do not trust the persuader, so credibility is a key factor in persuasion. Types of evidence, according to Walker (2011, p. 127), include facts, statistics, examples, analogies, and expert testimony. Based on all of the above discussion, persuasion is used by a persuader to influence people's beliefs, behavior, and attitudes through reasoning and emotion. The Greek philosopher Aristotle divided the means of persuasive appeals into three categories, namely ethos, pathos, and logos, which are discussed below.

Ethos

Ethos, or ethical appeal, means convincing by the character of the author. An appeal to ethos, in which the speaker or writer attempts to appear principled, competent, authoritative and likable, is a mean of adding credibility to an argument (Levi, 2001, p. 51; Shabo, 2010, p. 10). Adler and Elmhorst (2002) found the following:

Credibility is the persuasive force that comes from the audience's belief in and respect for the speaker. When your audience has little time or inclination to examine your evidence and reasoning in detail, it will rely almost exclusively on your credibility to decide whether to accept your claims. (pp. 476-477)

Shabo (2010, p. 10) asserts that forming an ethical appeal is similar to the process of creating a "reliable narrator" and it is the process of developing a trustworthy and believable persona. Since people tend to believe those whom they respect, one of the central problems of argumentation is to create an impression to the audience or reader that the speaker or writer is someone worth listening to, in other words making one's self as author into an authority on the subject of the paper, as well as someone who is likable and worthy of respect. For example, if one is seeking the advice of a trusted teacher or doctor, he or she is more likely to follow and listen to the opinion given even if he or she does not completely understand the reason behind their suggestions.

Pathos

Pathos, or emotional appeal, means persuading by appealing to the reader's emotions. According to Shabo (2010), "Appeals to pathos focus on the audience's feelings, setting an emotional tone through the use of provocative language, imagery, and information" (p. 13). According to Walker (2011, p. 128), this method can sometimes seem controlling but it is one of the more effect methods of "winning over an audience" by appealing to its emotions. He added that appealing to the pathos of a group invokes empathy and can compel people to listen and take action and suggests that an emotional appeal does not work by simply writing or stating emotional words; it often depends on telling a story or evoking a picture or experience that the audience can identify with or feel empathy toward. Ramage and Bean (1995, pp. 81-82) conclude that pathos refers to both the emotional and the imaginative impact of the message on an audience, the power with which the writer's message moves the audience to decision or action. Additionally, they assert that an appeal to pathos causes an audience not just to respond emotionally but to identify with the writer's point of view and to feel what the writer feels. In summary, this style of persuasion relies on the audience identifying with the speaker's or writer's emotions or point of view.

Logos

Logos, or logical appeal, means persuading by the use of logical appeal and reasoning and, according to Walker (2001, p. 127), consists of information such as facts and statistics. According to Levi (2001), "Logos, appeal to

rationality, will include facts, figures, and expert statements" (p. 51). There are two common ways in reasoning: deductive and inductive, which are usually employed to back up one's claims. While ethos requires the audience to perceive a speaker's or writer's true intentions, and pathos appeals to an audience's subjective feelings, logos appeals to the rational mind. The focus of this method of persuasion is a highly focused, almost mathematical logic that will appeal to intellect rather than emotions.

Because of the fierce competition in electronic markets the online consumer is also overwhelmed with a innumerable similar offerings to choose from and confused by conflicting marketing messages. Having only limited cognitive resources available, consumers seek to reduce the uncertainty and complexity of transactions in electronic markets by applying mental shortcuts. According to Luhmann (as cited in Grabner-Kraeuter, 2002, p. 43), trust is an effective mental shortcut which can serve as mechanism to reduce the complexity of human conduct in situations where people have to cope with uncertainty. According to Hoffman, Novak, and Peralta; Lee and Turban (as cited in Grabner-Kraeuter, 2002, p. 43), one of the most frequently cited reasons for consumers not pushing the "purchase click" is the absence of trust Trust in general, is an important factor in many social interactions involving uncertainty and dependency. According to Grabner-Kraeuter and Kaluscha (2003, p. 2), transactions over the Internet are not only characterized by high levels of uncertainty, but also by anonymity, lack of control, and potential opportunism, making risk and trust crucial elements of electronic commerce.

In writing, there are many ways to present evidence. Often, evidence will be included as text in the body of the papers, as a quotation, paraphrase, or summary. Sometimes one might include graphs, charts, or tables; excerpts from an interview; or photographs or illustrations with accompanying captions.

Quotations

Direct quotes add color and credibility to a story, and by using them the writer is putting the reader directly in touch with the speaker. Quotes add interest, provide a personal touch, change the pace of the story, and give insights to an event along with the people involved in the event. According to Behrens, Rosen and Beedles (2010), quotation can lend credibility to writing or capture a memorable passage. Blakesley and Hoogeveen (2008) illustrate it as follows:

> One of the most powerful ways of conveying information is to introduce a quotation that directly demonstrates or elaborates an important point. Quotations act as a sort of witness, testifying precisely to the validity or poignancy of your own writing. . . When you use quotations ethically, they add another voice supporting or strengthening your ideas, which can improve your credibility and garner your reader's trust. (p. 346)

Paraphrasing

Paraphrasing is not merely changing or rearranging a few of the author's words, but it is a mean of taking a specific section of a text and put it into

one's own words, avoiding plagiarism, setting the source aside and restating the sentence as though describing it to another person. Paraphrasing is different than summary because a paraphrase focuses on a particular, fairly short bit of text (like a phrase, sentence, or paragraph). One will need to indicate when he or she is paraphrasing someone else's text by citing one's source correctly, just as one does with a quotation.

Summary

Writing a summary offers an overview of an entire text, or at least a lengthy section of a text. Summary is useful when background information is provided, grounding one's own argument, or mentioning a source as a counter-argument. A summary can be regarded as the most effective way to integrate various sources when a writer does not have a lot of space. A writer, when summarizing someone else's argument or ideas, must make sure that this is clear to the reader and cites the sources appropriately.

Statistics, Data, Charts, Graphs, Photographs, and Illustrations

A hard fact or visual representation of a fact can be used as the best evidence for one's argument, but it is still necessary that a writer creates context for the reader and draw the connections that the writer wants the reader to make. One should keep in mind that statistics, data, charts, graph, photographs, and illustrations are all open to interpretation.

Persuasive Techniques in Advertising

Propaganda. "Propaganda" refers to any persuasive technique, whether in writing, speech, music, film, or other means that attempts to influence the opinions, emotions, attitudes, or behavior of a group for the benefit of the person or organization using it. As defined by the American Heritage Dictionary (n.d.), propaganda is the systemic propagation of a doctrine or cause or of information reflecting the views and interests of those advocating such a doctrine or cause; materials disseminated by the advocates or opponents of a doctrine or cause. Merriam Webster's Dictionary (n.d.) defines propaganda as the spreading of ideas, information or rumor for the purpose of helping or injuring an institution, cause, or person; ideas, facts, or allegations spread deliberately to further one's cause or to damage an opposing cause.

Bandwagon. Bandwagon is persuading a consumer by telling them that others are doing the same thing or that everyone uses the product. Bandwagon technique of advertising captures exactly this psychology of human beings to induce them to use a certain product or service. Viewers buy the product to fit in or because they assume if others use it, it must be good.

Emotional appeal or transference. The commercial is intended to make viewers feel certain emotions, such as happiness, sadness, or excitement. The viewers may transfer their feeling to the product.

Glittering generality. The commercial is filled with words that have positive connotations attached to them, such as "tasty" or "sensational".

Loaded words. Using words with strong connotations, whether strongly positive or negative to play with the emotional feelings of the customer and make them buy the product.

Testimonial. As defined by Wikipedia Encyclopedia (n.d.-d), the online encyclopedia, the term "testimonial" most commonly applies to the sales-pitches attributed to ordinary citizens, whereas "endorsement" usually applies to pitches by celebrities. However, testimonials from customers (who are not famous) have also been effectively used in marketing for as long as marketing existed. A sort of 'formal word of mouth testimony' that a past or current customer will present to a business owner and the business will in turn use this customer's praise as a testimonial with the intent of marketing and/or building trust. While testimonials are incredibly effective when believed true, the challenge now lay in having the reader believe the testimonials. According to Griffiths (2009, p. 217), testimonials can add a whole new dimension to the advertising as words of endorsement from a satisfied customer will carry a lot of weight in any advertising, and third party credibility is more powerful than anything a company can say about its own products or services.

Summary

The main purposes of this chapter are to discuss the existing literature related to the characteristics and importance in reviewing books. Furthermore, this chapter includes a discussion of related literature concerning the persuasive writing style and stylistic devices which are the main subject of this study in

order to acknowledge their background and clarify their types and relations to persuasive writing. The methods and sequence of the analysis are described in more details in the following chapters.