

A CLASSIFICATION OF FIGURATIVE LANGUAGE USED IN LIPSTICK
ADVERTISEMENTS IN WOMEN MAGAZINES

A MASTER'S PROJECT
OF
MISS PRAPISPAN SUPASAMOUT

Presented in partial fulfillment of the requirements for the
Master of Arts degree in Business English for International Communication
at Srinakharinwirot University

March 2006

A CLASSIFICATION OF FIGURATIVE LANGUAGE USED IN LIPSTICK
ADVERTISEMENTS IN WOMEN MAGAZINES

A MASTER'S PROJECT
OF
MISS PRAPISPAN SUPASAMOUT

Presented in partial fulfillment of the requirements for the
Master of Arts degree in Business English for International Communication
at Srinakharinwirot University

March 2006

Copyright 2006 Srinakharinwirot University

การจำแนกการใช้ภาษาเชิงอุปมาอุปไมยของโฆษณาลิปสติกในนิตยสารสตรี

บทคัดย่อ

ของ

นางสาวประพิศพรรณ สุขสมุทร

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษาตาม

หลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษเพื่อการสื่อสารนานาชาติ

มีนาคม 2006

ประพิศพรรณ ศุภสมุท. (2549), การจำแนกการใช้ภาษาเชิงอุปมาอุปไมยของโฆษณาลิปสติกใน

นิตยสารสตรี. สารนิพนธ์ ศศ.ม. (ภาษาอังกฤษธุรกิจเพื่อการสื่อสารนานาชาติ). กรุงเทพฯ : บัณฑิต

วิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ. อาจารย์ที่ปรึกษาสารนิพนธ์ :

ดร. อุมพร คาคการณ์ไกล

การศึกษานี้แสดงให้เห็นการใช้ภาษาแบบอุปมาอุปไมย 4 ชนิด (การใช้สัมผัสเสียง, การใช้สัมผัสสระ, การเปรียบเทียบหนึ่งเป็นอีกสิ่งหนึ่ง, การใช้คำพรรณา) ในโฆษณาลิปสติกในนิตยสารสตรีอย่างมีประสิทธิภาพและที่เป็นที่นิยมเพิ่มขึ้นในกลุ่มผู้บริโภค วัตถุประสงค์ของการศึกษาคือ 1) วิเคราะห์ว่าภาษาอุปมาอุปไมยในโฆษณานั้นมีความเชื่อมโยงกับตัวสินค้าอย่างไร และ 2) ศึกษาว่าภาษาอุปมาอุปไมยได้มีการนำมาใช้ในโฆษณาลิปสติกอย่างไร เพื่อให้เป็นที่นิยมและจำได้ง่ายยิ่งขึ้น กลุ่มตัวอย่างในการศึกษาคือ โฆษณาลิปสติก 30 ชิ้น จากนิตยสารสตรีชื่อดัง 2 เล่มในประเทศไทย จากการสำรวจพบว่า โฆษณาลิปสติกทุกชิ้นมีการใช้ภาษาอุปมาอุปไมยอย่างน้อย 1 ชนิด ภาษาอุปมาอุปไมยนั้นได้นำมาใช้ในทั้งหัวเรื่อง และในคำอธิบายสินค้า ในจำนวนการใช้ภาษาแบบอุปมาอุปไมยทั้ง 4 ชนิดนั้น ที่พบมากเป็นอันดับ 1 คือ การใช้สัมผัสเสียง รองลงมาคือ การใช้สัมผัสสระ การเปรียบเทียบหนึ่งเป็นอีกสิ่งหนึ่ง และ การใช้คำพรรณา ตามลำดับ การสำรวจยังพบว่าการใช้สัมผัสเสียงและสัมผัสสระมักถูกนำมาใช้เพื่ออธิบายถึงสีสันทของลิปสติก การเปรียบเทียบหนึ่งเป็นอีกสิ่งหนึ่งมีการนำมาใช้เพื่อเปรียบคุณสมบัติของลิปสติกกับลักษณะเฉพาะที่เด่นของสิ่งที่มีคุณค่า และการใช้คำที่ทำให้เห็นภาพถูกนำมาใช้เพื่อสะท้อนถึงความแวววาวเป็นประกายของลิปสติก

A CLASSIFICATION OF FIGURATIVE LANGUAGE USED IN LIPSTICK
ADVERTISEMENTS IN WOMEN MAGAZINES

AN ABSRTACT
OF
MISS PRAPISPAN SUPASAMOUT

Presented in partial fulfillment of the requirements for the
Master of Arts degree in Business English for International Communication
at Srinakharinwirot University

March 2006

Prapispan Supasamout. (2006). *A Classification of Figurative Language Used in Lipstick*

Advertisements in Women Magazines. Master's Project, M.A. (Business English for International

Communication). Bangkok: Graduate School, Srinakharinwirot University. Project Advisor:

Dr. U-maporn Kardkarnklai.

This study explored four types of figurative language (alliteration, rhyme, metaphor and imagery) which are used in lipstick advertisements in women magazines to make these figurative expressions effective and attractive among the consumers. The objectives of the study were (1) to investigate how figurative language was linked with lipstick advertisements, and (2) to examine how figurative language was applied in lipstick advertisements to make the lipsticks more interesting and memorable. Thirty lipstick advertisements from two leading women magazines in Thailand were chosen as target samples for this study. Content analysis was applied to describe the relationship of figurative language and lipsticks. The findings showed that all lipstick advertisements used at least one type of figurative language. Figurative expressions were found in both headlines and body copies. Alliteration was employed the highest number, followed by rhyme, metaphor and imagery respectively. The results of this study also revealed that alliteration and rhyme were used in lipstick advertisements to describe colors of lipstick most. Metaphor was used to present the lipstick characteristics and imagery was used to reflect the lipstick shine.

ACKNOWLEDGEMENTS

I wish to acknowledge my indebtedness to Dr. U-maporn Kardkarnklai for her directions and constructive comments for this study. Her valuable guidance, untiring comments and encouragement made this research project possible. I would like to thank Dr. Amporn Srisermbhok, Dr. Sangchan Hemchua, and Aj. Sopin Chantakloi, my committees, for their valuable comments and recommendations.

I would like to extend my deep appreciation to Dr. Suwittha Paoaree for his fruitful advices and generosity. This sincere thank is also given to Mr. Weeraphan Namkoul for his support, assistance and inspiration during my study.

I deeply wish to pay the highest tribute to my family and my friends for their love, patience, encouragement and strength, especially my father who had always been there for me whenever I was in need of assists. To them I dedicate this study.

Prapispan Supasamout

TABLE OF CONTENTS

Chapter	Page
1 INTRODUCTION.....	1
Background of the Study.....	1
Statement of Problems.....	5
Objectives of the Study.....	6
Research Questions.....	6
Scope of the Study.....	6
Definitions of Terms.....	7
2 RELATED LITERATURE REVIEW.....	8
3 METHODOLOGY.....	20
4 FINDINGS AND DISCUSSIONS.....	22
5 CONCLUSIONS AND RECOMMENDATIONS.....	39
BIBLIOGRAPHY.....	42
APPENDIX.....	45
VITAE.....	76

LIST OF TABLES

Table	Page
1 Types of Content Headline.....	11
2 Types of Form Headline.....	11
3 Features of Advertisement Language.....	14
4 Types and Examples of Figurative Language Applied in Advertisement.....	17
5 Alliteration Use of the Long-Lasting Stay of Lipstick on the Lips.....	25
6 Alliteration Use of the Taste of Lipstick.....	25
7 Alliteration Use of Colors of Lipstick.....	26
8 Rhyme Use of Long-Last Stay of Lipstick.....	28
9 Rhyme Use of Colors of Lipstick.....	29
10 Metaphor Use of Characteristics of Lipstick.....	31
11 Metaphor Use of Characteristics of Models.....	33
12 Image Use of Lipstick Shine.....	35
13 Image Use of Lipstick Colors	37

LIST OF FIGURES

Figure	Page
1 The Compositions of Print Advertisement.....	10
2 The Use of Figurative Language in Lipstick Advertisements.....	22
3 The Comparison of the Figurative Language Use in Headlines and Body Copies.....	23
4 Alliteration in Lipstick Advertisements.....	27
5 Rhyme in Lipstick Advertisements.....	30
6 Metaphor in Lipstick Advertisements.....	34
7 Imagery in Lipstick Advertisements.....	37

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

In today's highly competitive world, a large number of products are launched in marketplace. Product owners seek for intelligent approaches to introduce their goods to attract consumers' attention. One of the most popular ways is advertising which has become virtually important everywhere in daily life. The growth of advertising is reflected in mails, newspapers, magazines, televisions, radios, movies, buses, and trains.

Cook (1992) stated that creating advertising appeals is the connection between products and consumer needs. Popular advertising appeals can be classified into ten aspects: food, comfort, safety, emotion, sex, parental, social-approval, health, environment, awareness, and fear. One of the most popular methods used in advertising to motivate and attract consumers' interest is "emotional appeal" (Cohen. 1972). In Maslow's Hierarchy of Needs (1964), emotional need is considered as one of the primary basis of human needs. To fulfill this emotional need, advertisers have designed their advertisements to encourage this need.

In advertisements, it is the visual content and design that makes the initial impact and causes consumers to take note of it. To get people to recognize the product, remember its name and persuade consumers that it is worth buying, advertisements rely almost totally on the use of language

(Colston and Katz. 1999). Most obviously, the language used in advertising is generally positive, unreserved and emphasizing the uniqueness of a product. Advertisement language has often been referred to as the language of persuasion. It is to create a desire or need in the reader for the product or service advertised and eventually to persuade him or her to buy the product or use the service.

This function of making the advertisement persuasive is fulfilled, as pointed by Giora (1997), through the use of adjectives, the unique application of pronouns, the employment of particular clauses and the various use of figurative language. Figurative language in advertisements is practically normal. Rhyme, alliteration and other types of figurative expressions are noticeable. Therefore, advertisers apply figurative language into advertisements to fulfill emotional needs of humans and make the products memorable to the consumers.

Employing figurative language in advertisement is very common for advertisers since they have the power to illustrate images. Figurative language which is used to make the concepts of advertisements more striking and effective can create mental pictures and make the advertisements impressive and interesting. Figurative language provokes consumers to consider a variety of predictions then complete it comprehensible in context. The figurative, as stated by Gibbs and Turner (1997), points to translation which cannot be directly stated and denies the adequacy of that translation, thus encouraging further interpretation. For this reason, advertisers often use various types of figurative language to increase the readability and appeal of advertisements and arouse consumers' interest of buying the products.

Phillips and McQuarrie (2002) analyzed the use of figurative figure from 1954 to 1999. The result of their study showed that figurative language was used 85 percent in advertisements. They also found that figurative expressions can produce a higher level of recall and more positive attitudes. The similar result was found in the study of Gisbergen, et al. (2004). They reported their study that figurative usage had increased in the year 1980 and 2000. The study of Leigh (1994) also showed that one third of advertisements applied figurative language in headlines and copies. It can be seen from these three studies that figurative language plays a crucial role in a variety types of advertisements. However, the three studies did not investigate advertisements in women magazines; therefore this present study will examine figurative language usage in women magazines.

Figurative language is intended to clarify the concept by explaining what it does not include. In order to apply figurative language in advertisements, advertisers should select the right type for the right product. A basic feature of figurative exposure condition is that consumers have complete freedom to ignore the advertisements (McQuarrie and Mick. 1992). If consumers are not interested in reading an advertisement, figurative language should motivate that reading. If consumers will only skim an advertisement, figurative language should make it memorable at a glance.

According to Philips and McQuarrie (2002), figurative language in advertisement is classified into schemes and tropes. Schemes focus on the use of repetition and sound of words whereas tropes base more on the meaning of the text. Familiar examples of schematic figures mostly found in advertisements are alliteration and rhyme while metaphor and imagery would be familiar examples of

tropic figures. In the study of Leigh (1994), the results showed 42 percent of alliteration, 28 percent of rhyme, and 20 percent of metaphor were used in advertisements. The results also revealed that 19 percent of imagery was applied in advertisements. Philips and McQuarrie (2002) pointed out that advertisements should be euphonious, rhythmical and alliterative. Moriarty (1997) noted that “advertisements should contain an unexpected idea with a twist, an unexpected association or catchy phrasing”. In this example “Shimmery sheer that won’t disappear” shows the use of rhyme between sheer and disappear. Also, there is alliteration (consonant repetition) in shimmery and sheer. Alliteration within a text can be expected to enhance recall and rhyme can build up meanings in a variety of ways (McQuarrie and Mick. 1992).

Figurative in advertisements, as compared to literal language, should produce a more positive attitude toward the advertisement. Stern (1987) noted that figurative language can be presented as a “pleasure of the text” since it can produce a pleasurable degree of arousal.

In order to study figurative language in advertisements, magazine is the good choice since it is a medium which is valuable for reaching specific types of customers. Magazines’ advantages include: 1) its great influence over a large number of specific readers, 2) its excellent production quality (high quality materials, realistic colors), 3) its characteristics serve advertisers to express creativity, and 4) its long life quality. Magazines represent a major medium for advertisers. Cohen (1972) stated that top advertisements in magazines are automobile, liquor, fragrance, skincare products and makeup. Lipstick, one type of makeup, is worth studying because of its outstanding features: 1) consisting of a

long line of persuasive, sensory, alluring words, 2) covering a variety of product lines and target groups ranging from the teenagers to the old, 3) ranking as one of the most favored makeup item on any woman's list (www.targetwoman.com/articles/long-lasting-lipsticks.html). In summary, figurative language in advertisements has the power to help readers to identify product, remember it and even persuade them to buy. Four types of figurative language which are usually found in advertisements are alliteration, rhyme, metaphor, personification and imagery. This study investigated these four types.

1.2 Statement of Problems

In recent days, advertisers struggle to make their advertisements stand out and predominate above their competitors. They use different several tactics to make people interested in their products. One most popular and effective tactic is "emotional appeal". In order to apply this appeal effectively, advertisers apply figurative language through the words in advertisements. Leigh (1994) and May (1995) pointed out that one most effective way to express a thought and persuade consumers to take actions is using figurative language in advertisements.

Figurative language which is used for effect and emphasis creates images in the reader's mind and urges readers to predict the hidden meaning of the text. Figurative language in advertisement is an effective technique that helps companies successfully sell products in the market because it plays upon the biological needs of human being. Leigh (1994) found that over 74% of print advertisements, figurative language is applied in order to attract immediate interest of consumers. Alliteration, rhyme,

metaphor, and imagery are mainly applied in advertisements since they help consumers identify and remember the products easier. As a result, this study aims at classifying figurative language in advertisement in terms of how figurative language in lipstick advertisements has linkages with the products.

1.3 Objectives of the Study

The purposes of this study are to investigate how figurative language in lipstick advertisements is linked with the products and to examine how it is applied to make the lipstick advertisements more memorable.

1.4 Research Questions

This study intends to answer the following research questions:

- 1) In what ways does figurative language in lipstick advertisements is linked with the products?
- 2) How is figurative language applied to make the lipstick advertisements more memorable?

1.5 Scope of the Study

The data was obtained from the two leading English women magazine in 2004 named "Cleo" and "Cosmopolitan". Twelve issues from each magazine were collected; hence, there were twenty-four issues in total. The overall number of advertisements is thirty pieces.

1.6 Definition of Terms

The following definitions are the terms used in this study.

Advertisement is a specific message that advertisers have placed to persuade audience to take some kind of actions.

Advertisement Language refers to the language applied in advertisements that attract people's attention and influence people's behavior. The ideas presented from these words are unique to the product being advertised.

Figurative Language is a kind of word-play used to create feeling or image in the readers' mind, i. e. crazy-daisy, fresh out your flesh.

Women's Magazine is one type of magazines that has articles related to women in every aspect and the majority of readers are women.

Content analysis is an analytical approach based on establishing categories and counting the types of figurative language in headlines in advertisements. This method is used to describe relative meanings between figurative language and the products advertised.

In this chapter, it is noticeable that figurative language in advertisement has become one of the most popular strategies used to motivate and attract consumers' attention to buy products or services. Significance of advertisement, compositions of print advertisement, advertisement language,

figurative language in advertisement, and related research on figurative language in advertisement will be further discussed in the next chapter.

CHAPTER 2

RELATED LITERATURE REVIEW

This chapter reviews related literature in order to apply some of the concepts and theories as guidelines for this study as follows: significance of advertisement, compositions of print advertisement, advertisement language, figurative language in advertisement, and related research on figurative language in advertisements.

2.1 Significance of Advertisement

Advertisement has undeniably become an important part in our society. Its major roles are to persuade consumers to purchase the products and make them stand out in consumers' mind. Three main areas of advertisement are discussed as follows:

2.1.1 Definition of Advertisement

Bovee, et al. (1995) and Moriarty (1997) identified that advertisement is delivered as the paid, non-personal communication of information about products by an identified sponsor in an effort to persuade or influence behavior. In addition, advertisement expects to persuade and convince target audience through various paid media (Guinn, et al. 1997). As stated by Goddard (2002), advertisement is the promotion of goods, services companies and ideas, usually by an identified sponsor.

In this study, the researcher refers advertisement to a paid, non-personal communication from identified sponsor trying to persuade or influence audience through the use of mass media.

2.1.2 Types of Advertisement

Many advertisers try to categorize different types of advertisement. Ogilvy (1964), Larson (1998), and Moriarty (2000), found nine similar major types of advertisement including *Consumer advertisement*, *Retail or Local advertisement*, *Political advertisement*, *Directory advertisement*, *Direct-response advertisement*, *Business-to-Business advertisement*, *Institutional advertisement*, *public service advertisement*, and *Interactive Advertisement*. The lipstick advertisements collected for this study are categorized as one of the consumer advertising which uses widest range of figurative language devices (May, 1995).

2.2 Compositions of Print Advertisement

Generally, compositions of each type of medium e.g. radio, television, magazines are different. Since this research focuses on advertisement in magazines, the researcher selects the compositions which appear in print advertisements.

Bovee, et al. (1995) suggested three categories of compositions of print advertisements as headlines, body copy and slogan. Ogilvy (1964) pointed that the compositions also consist of sub-headlines and signature. Sub-headlines develop main idea of headlines and signatures identify sponsor of that product. The researcher will focus on the similar compositions of print advertisements which are headline, sub-headline, body copy, and slogan (see Figure 1).



Figure 1 The compositions of print advertisement

2.2.1 Headline

The headline, also called a heading or a head, typically sets in larger type and appears at the top of the advertisement. It is the most important part in the advertisement.

According to Cohen (1972) and Guinn, et al. (1997), headlines are classified in accordance to content or form as follows:

Content - The main characteristic of this type can be noticed by what it says, or its objective: it may identify, provide advice or promise, present news, or try to reach a select group. The types of content headlines with their explanation are presented in Table 1.

Table 1 Types of Content Headline

Types of Content Headline	Explanation
1. Identification Headline	Identify the product or company that sells products.
2. Promise/Benefit Headline	Promise consumer a realization of his hopes and offer him/her a solution to his problems.
3. News Headline	Use a straightforward approach relating to products, packages, prices and usages.
4. Selective Headline	Specify target group of products.

Form – the characteristic of this type is the manner in which it is said: it maybe a question, a command, designed to provoke curiosity, or offer the “big boast”. The types of form headlines with explanation are shown in Table 2.

Table 2 Types of Form Headline

Types of Form Headline	Explanation
1. Question Headline	Arouse readers' interest by encourage them with questions and look for answers.
2. Command Headline	Tell consumers to do what they already want to do.
3. Curiosity Headline	Arouse curiosity and encourages him to find the answer or to decide something.
4. Boast Headline	Use extravagant or exaggerate claims of products.

2.2.2 Sub-Headline

Sub-headlines (Moriarty. 1997) are secondary headlines, often written to move the reader from the main headline to the body copy. This sub-headline may explain the headline, may develop it, qualify it, or very quickly present the product as the solution to the problem expressed in the headline.

2.2.3 Body Copy

Body copy or copy, a main part of advertisement, is a message in advertisements such as product information and advantages, available sources etc.

2.2.3.1 Compositions of Body Copy

According to Bovee, et al. 1995, the body copy consists of a lead-in paragraph, an interior paragraph, and a close.

Lead-in paragraph This part presents the idea presented in the headline and sub-headline.

Interior Paragraph This part develops the advertising message and expands on it by providing proof to back up these promises.

Close This part invites action. The close may take several forms ranging from a subtle suggestion called "Indirect action copy" to a definite command called "Direct action copy".

2.2.3.2 Types of Body Copy

There are a number of ways to write body copy. May (1995) identified four types of body copies as below.

Straight-line copy This body copy objectively states the features and advantages of products.

Question Copy Question copy begins with a question and gives positive answer to a question.

Narrative Copy This kind of copy introduces a product by telling a story.

Testimonial Copy Testimonial copy makes up a speaker or a real witness to praise a product.

2.2.4 Slogans

Slogans, or tag lines, are saying that convey a selling message. They are sometimes used as headlines, but not always. It is catchy words or phrases that identify the brand personality.

In conclusion, the four mostly found compositions of print advertisement are headlines, sub-headlines, body copy and slogan. In the next part, the researcher will discuss what the features of advertisement language are.

2.3 Advertisement Language

The wide use of advertisement has created a special style of advertisement language. Its unique features, simple language and immense attraction separate it from other kind of language.

2.3.1 Definition of Advertisement Language

May (1995) suggested that advertisement language is the language used to influence people's behavior in buying products or services. Advertisement language is normally expressed in a positive way. It may not always be correct but it attracts attention, which is the primary objective of the advertisers. Furthermore, advertisement language should contain the benefit or idea that is unique to the product being advertised (Goddard. 2002).

Hence, the researcher concludes that advertisement language refers to the language applied in advertisements that attracts people's attention and influences people's behavior. Moreover, the ideas presented are unique to the product being advertised.

2.3.2 Features of Advertisement Language

Features of advertisement language can be divided in several aspects. Cook (1992) pointed that advertisement language follows a principle of reversal which causes the language to change its features. May (1995) identified seven aspects as shown with explanation in the table below (Table 3).

Table 3 Features of Advertisement Language

Features of Advertisement Language	Explanation
1. Simple and Informal	Use popular and oral language to make the advertisements easy to understand and memorable. "You've gotta try it!"
2. Misspelling	Some words are misspelled on purpose to make the advertisements more vivid, interesting and attractive. "Beanz"
3. Loanwords	The most frequently used loanwords are French and Spanish. "Perrier...with added je ne sais quoi"
4. Contraction	It is essential to use some contraction to cut short the length. "For Sale", "To Let"
5. Use of Verbs	Advertisers are very careful in choice of verbs. They mostly used the verbs like try, ask, get, and take, in their advertising.
6. Use of Adjectives	The most frequently used adjectives are such as new, crisp, fine, free and big.
7. Figurative Devices	Their use is to make the thought more striking and effective to arouse consumers to buy products, i.e. pun, metaphor, rhyme, repetition and personification. "Lips that shower for hours"

In conclusion, advertisement language has special kind of unique features which can be divided into seven aspects. In the next section, the researcher will discuss how figurative language is applied in advertisement language.

2.4 Figurative Language in Advertisement

Figurative language or figure of speech plays a significant role in advertisement since it influences people to remember the product and may eventually lead to purchase behavior. Its definition and types are presented.

2.4.1 Definition of Figurative Language

Dyer (1982) defined figurative language as an artful deviation in the form taken by a statement. It is the language that creates feelings or image in the mind of readers. Gibbs and Turner (1997) added that figurative language is a language of imagination that helps convey exact meaning in an artistic manner. It may break language rules, use colorful words imaginatively or even make up new word.

Consequently, when combining these two definitions, the researcher comes up with the definition of figurative language as a form or manner of how a message is presented to readers. Its objective is to help readers visualize the image of products which may break language rules, use colorful words, or make up new words.

2.4.2 Types of Verbal Language

Each word has two definitions, the literal meaning and the implied meaning. Taflinger (1996) recommended that words in verbal language can be categorized into two types as below.

2.3.1.1 Denotative meaning

Denotative meaning is the direct or literal meaning that appears in the dictionary. It may vary according to the context.

2.3.1.2 Connotative Meaning

Connotative meaning is the secondary meaning, which also expresses feeling or evaluation of the speaker. With connotation, writer can play with the meaning of the word. In advertising, it is the connotative meaning which affects the audience's emotional response (Cook. 1992). Figurative language; therefore, is considered as the connotative meanings since it plays with second meaning of the word and creates feelings in the mind of readers.

2.4.3 Types of Figurative Language Found in Advertisement

Figurative language can be identified into more than two hundred different types (Leigh. 1994). Some certain types are typically applied in advertisement. As pointed in the studies of Dyer (1982) and Fauconnier (1997), there are eight types of figurative language mostly employed in advertisement which are metaphor, personification, hyperbole, rhyme, alliteration, synecdoche, imagery and neologism. Stern (1987) suggested from her findings seven types of figurative language including allegory, alliteration, symbol, rhyme, metaphor, conduplicatio, and parallelism. Moreover, Bhanmaka, et al. (2002) cited in their study five types: imagery, polysemy, alliteration, metaphor and metonymy. The four studies have four similar types commonly found in advertising. Consequently, the researcher will focus on these four similarities in order to cover the most typically found types of figurative language as presented with examples in Table 4.

Table 4 Types and Examples of Figurative Language Applied in Advertisement

Types of Figurative Language	Explanation with Examples
1. Rhyme	A repetition of the ending sounds of words. "Crazy Daisy"
2. Metaphor	A comparison between two objects. "His eyes are jewels!"
3. Alliteration	The repetition of initial consonant sounds in the word next to each other. "Welcome to the happy, healthy week".
4. Imagery	The use of words to describe something to create a mental picture. "Silver, roller shadow"

To sum up, advertisers apply figurative language in their advertisements in terms of describing something through the use of imagination to help convey meaning and expression hidden in advertisement. The next part will be about related research on figurative language in advertisement.

2.5 Related Research on Figurative Language in Advertisement

A number of research which analyze the figurative language in advertisement is as follows.

Leigh (1994) investigated the use of figures of speech in print headlines concerning four topic areas: sports, finance, special interest, and lifestyle or editorial sections. The result of the study revealed that 74.3% of the advertisements used at least one figure of speech in headlines. There were a large number of alliteration and rhyme that were used. Other types like metaphors were also frequently applied. The result also revealed that different kinds of figures of speech tended to be used in different types of magazines for different good categories.

May (1995) studied the classifications of advertisement. She found that advertising can be classified into four groups which are consumer advertising, business advertising, service advertising and public interest advertising. The consumer advertising used the widest range of figurative devices which main task was to attract readers and urge them to buy the product.

Bhanmaka, et al. (2002) studied “speech acts” in the headlines of Thai print advertising (that make the readers express some communicative actions). They selected the car headlines from men magazines named “Maxim” published in 2000. The aims of this study were how figurative language was applied in the headlines of car advertisements and how readers interpret these headlines. Their findings revealed that most speech acts, in advertisers’ attention, were quite similar to the readers’ interpretation. There were only a few cases that understandings were different. They also found that figurative language in car advertisements helped readers remember products, made readers understand the whole image of products and present the products’ unique features.

Philips and McQuarrie (2002) analyzed the development, change, and transformation of figurative style in magazine advertisements in 1954-1999. They found that 85 percent of the advertisements employed one or more figures of speech. Figures of speech can be divided into schemes and tropes: schematic figures are like rhyme and alliteration while familiar tropic figures are metaphor and pun. Both types were found equally used in advertisements. The findings reported that figures produced a higher level of recall and more positive attitudes toward products as well.

Gisbergen, et al. (2002) examined changes in advertising language through magazine advertisements in the year 1980 and 2000. The results of the study revealed the increase in figurative

usage from 94 percent in 1980 to 97 percent in 2000. The study also found that picture or illustration is linked to headlines and body copies.

From the previous research, inadequate research on figurative language in women magazines and lipstick advertisements are obviously noticed. The researcher will examine figurative language in women magazines to observe how differently figurative is used. The researcher will also select lipstick advertisements which apply a type of advertising that uses the widest range of figurative as the data.

In this chapter, five main areas are discussed: significance of advertisement, compositions of print advertisement, advertisement language, figurative language in advertisement and related research on figurative language in advertisement. In summary, advertising is a paid, non-personal communication persuading audience to buy products through mass media. There are nine types of advertisement; brand advertisement is found with the widest range of figurative language use. Print advertisements have four compositions which are headline, sub-headline, body copy, and slogan. The wide use of advertisement language has created a special style which makes it different from other kinds of language. Figurative language is applied in advertisement to clarify expressions in advertisements to be more interesting and attractive. There are four mostly found types of figurative language in advertisement. In the next chapter, the researcher will discuss about the methodology used to analyze the data.

CHAPTER 3

METHODOLOGY

This chapter presents the methodology which includes data collection, methods, and data analysis procedures.

3.1 Data Collection

The data of lipstick advertisements were collected from the two leading English women's magazines of Thailand in 2004, "Cleo" and "Cosmopolitan" (Se-Ed Poll). These magazines are published monthly. Twelve issues of each magazine (twenty-four issues in total) from January - December 2004 were the target of this study. Thirty pieces of lipstick advertisements were collected.

3.2 Methods

Previous research (Leigh. 1994), (Philips and McQuarrie. 2002), (Gisbergen, et al. 2004) applied content analysis to analyze figurative language in advertisements. Leigh (1994) applied content analysis to investigate magazines where ads appear, the number of words in headlines, numbers of figures used, categorization of each figure and linkages between figurative and headlines. Philips and McQuarrie (2002) applied content analysis to analyze connections between figurative language in headlines and the products. Gisbergen, et al. (2004) applied content analysis to examine number of words in each verbal component; and relative positions of visual and verbal components of headlines, body copies and captions.

In this study, content analysis was employed to examine the numbers of figurative language used in headlines and types of figurative language used in each advertisement in order to examine how figurative language has linkages with lipstick advertisements.

3.3 Data Analysis Procedures

The data were analyzed as follows:

3.3.1 First the thirty pieces of lipstick advertisements were investigated whether they had both headlines and body copies (see section 2.2). The researcher selected the advertisements which have models and object presentations. Using this criterion, thirty pieces of lipstick advertisements were employed in this study.

3.3.2 Next the statistical treatment of figurative language used in lipstick advertisements were presented in percentage according to their figurative language types.

3.3.3 Then lipstick advertisements were examined which types of figurative language were applied in headlines and copies based on types of figurative language (see section 2.4.3). Moreover, the researcher examined the linkages between figurative language and lipstick in the advertisements. Figurative classifications were presented in tables.

3.3.3 Finally, content analysis was applied to obtain the basic information needed to analyze the overall usages of figurative language in advertisements.

CHAPTER 4

FINDINGS AND DISCUSSION

This chapter presents the use of four types of figurative language which are alliteration, rhyme, metaphor and imagery. The researcher has divided figurative language into schemes and tropes. Schematic figures which are alliteration and rhyme focus on the repetition and sound of words. Tropic figures which are metaphor and imagery emphasize on conveying the qualification and uniqueness of products.

4.1 Figurative Language in Lipstick Advertisements

The researcher found that at least one type of figurative expressions was used in all advertisements. The results showed that alliteration was used most (96%) followed by rhyme (90%), metaphor (66%) and imagery (50%) respectively. Figurative language was found in both headlines and body copies. Eighty percent of four types of figurative language were found in headlines and ninety-six percent in body copies. Figure 2 shows the different usages of alliteration, rhyme, metaphor and imagery in thirty lipstick advertisements.

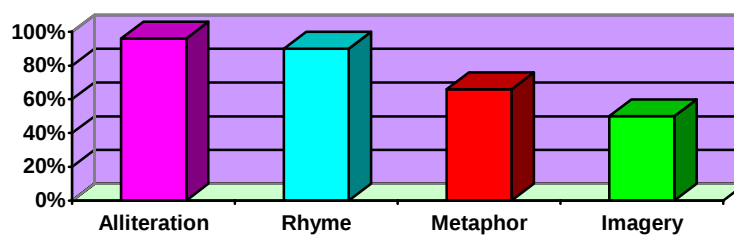


Figure 2 The Use of Figurative Language in Lipstick Advertisements

In addition, the results showed that there were some differences in the number of figurative language use in headlines and body copies. Figurative language was found more in body copies than in headlines. The figurative language use in headlines and body copies are presented in Figure 3.

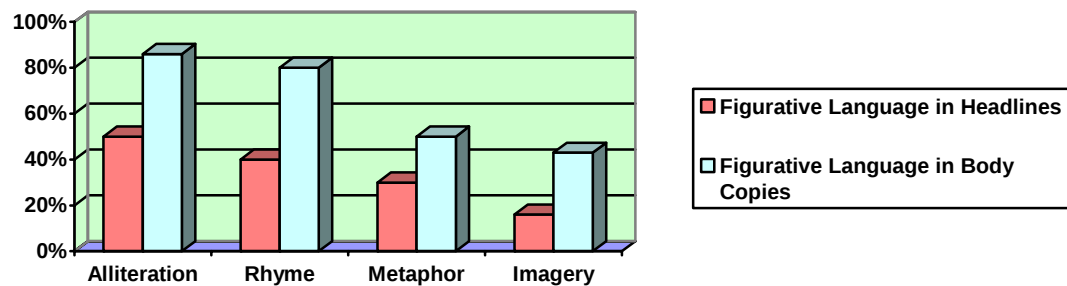


Figure 3 Figurative Language Use in Headlines and Body Copies

As shown in Figure 3 alliteration was used most in both headlines and body copies.

Eighty-six percent of alliteration was found in body copies while only forty-six percent of alliteration was found in headlines. Forty percent of rhyme was found in headlines while eighty percent was found in body copies. Thirty percent of metaphor was found in headlines, whereas fifty percent was used in body copies. Imagery was used least: forty-three percent in body copies and sixteen percent in headlines. This is due to the fact that there is more space in body copies that advertisers can express their creativity and the word used should be short and concise (Philips and McQuarrie, 2002).

4.1.1 Findings of Schematic Figurative Language in Lipstick Advertisements

Schematic figurative language focuses on combining similar elements of expression without changing the meaning of those elements (McQuarrie and Mick, 1992). Types of schematic figurative language include assonance, onomatopoeia, conduplicatio. Most schematic figurative language found in this study were rhyme and alliteration which concern on the repetition of word sounds.

Alliteration

Alliteration is a type of figurative language that plays on the repetition of consonant sounds.

Alliteration in advertisements can be used to build up meanings in a wide variety of ways. Findings showed that ninety-six percent of alliteration (see Figure 2) was used in lipstick advertisements. This finding is consistent with the study of Leigh (1994) who found that three-fourth of alliteration was used in the advertisements of sports magazines, business magazines, special interest magazines and news magazines.

This study shows that lipstick advertisements apply the same kind of alliteration to emphasize on the special features of lipstick. These alliterations were categorized into three different features of long-lasting stay of lipstick on the lips, taste of lipstick and colors of lipstick.

1) Long-lasting stay of lipstick on the lips

This type mainly emphasized on the length stay of lipstick that can last on consumers' lips and would not be easily removed in any circumstance. Alliteration mostly found in this type were long, last, stay, color, hours. These alliterations were used to reflect the sexiness of models which seems to tempt guys to have a taste of their lips. These models in the advertisements dressed in very few pieces of clothes and pose in an inducing manner. Eighteen instances of alliteration were found in nine advertisements as shown in Table 5.

Table 5 Alliteration Use of Long-Lasting Stay of Lipstick on the Lips

Advertisements	Alliteration in Headlines	Alliteration in Body Copies
Ad1	Eight-hour	Soft-supple
Ad5	-	Lasting-lipstick, locked-lips, constant-comfort, stay- stand
Ad9	-	Luscious-look-lip color-lasts
Ad10	long last-lipstick	Stay-smooth
Ad14	continuous-color	-
Ad15	outlast-lip-colour, gues-guest	-
Ad17	luscious-lips/, convenience-comes	Long-lasting
Ad23	resistance-test	-
Ad27	pouty-proof	Long-lasting

2) *Taste of lipstick*

This type focused on sweetness and delicious of the lipstick taste on consumers' lips. The alliteration of this type were lusciously, sweet, fruity and so forth. These alliteration expressions were used to present happiness, sheer and joy after the consumers use the lipstick. Sixteen alliteration instances were found in seven advertisements as shown in Table 6.

Table 6 Alliteration Use of Taste of Lipstick

Advertisements	Alliteration in Headlines	Alliteration in Body Copies
Ad3	-	Look-luscious, lavish-lips
Ad7	-	Rich-renewable, luscious-palette
Ad16	-	Fresh-flower, plucky-pastel
Ad18	-	Lightly-lusciously, silky-sensuous
Ad21	Luscious-colour-lasting	Sheer-pleasure, just-juicy
Ad25	Super-sweet	Fun-fruity-finish, lick-love
Ad26	-	Touch-tip, look-love

3) *The colors of lipstick*

This type of advertisements emphasized the shimmer and colors of this lipstick. Alliterations mostly found were crystals, shiny, shimmery, diamond shine. These alliteration expressions were used to visualize several different shades of lipstick colors. Twenty-eight instances of alliteration were found in thirteen advertisements as presented in Table 7.

Table 7 Alliteration Use of Colors of Lipstick

Advertisements	Alliteration in Headlines	Alliteration in Body Copies
Ad2	-	Gloss-gives
Ad4	-	Beautiful-blend, liquid-color-light-lips
Ad6	-	Spark-starring, glam-gold
Ad8	Want-wetter-wet	-
Ad11	-	Shimmerslicks-shadows, color-lips
Ad12	-	Crystal-clear, luscious-lips
Ad13	Plump-protect	Smooth-soft, sheey-shiny
Ad19	-	Shiny-shimmer
Ad20	-	Lights-lips, stay-smooth, lips-look
Ad22	-	Sheer-shiny, perfect-pout
Ad28	Light-lips	To-truly
Ad29	Rays-rainbow	Drench-diamond
Ad30	Shimmery-sheer, metallic-lites	Micro-crystals, shower-shimmery, stay-smooth

In summary, among the three categories of alliteration, the colors of lipstick were found most, followed by the long-lasting of lipstick on the lips and the taste of lipstick. The colors of lipstick express different shades of lipstick colors. The long-lasting of lipstick on the lips presents the length stay of lipstick on the lips. The taste of lipstick emphasizes sweetness and deliciousness that the lipstick could give.

The example of alliteration use in the headlines is shown in Figure 4.



Figure 4 Alliteration in Lipstick Advertisements

Figure 4 presents the use of alliteration in lipstick advertisements. In the headline of this advertisement "shimmery sheers that won't disappear" shimmery, and sheers both have the same consonant sound of /sh/ (the underlined). These alliterations were used in this advertisement to make the qualifications "shimmery, and sheer" of this lipstick stay in the consumers' mind. When consumers use this lipstick, they would have the shimmery look on their lips which would never disappear.

Rhyme

Rhyme focuses on the repetition of vowel sounds in order to enhance the memo ability of advertisements. Ninety percent of rhyme (see Figure 2) was found from thirty lipstick advertisements. This finding is consistent with Philips and McQuarrie (2002) that showed the use of rhyme as the second most used type of figurative language in advertisements. The study revealed that 177 instances of rhyme were found in 158 advertisements from 200.

The same kind of rhyme features were used in advertisements for similar objectives. These expressions are categorized into two different types below.

1) *The Long-Lasting stay of lipstick on the lips*

This type mainly concerned with the long-lasting of this lipstick that could last on consumers' lips. Rhymes mostly found were color, hour, and stick. These rhyme expressions were used to present any activities relating with lips might fade away the lipstick color. However, this lipstick color would still stay stick on consumers' lips. Nineteen instances of rhyme were found in eleven advertisements as shown in Table 8.

Table 8 Rhyme Use of Long-Lasting Stay of Lipstick on the Lips

Advertisements	Rhyme in Headlines	Rhyme in Body Copies
Ad1	-	hour, colour
Ad2	applied, my	colour, hour
Ad5	-	colour, hour
Ad7	colour, moisturizes	colour, never
Ad9	-	lip color, hours
Ad10	forever, lip color/ flake, cake	-
Ad14	hours, moisture/ wear, care/ done, c	-
Ad15	guess, guest/ colour, hour	-
Ad21	captured, hours	lipstick, picked
Ad23	-	lipstick, stick
Ad30	sheer, disappear	shower, hour

2) Colors of lipstick

This type presented how many colors that the lipsticks offer you. Rhymes mostly found in this type were shining, flash, lights. These rhyme expressions were used to give an image of brightness, shine and different shades of lip color. Twenty-eight rhyme instances were found in fourteen advertisements as displayed in Table 9.

Table 9 Rhyme Use of Colors of Lipstick

Advertisements	Rhyme in Headlines	Rhyme in Body Copies
Ad4	-	flavor, color
Ad6	-	role, shadow, gold
Ad8	-	high, shine, liquefying/ flash, splash
Ad11	slick, trick	night, lights/ cool, school
Ad13	-	hint, tint/ silky, slicky
Ad16	fast, last	thing, spring/ shadow, blow/ crazy, daizy
Ad17	-	smoothly, creamy, glossy
Ad18	-	lusciously, silky/ hours, colors
Ad19	-	posy, rosy
Ad20	flash, lasts/ wear, flare	power, colour
Ad25	jelly, baby	fruity, sticky
Ad26	innovation, application	tip, lip/ deliciously, glassy
Ad28	plumping, dazzling/ to, truly	-
Ad29	-	high, shine

To conclude, the colors of lipstick were found most, followed by the long-lasting stay of lipstick on the lips. The colors of lipstick were applied to give consumers a picture of different shades of lip color. The Long-lasting stay of lipstick on the lips presented the length stay of lipstick on the lips

The example of rhyme use in headlines in lipstick advertisements is displayed in Figure 5.



Figure 5 Rhyme in Lipstick Advertisements

Figure 5 displays the use of rhyme in lipstick advertisements. In the headline of the advertisement “Captured for hours” the second syllable of captured share the similar vowel sound with hours. This is to emphasize the features of the lipstick that will capture on the lips for hours and hours.

In conclusion, among these two types of schematic figurative language, alliteration was found most, followed by rhyme. Ninety-six percent of alliteration was used to reflect different shades of lipstick colors. Ninety percent of rhyme was found to present multiple colors of lipstick as well.

4.1.2 Findings of Tropic Figurative Language

According to McQuarrie and Mick (1992), tropic figurative language could be categorized into many types, i. e., simile, personification, hyperbole, allusions. Familiar examples of tropic figurative language are metaphor and imagery. These two types imply qualifications and uniqueness

of products by giving details of products through the use of metaphor or imagery. For example “platinum shine lipstick”, this phrase implies that the lipstick shines as a grayish white metal color.

Metaphor

Metaphor is applied when something is replaced by another thing that has similar elements and helps readers to understand the whole concept of products. Sixty-six percent of metaphor (see Figure 2) was used in lipstick advertisements.

The results showed that metaphor was used in many lipstick advertisements to present different types of features. Thus, these feature expressions were categorized into two different groups.

1) Characteristics of lipstick

This type practically compared colors of lipstick with beautiful terms that could imply the characteristics of lipstick beautifully. Metaphor expressions included diamond shine, delicious color, and heavenly smooth. These expressions were used to reflect the image of lipstick. Thirteen instances of metaphor were found in seventeen advertisements presented in Table 10.

Table 10 Metaphor Use of Characteristics of Lipstick

Advertisements	Metaphor in Headlines and Body Copies	Explanation
Ad1	Platinum shine	Platinum is used as a part of expensive jewelry. When this lipstick is on consumers' lips, the lipstick helps them look luxurious.
Ad3	Mouthwatering-color	The lipstick color looks so delicious on the lips that

		anyone wants to have a taste of the lips.
Ad4	heavenly smooth	The smoothness of lipstick will make consumers feel like they were floating happily like a feather in heaven.
Ad8	diamond shine	The color of this lipstick shines like a diamond which is what every woman yearns for because diamonds are precious, expensive and glittering. This lipstick color is compared to diamond to show how glittering, precious, and expensive that this lipstick can be.
Ad12	deliciously soft texture	The lipstick's texture is so soft and delicious that no one can resist to have a taste of this lipstick on consumers' lips.
Ad13, Ad18	silky	This lipstick will keep consumers' lips soft and smooth like silk all the time.
Ad20	metal-powered colour	The lip color has the metal power that lights up lips and makes them shine and bright like a metal all day long.
Ad21	delectable treat	The lipstick is compared to a treat making consumers delightful and pleasant when using this lipstick on the lips.
	delicious lips	The lips will look delicious and shiny all day long.
Ad23	a tattoo	The lipstick gives consumers a tattoo effect that it will stick on their lips for a very long time and cannot be easily erased or removed just like a tattoo.
Ad25	delicious colour	The color of this gloss looks so tasty that anybody have to try to have a taste of it.
Ad26	deliciously look	The lip color makes the lips look delicious and anyone would want to taste these lips.
Ad29	rays of rainbow	This lipstick color is compared to diamond to show how glittering, precious, and expensive that this lipstick can be.

2) Characteristics of models

This type of advertisements relates with the whole image of the models, not just the look on their lips by comparing the models or anyone who use these lipsticks can turn into this beautiful look.

Metaphors found are pixie magic, paradise, starring role and spring blossom shadow. Four metaphor instances were found in four advertisements as shown in Table 11.

Table 11 Metaphor Use of Characteristics of Models

Advertisements	Metaphor in Headlines and Body Copies	Explanation
Ad6	Starring role	With this lipstick collection, consumers will look so beautiful, charming and attractive like a super star on a stage.
Ad9	Paradise	This lipstick gives consumers the feelings of its smooth wear that when they use this lipstick, consumers will feel as if they were in paradise.
Ad16	Spring Blossom Shadow	The sheer and colorful lipstick set makes consumers feel fresh, joyful and delighted like the shadows of spring follow them all around and that they are in spring all the time.
Ad19	Pixie magic	This lipstick set makes consumers look magically beautiful just like a pixie. Pixie is a small, tiny, beautiful angel who symbolizes sweetness and kindness in herself. This means consumers can be as sweet and beautiful as a pixie when they use this lipstick set.

To sum up, among these two categories of metaphor, the characteristics of lipstick were found more than the characteristics of models or consumers. The characteristics of lipstick were used

to compare the image of lipstick with something expressing shines and colors. The characteristics of models were used to compare the whole image of models with cheerful and beautiful terms.

In addition, metaphor was found in body copies (50%) more than in headlines (23%). The result from this finding was quite similar to the study of Gisbergen, et al. (2004) which revealed metaphor use in body copies a higher number (86%) than in headlines (50%). They explored lifestyle, sports and business magazines which exclude women magazines. It might be concluded that metaphor were found in other kinds of magazines more than women magazines.

The example of metaphor use in headlines of lipstick advertisements is displayed in Figure 6.



Figure 6 Metaphor in Lipstick Advertisements

Figure 6 presents the use of metaphor in lipstick advertisements. In the headline “Pixie Magic” this lipstick set will make consumers look magically beautiful just like a pixie. Pixie is a small, tiny, beautiful angel who symbolizes pretty, sweetness and kindness in herself. This means consumers can be as sweet and beautiful as a pixie when they use this lipstick set.

Imagery

Imagery is used in advertisements to make consumers be able to create mental pictures in the mind of readers. Fifty percent of imagery (see Figure 2) was found in lipstick advertisements.

Some of the lipstick advertisements use the same type of image features in different advertisements. These expressions were categorized into two different groups below.

1) Lipstick shine

This type focused on the sparkle and dazzle of the lipstick. Imagery like bright, shimmering, and glistening were usually found. These imagery expressions were used to present the very shining color of the lipstick as much as possible. Twelve instances of imagery were found in twelve advertisements as displayed in Table 12.

Table12 The Use of Image Expressions with Lipstick Shine

Advertisements	Imagery in Body Copies	Explanation
Ad1	platinum shine	The lipstick color is compared with platinum to make consumers picture the color that shines like a grayish-white metal.
Ad3	shimmering	The lipstick shines in a soft shimmer of pearl.
Ad6	sparkle	The color of lipstick shines brightly with flashes of light.
	dazzle	This lipstick color just make others stun by the very bright color of the lips.
Ad8	diamond shine	The consumers are able to imagine the lipstick color that shines very bright and glittering like a diamond.
Ad11	bright	The lip color that shines with full of light.
Ad12	crystal clear	This lipstick shines in a very clear and glassy

		look like crystal.
	sparkling	The color of lipstick that shines brightly with flashes of light.
	ultra shine	The color of lipstick shines so bright like a sun beam or sunshine.
Ad17	shimmering	When consumers use this lipstick, their appearance will look soft, sexy and romantic in a shimmer light. Consumers' lips look shiny wet and bright with this
Ad18	glistening shine	lipstick on their lips.
Ad20	meta-luminous	The lipstick color that shines even brighter than the luminous light.
Ad24	transparent shine	The lip color shines so clear in a glassy look.
Ad28	dazzling colour	The lip color that lights up your lips so bright like a flash of light.
Ad30	radiant light color	The color of lipstick that glows very shining and very bright like sunshine.

2) *Lipstick Colors*

This type emphasized multiple different shades of lipstick color. Imageries found were rosy, spring blossom and rays of rainbow. This type of advertisements concerned coloring the whole advertisements with diverse shades of colors rather than the models themselves. Three instances of imagery were found in three advertisements as presented in Table 13.

Table13 The Use of Image Expressions with Lipstick Colors

Advertisements	Imagery in Headlines	Explanation
Ad16	Spring blossom	The shades that look bright, shiny, fresh, sweet like color of blooming flower in spring.
Ad19	Rosy	The lipstick make the lips shine like a rose color that is very red and very beautiful.
Ad29	Rays of rainbow	The lip color shines so clear in a glassy look. The consumers can picture the lip color with seven different shades like the colorful shades of rainbow.

The example of imagery use in headlines of lipstick advertisements is presented in Figure 7.



Figure 7 Imagery in Lipstick Advertisements

Figure 7 displays the use of imagery in lipstick advertisements. In the headline “platinum shine” shows the comparison of the lipstick color with platinum to make consumers picture the color of lipstick that shines like a grayish-white metal.

To sum up, among the four types of figurative language in lipstick advertisements, alliteration was used most, followed by rhyme, metaphor and imagery respectively. Ninety-six percent of alliteration was used to emphasize the qualifications of products by applying the same consonant sounds at the key words of advertisements. Ninety percent of rhyme was used to help readers memorize the main characteristic of products by using the same vowel sound in important words. Sixty-six percent of metaphor was used to make readers able to feel and touch the realistic characteristic of products. Fifty percent of imagery was found least to help readers visualize the real image of products.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the conclusions and recommendations of figurative language use in lipstick advertisements from the two leading women magazines in 2004: “Cleo” and “Cosmopolitan”.

5.1 Conclusions of Figurative Language in Lipstick Advertisements

From thirty lipstick advertisements, the results showed that the number of schematic figurative language was a little higher than that of tropic figurative. In addition, figurative language was found in body copies more than in headlines. At least one type of figurative expressions was used in all advertisements. The result also showed that both alliteration and rhyme in advertisements were used to present the colors of lipstick, followed by the length stay of lipstick on the lips. Metaphor was used to present the characteristics of lipstick the most. Imagery was used to reflect the lipstick shine.

The results showed that from thirty advertisements, four types of figurative language were used in eleven advertisements, three types were found in nine advertisements, two types were found in nine advertisements and one type was found in one advertisement. Alliteration and rhyme were found most in lipstick advertisements. Ninety-six percent of alliteration was used in the advertisements; rhyme, ninety percent; and metaphor, sixty-six percent. Imagery was found least in fifty percent of the advertisements. The result from this study is consistent with Leigh (1994), and Philips and McQuarrie (2002) that

alliteration was most found in advertisements, and rhyme, the second. Furthermore, the result of metaphor is quite similar to the study of Gisbergen, et al. (2004) that metaphor was used in body copies more than in headlines.

5.1.1 Figurative Language in Headlines

The study showed that from thirty lipstick advertisements, figurative language was found in headlines more than in body copies. Alliteration was used most, followed by rhyme, metaphor and imagery respectively. Fifty percent of alliteration was used in headlines; rhyme, forty percent; metaphor, thirty percent; and imagery, sixteen percent.

5.1.2 Figurative Language in Body Copies

Figurative language was used in body copies to describe the characteristics, qualifications and special features of products. The result of this study revealed that figurative language was found more in body copies than in headlines. All lipstick advertisements used figurative language in body copies. Alliteration was found most, followed by rhyme, metaphor and imagery. Eighty-six percent of alliteration was found; rhyme, eighty percent; metaphor, fifty percent; and imagery, forty-three percent.

5.2 Limitations of the Study

Collecting the samples (lipstick advertisements) for this study, some magazines contain only pictures without any detail or descriptions of the products. Others contain phrases with details of

products but not enough to be examined. Therefore, it was difficult for the researcher to look for the appropriate lipstick advertisements.

5.3 Recommendations for Further Research

The recommendations in this research are as follows:

5.3.1 Future research should study figurative language use in other kinds of cosmetic advertisements i. e. facial cream, body lotion, hair treatment, to observe whether different types of figurative expressions are applied in different kinds of cosmetics.

5.3.2 This research focuses on only four types of figurative language which are alliteration, rhyme, metaphor and imagery. Further study should investigate other types of figurative language use in advertisements i. e. personification, hyperbole, conduplicatio, simile to observe their different usages.

BIBLIOGRAPHY

BIBLIOGRAPHY

Bhanmaka, K.; et al. (2002). *The Analysis of Speech Acts in Thai Print Advertising Headlines*.

Unpublished Master's Thesis. (Language and Communication). Bangkok: National Institution of Development Administration. Photocopied.

Bovee, L. C.; & Thill, V. J.; & Dovel, P. G. (1995). *Advertising Excellence*. New York: McGraw-Hill.

Cohen, D. (1972). *Advertising*. Library of Congress.

Cook, Guy. (1992). *Discourse of Advertising*. London, New York: Routledge.

Dyer, M. G. (1995). *Toward the Acquisition of Language and the Evolution of Communication*.

Cambridge: MIT Press.

Fauconnier, G. (1997). *Mappings in Thought and Language*. Cambridge: Cambridge University Press.

Gibbs, S.; & Turner, M. (1997). *Figurative Language and Thought*. New York: Oxford University Press.

Giora, R. (1997). Understanding Figurative and Literal Language. *Cognitive Linguistics*. 7(22): 193-206.

Gisbergen, M. S.; & Ketelaar, P. E.; & Beentjes, H. (2004, May). Changes in Advertising Language: A

Content Analysis of Magazine Advertisements in 1980 and 2000. *Journal of Advertising*. 4(9): 1-12.

Goddard, A. (2002). *The Language of Advertising*. Suffolk: St. Edmunds Bury Press.

Guinn, T.; & Allen, C.; & Richard, J. (1997). *Advertising*. Ohio: South-Western College Publishing.

Harris, R.; et al. (1986, September). Language in Advertising: A Psycholinguistic Approach. *Current*

Issues and Research in Advertising. 9(22): 1-26.

Larson, C.V. (1998). *Persuasion (reception and responsibility)*: An International Thompson Publishing Company.

Leigh, J. (1994, June). The Use of Figures of Speech in Print Ad Headlines. *Journal of Advertising*. 23(1): 17-34.

Long-Lasting-Lipstick. <http://www.targetwoman.com/articles>. Retrieved November 7, 2005.

Maslow, A. (1941). *Hierarchy of Needs*. <http://www.snc.edu/socscil/maslow.htm>. Retrieved October 10, 2005.

May, A. (1995, November). The Features of Advertising Language and Analysis of Advertising English through Classification. *Journal of Advertising*. 2(14): 5-20.

McQuarrie, E. F.; & Mick, D. G. (1992, April). Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*. 19(5): 12-25.

Moriarty, E. S. (1997). *Creative Advertising*. New Jersey: University of Colorado.

Ogilvy, D. (1964) *Confessions of an Advertising Man*. New York: Sage Publication.

Phillips, B. J.; & McQuarrie, E. F. (2002, March). The Development, Change, and Transformation of Figurative Style in Magazines Advertisements 1954-1999. *Journal of Advertising*. 31(26): 1-13.

Se-Education Plc. *Best Seller Magazines*. <http://se-ed.com>. Retrieved December 12, 2004.

Stern, B. (1987, August). Figurative Language in Service Advertising: The Nature and Usages of Imagery. *Advances in Consumer Research*. 15(7): 90-112.

APPENDIX



L' O R É A L PARIS

8 hour wear
platinum shine

NEW
ENDLESS
PLATINUM

SHIMMERING COMFORTABLE
8-HOUR LIP COLOUR

Discover the shimmering platinum effect, a new precious brilliance.

- Lasts up to 8 hours without feathering or drying your lips thanks to new patented Soft Seal™ technology.
- Colour stays intact, impeccable for hours, it doesn't fade.
- Lips stay soft and supple thanks to lipsaving care.

Available in 10 shimmering shades.

BECAUSE YOU'RE WORTH IT.

L'ORÉAL
PARIS

L'Oréal Paris technology.
©2011 L'Oréal Paris.

L'Oréal Paris is wearing Endless Platinum
in Dazzling Amethyst.

Advertisement 1



BOURJOIS
— PARIS —

8h00

10h00

13h00

18h00

I've just applied my lipstick...
...10 hours ago!

NEW Rouge Hyperfix
EXTREME HOLD ULTRA COMFORT

The creamy semi-permanent colour resists 10 hours of non-stop activity.
The easy-to-apply clear gloss gives fabulous shine and comfort.
Extreme hold and ultra comfort, Rouge Hyperfix keeps up with you all day.

Rouge
Rouge
Hyperfix
Bourjois Paris
Semi-permanente
Shade n°8

Advertisement 2



NEW!
MOISTUROUS[®]
LIPCOLOR

Mouthwatering Colour.
Glistening Shine.

**THIS IS THE NEW
LOOK OF LUSCIOUS.**

Exclusive gel formula.
Lightweight splash of colour.
In 15 sumptuous,
shimmering shades.
Lavish your lips
in luscious colour.

REVLON[®]
ONLY REVLON MAKES IT. ONLY YOU MAKE IT UNFORGETTABLE.™

© 2003 Revlon Consumer Products Corporation. revlon.com.au

Advertisement 3



BONNEBELL®
Be whatever you decide. It's beautiful.

SHAKE THINGS UP!

NEW lipSHAKE®
Milk shake inspired flavors whip into a beautiful blend of liquid color that's dreamy sweet and light on lips. In six heavenly smooth combinations. bonnebell.com

NEW CREAMIER FORMULA WITH A TOUCH OF SHIMMER!

lipSHAKE
WHIPPED VANILLA CREAM on lips

lipSHAKE
X-TREME STRAWBERRIES

Advertisement 4

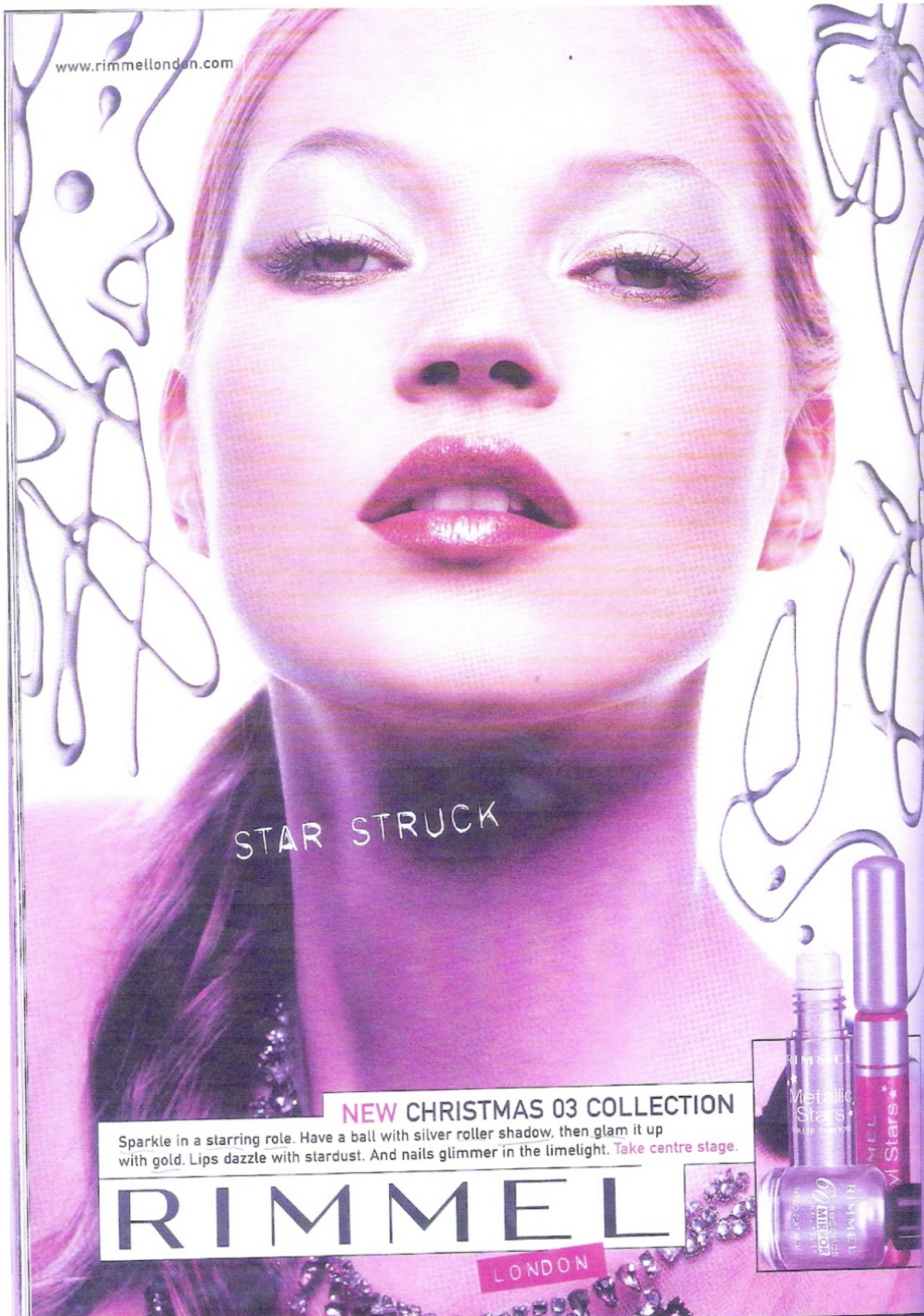


COLOUR AND SHINE TO STAY

NEW LASTING FINISH LIPSTICK
Get non-stop shining colour locked on to your lips for up to 7 hours. A never-ending range of brilliant shades, rich and creamy for constant comfort. *Stand out, stay out.*

RIMMEL
LONDON

Advertisement 5



www.rimmellondon.com

STAR STRUCK

NEW CHRISTMAS 03 COLLECTION

Sparkle in a starring role. Have a ball with silver roller shadow, then glam it up with gold. Lips dazzle with stardust. And nails glimmer in the limelight. Take centre stage.

RIMMEL
LONDON

Metallik Stars
Lipgloss
Lipgloss
Lipgloss

RIMMEL
LONDON
Lipgloss
Lipgloss
Lipgloss

Advertisement 6



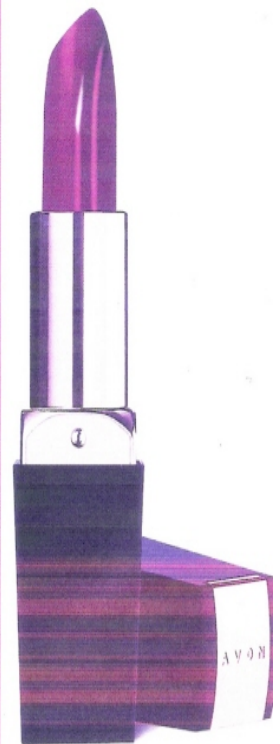
*"Do you want colour that
moisturises and renews itself all day?"*

let's talk
AVON

INTRODUCING THE LUSCIOUS NEW PALETTE OF
AVON COLOR ULTRA COLOR RICH RENEWABLE
LIPSTICK. LET'S TALK ABOUT COLOUR THAT NEVER
FORGETS! ANY SHADE... ANYTIME... PRESS YOUR
LIPS TOGETHER AND GO. IT'S LIPSTICK ON CALL.

CALL YOUR AVON DEALER OR VISIT YOUR AVON
BEAUTY BOUTIQUE TODAY.

www.avon.com HOTLINE: 03-79585200



Advertisement 7

WANT WETTER
THAN WET LIPS?
LIQUIFY! High-shine liquifying color gloss
plus dazzling melted diamond shine.
Glides on slick, never sticky.
Add some flash to the splash!

NEW
Wet Shine
Diamonds
Liquid

12 sparkling
new shades!

www.maybelline.com®

Josie Maran

MAYBELLINE®

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE®

Just in: new Wet Shine Diamonds™ Liquid Lipcolor in Plum Solitaire, Lash Discovery® Mini Brush Mascara in
Very Black and Polar Color™ Loose Powder Eye Shadow in Flaming Ruby. ©2003 Maybelline LLC, D&T.

Advertisement 8



COVERGIRL®

wish your
moisturizing lipcolor
would last?

welcome to **paradise!**

new
OUTLAST SMOOTHWEAR

Now a luscious, moisturizing look and feel in a lipcolor that lasts **8 hours!** Satiny color coat, moisture-rich top coat with 90% conditioners. 21 delicious shades easy breezy beautiful COVERGIRL.

Healy Sims is luscious in Smoothwear in Ruby Satin, Fantastic Lash Very Black, TruBlend Buff Beige, Cheekers Rose Silk. Find paradise@covergirl.com

Advertisement 9

WHO NEEDS LONGLAST LIPSTICKS THAT DRY OUT?

NEW
forever lipcolor™
IT'S SO SMOOTH
IT WON'T DARE FLAKE OR CAKE.

How smooth is that? Smooth-glide formula actually lasts and stays smooth. For hours and hours and hours.
Air-tight cap keeps colour fresh!

Erin Wasson

www.maybelline.com

MAYBELLINE®
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE!™

Erin is wearing Forever Lipcolor™ in Cherry 100.

Advertisement 10

COVERGIRL

BOOGIELITES

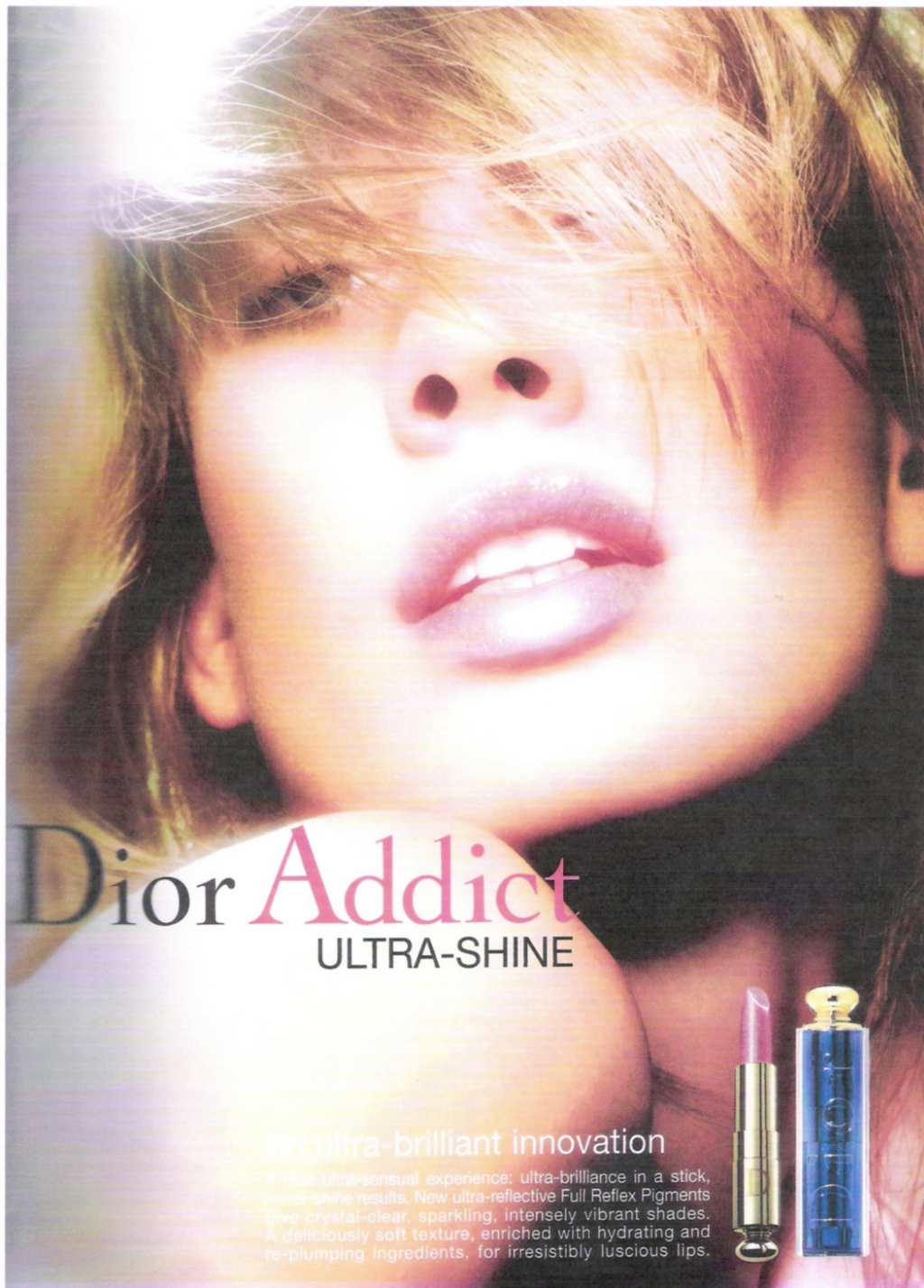
SO COOL FOR BACK TO SCHOOL

limited edition shimmersticks
for shadow tricks
and pops of color on your lips.
hot brights, cool nights.
mix it up with boogieLites.
new breezy beautiful COVERGIRL

MISS UNIVERSE 2003
AMELIA VEGA
She's Up In Shimmer! She's in the Spotlight!
Covergirl, BoogieLites, Shimmersticks and more!
Available in stores and online at Covergirl.com
© 2003 Covergirl Inc. All rights reserved.

COVERGIRL

Advertisement 11



Dior Addict

ULTRA-SHINE

An ultra-brilliant innovation

A new ultra-sensual experience: ultra-brilliance in a stick, mirror-shine results. New ultra-reflective Full Reflex Pigments give crystal-clear, sparkling, intensely vibrant shades. A deliciously soft texture, enriched with hydrating and re-plumping ingredients, for irresistibly luscious lips.



Advertisement 12

New!

Maximum Moisture

Plump, smooth & protect lips for hours.



A Revolution in Lipcare.

Unique, revitalizing formula gives instant and continual relief. Makes lips smooth, plump and soft for up to 8 hours.

New! Hydratip Pen™ glides on sheer, shiny moisture with a hint of tint.

Infused with aloe, apricot oil and vitamin E. Feels silky, not sticky.

Dermatologist tested

Crystal Spice Fawn Buff

INTRODUCING

Sally Hansen®

Healing Beauty™

Beautiful, Healthy-Looking Lips in 7 Days...Guaranteed!

www.sallyhansenhealingbeauty.com

©2003 Del Laboratories, Inc.

COVERGIRL®

(and they said it couldn't be done...)
hours of wear + moisture care in one!

new 2 in 1
continuous color®
now with vitamin a and more vitamin e
see all 48 luscious shades @ covergirl.com
easy breezy beautiful COVERGIRL

An advertisement for Covergirl Continuous Color lipstick. The background is a vibrant magenta. In the center-right, two lipstick tubes are shown: one in a deep red shade and the other in a shimmering bronze shade. Both tubes are covered in water droplets, suggesting moisture. To the left of the tubes, four lipstick swatches are stacked vertically, also with water droplets. The swatches show a range of colors from light pink to deep red. The entire scene is reflected on a glossy surface at the bottom. The Covergirl logo, a stylized 'G' inside a circle, is visible on the front of the lipstick tubes.

Advertisement 14

COVERGIRL®

Can your lip colour
Outlast this day?

OUTLAST
8 NEW shades

COVERGIRL: Molly Sims is radiant in
Cultural's Timbers Ruby, Clear Makeup
in Creamy Natural, Fadedness Mascara
in Black, Pink Chiffon Eye Shadow.

COVERGIRL: Molly Sims is radiant in
Cultural's Timbers Ruby, Clear Makeup
in Creamy Natural, Fadedness Mascara
in Black, Pink Chiffon Eye Shadow.

Guess which guest
isn't wearing Outlast?

Outlast lip colour
10 hours of lip colour that stays on your lips

Outlast contains a unique formula which stays on your lips and off your glass, giving
you beautiful lip colour for up to 10 hours. Now there are 26 shades to choose from.
easy breezy beautiful COVERGIRL

Covergirl available at Kmart, Target, Big W, Priceline, and selected Coles, Woolworths/Safeway, Independent Grocery & Pharmacy outlets.
For further information phone (03) 9343 8944 (Melbourne area only) or toll free 1800 191 040 (regional Vic and all other states).
Join our online community at www.covergirl.com.au

Advertisement 15

COVERGIRL

daisy

Tasha Tilberg is fresh as a daisy in Wetlocks Peach Blossom and Crazy for Coral Precision Lipgloss Pencil, CC Nails in Lilac Shimmer and Spring Flower Shadow in Lavender Petal.

The advertisement features a close-up portrait of Tasha Tilberg with curly brown hair, light blue eyes, and a soft smile. She is holding a white daisy flower with a yellow center. Her nails are painted a light purple color. In the bottom left corner, there are three makeup products: a tube of Wetlocks Peach Blossom lipgloss, a pencil of Crazy for Coral Precision Lipgloss Pencil, and a tube of CC Nails in Lilac Shimmer. A small box of Spring Flower Shadow in Lavender Petal is also visible. The background is a soft, light yellow.

Advertisement 16




Secret
DUOMATIC
 All In One
 Lipstick & Lipliner



**For luscious lips,
 convenience comes both ways**

INTRODUCING SECRET's new generation Duomatic All In One **Long-lasting** Lipstick & Lipliner. It glides on **smoothly**, leaving lips with a creamy and **glossy wet, shimmering appearance**. It also delivers a **perfect shine** that stays true while your lips flourish in its **Vitamin E-enriched, hyper-moisture** formula. Amazingly **waterproof** and smudge-proof, your lips will look irresistibly luscious and well-defined, thanks to the great lining lipliner.

Go Duomatic. Double your lip-convenience!

			
Fiery Red DM1	Pink Shadow DM2	Chestnut Purple DM3	Orange Punch DM4

Sole Agent: TOHTONKU SDN. BHD. Penang Tel: 04-228 7161 K.L. Tel: 03-5634 4680 S'pore Tel: 02-6745 8626 www.tohtonku.com.my



Pure Colour. Pure Brilliance.

Pure Color Gloss

This is the year of gloss. And this is the high-intensity gloss your lips are craving—all vibrant colour and glistering shine. It slips on lightly, lusciously. Keeps lips feeling silky and sensuous for hours. Pure brilliance in 9 Pure Color shades.

www.esteelauder.co.uk

ESTÉE LAUDER
Defining Beauty

COVERGIRL

pixie magic!

our pixie with her magic wand
paints her shiny GlossSticks on,
eyes a-shimmer, lips a-rosy,
shades of once-upon-a-posy.
create your own magic at covergirl.com.

from Tasha Tilberg COVERGIRL

TASHA TILBERG
is married to sexy 10-milliliter
Wishes! Children in Need
Ambassador Phil Wick &
Performer at Wiggles!

The advertisement features a large close-up of Tasha Tilberg's face on the left, looking upwards with her hand near her chin. On the right, she is depicted as a fairy in a yellow dress with large floral wings, sitting on a large pink flower. In the bottom left corner, there is a collection of CoverGirl 'pixie magic!' makeup products, including a pink GlossStick, a purple eyeshadow palette, and a tube of lip gloss. The background is a soft, dreamy purple and pink wash with faint floral patterns.

Advertisement 19

**FLASH
THAT LASTS**

SMOOTH LONGWEAR WITH COOL METAL-FLARE

**NEW
forever metallics™**

Metal-powered colour: Hyper-pearl formula lights up lips,
stays smooth hour after hour, without drying out.
Lips look metaluminous all day.

www.maybelline.com

MAYBELLINE
NEW YORK

Adriana Lima

Advertisement 20



LANCÔME
PARIS

Luscious colour. Lasting shine.
Captured for hours.

INNOVATION

**JUICY
ROUGE**
LASTING JUICY SHINE LIPCOLOUR

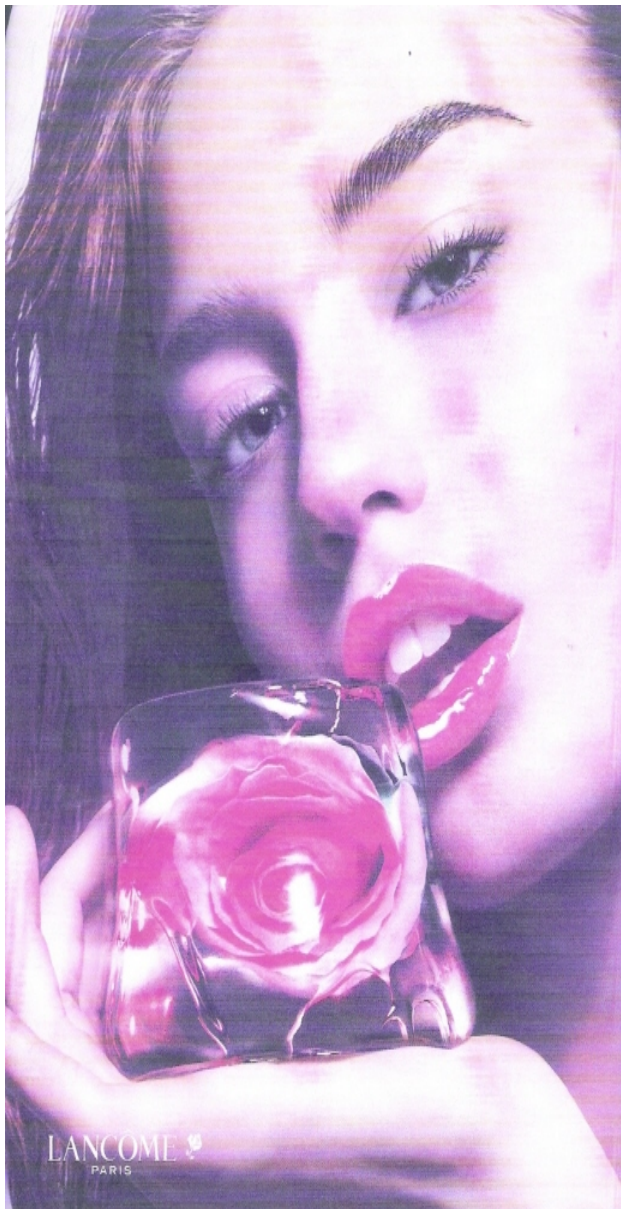
A delectable treat for lips that shines on and on. The sheer pleasure of a lipstick with just-picked juicy sweetness.

RESULT : Delicious lips with lasting shine. In 12 ripe shades.

BELIEVE IN BEAUTY®

shop at lancome.com

Advertisement 21



LANCÔME
PARIS

LANCÔME
PARIS

Mouth-watering shine.

NEW

JUICY TUBES
ULTRA SHINY LIP GLOSS

Freshly-squeezed colours, ripe for the picking.
Sheer. Shiny. Sweet. A new taste of colour.
RESULT: Ultra shine for a perfect pout. In 9 juicy shades.

BELIEVE IN BEAUTY™



Visit us at www.lancome.com

Advertisement 22

L' O R É A L
PARIS

Like a tattoo on your lips

NEW
L'ORÉAL PATENTED
INVINCIBLE KISS PROOF

THE FIRST INVINCIBLE™ LIPSTICK WITH A TATTOO EFFECT
IN JUST ONE STICK

- ZERO TRACE*, EXTREME HOLD
- SATIN COLOUR, ANTI-FADE

8 luminous shades.

BECAUSE YOU'RE WORTH IT.

put its resistance to the test!

L'ORÉAL
PARIS

INVINCIBLE
Kiss Proof

Zero Trace
PROVEN
RESULTS
for 24 hours
L'ORÉAL
Paris

*Consumer tests on 100 women, 3 times after 1 day. 80% reported zero trace.

www.lorealparis.com

Advertisement 23

L' O R É A L PARIS

SWEET MOUTH-WATERING LIPS!

NEW Glam Shine Sorbet

TRANSPARENT LUSCIOUS SHINE
GLAMOUROUS LIP-PLUMPING EFFECT

9 luscious colours for delicious, edible, ultra-shiny lips.
BECAUSE YOU'RE WORTH IT.

L'OREAL PARIS

L'Oréal Paris

Natalia Vodianova is wearing Glam Shine Sorbet in Cherry Sorbet.

Advertisement 24



www.rimmellondon.com

JELLY BAE

SUPER SWEET COLOUR
NON-STICKY FINISH

NEW JELLY GLOSS

FUN AND FRUITY 6 delicious colours to get your lips around.
NON-STICKY FINISH Fresh translucent non-sticky finish.
BREAK THE RULES Lick it. Love it.

RIMMEL

LONDON

RIMMEL
jelly gloss
Sheer Lipgloss
RIMMEL
jelly gloss
Sheer Lipgloss
RIMMEL
jelly gloss
Sheer Lipgloss

Advertisement 25



maybelline.com

gloss innovation...
precise application!

soft-touch tip and lip-hugging
gloss define and color lips
for a deliciously glassy look you'll love!

9 irresistible shades

new
shiny·licious™
lip gloss

MAYBELLINE®
NEW YORK

MAYBE SHIN'S BORN WITH IT. MAYBE IT'S A LITTLE HELP FROM MAYBELLINE.

Advertisement 26

Pouty, Kiss-Proof Lips

jane

**WOW!
Get the look:**

step 1.
Apply the super **long-lasting**
color to lips with wand.
Let dry.

step 2.
Now slick on the
plumping clear topcoat.

Model is wearing double talk in 24/7 plumper.

www.janecosmetics.com

Advertisement 27

L' O R É A L
PARIS

Dazzle like never before:
Lip-plumping effect & dazzling colour
to be truly glam!

NEW

Glam Shine
MOISTURISING LIQUID LIPSTICK

Non-sticky texture

DAZZLING, GLAMOROUS,
LIP-PLUMPING EFFECT.

- Unique technology with micro-crystalline particles to bounce light off your lips: a glamorous effect guaranteed!
- Smooth, moisturising, non-sticky texture.
- Glamorous, defined, plumped-up lips: in just one stroke!

BECAUSE YOU'RE WORTH IT.

Moon Crystal N°4 Gem Crystal N°14 Sand Crystal N°8 Coalite Crystal N°10 Mercury Crystal N°5

L'OREAL PARIS

Lorinda wears Glam Shine N°14 Gem Crystal and Blush Delicious N°14 Rosewood.
Discover EASY Make-Up now!
POB 1623 - 1906 (004)

Advertisement 28

drench lips in
diamond shine with
3-D light effect

**Water Shine
LIQUID
DIAMONDS**

NEW 3-D PRISM SHADES

High shine, glossy liquid
colour with rays of rainbow
light. Drench your lips
in prismatic colour and
moisturising shine.

www.maybelline.co.uk

MAYBELLINE
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE.

Advertisement 29

maybelline.com

Adriana Lima

MAYBELLINE
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE.

shimmery sheers that won't disappear

new
forever metallic lites[™]
lipcolor

Micro-crystals shower lips for hours in the softest shimmer. Lips stay smooth in radiant light color.

The advertisement features a close-up portrait of Adriana Lima on the left, wearing a purple and white patterned headband and a white turtleneck. Her lips are coated in a shimmery pink lipcolor. On the right, several tubes of Maybelline Forever Metallic Lites lipcolor are shown, with various shades of pink and purple. The background is a soft, ethereal purple and white bokeh.

Advertisement 30

VITAE

VITAE

Name:	Miss Prapispan Supasamout
Date of Birth:	5 June 1979
Place of Birth:	Chatuchak, Bangkok
Address:	152 Soi Thinglor, Viphavadi Rangsit Road Chatuchak, Bangkok 10900
Educational Background:	
2006	Master of Arts (Business English for International Communication), Srinakharinwirot University
2002	Bachelor of Arts (English), Bangkok University International College
1998	High School (French Major) from Satit Prasarnmitr School