

AN ANALYSIS OF RHETORICAL FIGURES USED IN MAGAZINE HEADLINES
IN PRINT FACIAL SKIN CARE ADVERTISEMENTS FROM 2001-2005

A MASTER'S PROJECT
BY
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Presented in partial fulfillment of the requirements for the Master of Arts Degree in
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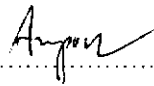
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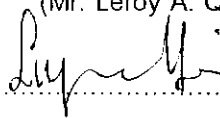
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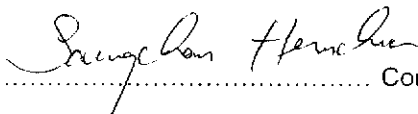
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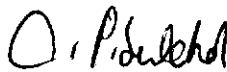
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CHAPTER 1

INTRODUCTION

Background

In our daily lives, there are not so many factors as pervasive as advertising. Advertising comes to us in many forms such as print ads, brochures, or TV commercials (Krugman, Reid, Dunn, and Barban.1994). Because we are surrounded by advertising, it is not surprising that advertising has an influence on us. According to Russell, Verill and Lan, (1988:147), "Advertising is the single most persuasive force in the world. Billions of people spend trillions of dollars on new products each year because they are amused, reminded, convinced, or otherwise persuaded by commercials or ads to try new products."

Chuandao (2005) mentioned the power of ads in saying that advertising can focus people's attention on products and influence them to use them. Advertising is a type of communication which has the power to influence people.

In order to attract people and make them look at advertisements Chuandao (2005) also mentioned that advertisers need to pay attention to many elements including images, layout, and words, especially figures of speech, or rhetorical figures, because these devices can turn common ads into beautiful and attractive ads. Rhetorical figures can arouse and persuade readers to buy products. According to Corbett (Leigh. 1994), the definition of a figure of speech is "a form of speech artfully varied from common usage". McQuarrie and Mick (1996) share the idea that a figure of speech, or a rhetorical figure, is an artful deviation in the form

taken by a statement. A figure of speech is a special group of words which have meaning beyond the literal meaning. Leech (1969) and Corbett (1971) (Leigh. 1994) found that there are two modes of rhetorical figures: schemes and tropes. According to Corbett (cited in Leigh 1994) tropes involve a transfer of meaning of a word that is a deviation from what it normally signifies, and schemes involve a word transfer that deviates from normal structure. Examples that would be popular for tropes are puns and metaphors while examples for schemes are alliterations and rhymes.

Kennedy (1983:482) had the opinion that certain figures of speech would lead to imagination in the readers' minds, as with similes and metaphors. "A Simile is a comparison of two things, indicated by some connective, usually like or as. For example, "Your fingers are like sausages," while a metaphor is a statement that one thing is something else, which, in a literal sense, it is not, "Your fingers are sausages". Therefore, "understanding the way figures of speech work is important for a true appreciation of art and literature, figures of speech are also used in advertising" (What is the definition of figurative language? 2003: online).

For an idea about facial skin care products, Kakita (Healthy Skin Can Boost Your Self-Esteem. 2005: online), a dermatologist from Dove, believed in the importance of beauty to women. She stated that taking care of women's skin can help them feel confident in themselves at any age. Also David J. Leffell, M.D., also a dermatologist from Dove (Natural Skin Care: Fad or Science?. 2005: online), offered his opinion that women seemed to be interested in advanced new technology products as well as natural products which contain many natural ingredients such as vitamin C, vitamin E, almond oil, and avocado oil, etc. It's

not surprising that there are several brand names of facial skin care products that proclaimed high technology or natural ingredients to their readers.

Leffell (2005) mentioned the history of facial skin care products saying that there was historical evidence showing women used herbs, natural plants and henna to beautify, nourish and protect their skin since ancient civilizations. Especially, the ancient Egyptians applied the equivalent of zinc oxide to their skin as a skin therapy. We can see that natural astringents and moisturizers were commonly used in almost every civilization. Group (Facial skin care, 2004: online) also underlined the importance of facial skin care to women, "Because of the exposure it receives, the skin on your face is the most delicate skin on your body. Your facial skin needs special care to stay young, healthy, and beautiful." That is to say from the past to the present, facial skin care products have been an important part of women's beauty routines. Thus, without doubt, facial skin care is vital to women and facial skin care product advertisers are the ones who take the benefits of using rhetorical figures in their headlines in order to make the headlines more attractive to readers.

Leach and Mudry, who studied rhetorical figures in cosmetics advertisements (1998: online), stated the benefits of rhetorical figures as "the effects of the use of figurative language is to motivate the potential reader to continue reading the rest of the ad. Because figurative language in advertisements tends to be incongruous, this arrests the reader's attention and creates a potential consumer." They found that hyperbole, personification, and metonymy were commonly used in cosmetics advertisements.

Statement of the Problem

Many advertisers employ rhetorical figures in advertisements as they believe that these beautiful and attractive devices will influence consumers to purchase the advertised products. Chuandao (2005: online) stated that, "the use of figures of speech in advertisements aims at arousing and persuading consumers to buy what is advertised. Their proper use can make an advertisement sweet to the ear, and pleasing to both the eye and the mind. So, advertising writers often use figures of speech in advertisements."

In order to catch the readers' attention, advertisers use rhetorical figures in headlines. Arens (1996), Levinson (1994), Rein (1982), Russell and Lane (1996), Wells, Burnett, and Moriarty (1998) stated that the importance of headlines was to draw the attention of readers because most readers never read beyond the headline. If the headline failed to catch the readers' eyes, the advertisement would not achieve its objective. No studies could be found specifically focusing on rhetorical figures in facial skin care advertisements. Therefore, it will be useful to study the use of rhetorical figures in headlines of facial skin care products.

Research Questions

The use of rhetorical figures is important to advertisement headlines. To attract readers, headlines often employ rhetorical figures. This leads to the following research questions.

1. What rhetorical figures are found in magazine headlines of facial skin care advertisements?

2. Which rhetorical figures are the most frequently employed in headlines of facial skin care advertisements?

Significance of the Study

Advertisers use rhetorical figures to allure the readers' minds into reading the whole texts of advertisements. This study will identify the types of rhetorical figures that are used in magazine headlines of facial skin care advertisements. This study will be useful to the following individuals and groups: facial skin care producers and advertisers who seek ideas to create headlines of their advertisements; consumers who can increase their knowledge about rhetorical figures used by advertisers in headlines to attract their attention; and the academic community which can gain more knowledge and understanding of advertising language.

Scope of the Study

This research aims to study the use of rhetorical figures in headlines of facial skin care advertisements selected from English language women's magazines on sale in bookstores in Bangkok issued from 2001 to 2005. Seventy-five ads of facial skin care products published during the study period were randomly selected as data for analysis.

Methodology

The research was conducted as follows:

1. Seventy-five facial care advertisements using rhetorical figures in their headlines published in English language women s' magazines issued between 2001 and 2005 were randomly selected.
2. The data was analyzed to determine which types of rhetorical figures were employed in the ad headlines and which were most frequently used.
3. The results are presented in tables followed by discussion, conclusions and recommendations in the following pages.

Organization of the study

This study is divided into five chapters. The first chapter introduces the background to the study, a statement of the problem, research questions, the significance of the study, the scope of the study, the methodology employed, the organization of the study, and definitions of terms. The second chapter presents related literature. The third chapter describes the methodology in greater detail. The fourth chapter presents the results of the study and the last chapter contains conclusion, discussion, and recommendations.

Definitions of Terms

- Advertisement:** A notice, picture or film telling people about a product, job or service (Oxford Advanced Learner's Dictionary, 2000:17).
- Facial skin care:** A treatment for the face, usually consisting of a massage and the application of cosmetic cream.
(<http://www.thefreedictionary.com/facial2005>: online).
- Headline:** The headline is the words in the leading position in an advertisement-the words that will be read first and are situated to draw the most attention (Arens, 1996: 284).
- Rhetorical figure:** A word or phrase that departs from straightforward, literal language. (<http://www.wikipedia.org>: online).
- Tropes:** Tropes are rhetorical figures that a transfer of meaning of a word that is a deviation from what it normally signifies.
(Corbett, cited in Leigh.1994).
- Schemes:** Schemes are rhetorical figures that involve a word transfer that deviates from customary grammatical structure.
(Corbett, cited in Leigh.1994).

CHAPTER 2

REVIEW OF THE LITERATURE

This chapter is divided into four main parts: 1) A brief definition and history of rhetorical figures, 2) Rhetorical figures in advertising headlines, 3) Leigh's list of rhetorical figures, and 4) Related research.

A brief definition and history of rhetorical figures

The definition of a figure of speech according to Corbett (1971:460) is, "a form of speech artfully varied from common usage". Kennedy (1983) gave a definition similar to Corbett (cited in Leigh, 1994) stating that a figure of speech is what a speaker or a writer uses to communicate and stress that a meaning departs from the usual meaning of the words, the connotative meaning. A figure of speech states truths that literal language cannot communicate and emphasize.

Rhetorical figures, or figures of speech, were first identified and have been discussed for over two thousand years classical antiquity (Todorov. 1982). At that time, classical rhetoricians, who thought that figures of speech were an extraordinary variation, divided these forms of speech into two main groups: schemes and tropes, which are two distinct modes of deviation.

Corbett (Leigh. 1994; citing Corbett. 1971: 461) gave the definition of both tropes and schemes. Tropes involve a transfer of meaning of a word that is a deviation from what it

normally signifies. Schemes involve a word transfer that deviates from customary grammatical structure. McQuarrie and Mick (1996) stated that while metaphors and puns are common examples for tropes, rhymes and alliterations are common schemes.

Rhetorical figures in advertising headlines

An important function of rhetorical figures, or figures of speech, in advertising is to motivate potential readers to continue reading the body copy. Bathes' (1970) opinion about figures of speech in advertising is similar to Berlyne's (1971) in that the deviation can please the readers and make them feel positive toward the ad. Recognizing that a major goal of advertising is not only to inform, but also to persuade, it is not surprising that advertising is decorated with figures of speech. Leigh found that 74% of all ads with a headline contained a figure of speech (McQuarrie and Mick. 1996).

The headline has long been considered to be the most influential part of a print advertisement (Caples 1974; Ogilvy 1964; Starch 1923). Likewise, with the exception of the image, experts in the field of advertising make it extremely clear that headlines are the most important aspect of an ad. Therefore, fast, persuasive and memorable headlines are things that today's print advertisers seek for arresting their consumers' attention, since the primary function of the headline is to attract and stimulate the readers to consider the products (Crompton. 1979).

Leigh (1994) believed that the use of figures of speech is essential to headlines. He referred to a study about the use of rhetorical resonance by McQuarrie and Mick. McQuarrie (Leigh. 1994; citing McQuarrie. 1989:97) defined resonance as "an echoing, or doubleness, of meaning among stimulus elements within an advertisement, such as among two visual elements, two verbal elements, or a visual and a verbal (headline) element, with the latter one believed to be the most common." McQuarrie found that pun and other similar plays on words are the most common rhetorical tools for creating resonance (Leigh 1994).

Leigh's list of rhetorical figures

James H. Leigh is one of the leading researchers in the field of rhetorical figures used in print advertisements and in particular those used in print advertisement headlines.

Leigh (1994) studied figures of speech employed in print advertisement headlines. He used 1990 U.S. magazine circulation data that was published in Advertising Age and Adweek as a guide. All chosen magazines were among the top 200 magazines in circulation. He selected four issues, April and August 1986 and 1988 from the following magazines: sports -- Field & Stream, Sports Illustrated, Tennis, and World tennis; financial -- Business Week, Fortune, and Money; special interest -- Popular Photography and Stereo Review; and lifestyle/editorial -- Esquire, Life, Town & Country, and US News & World Report. Although he collected 2468 magazine advertisements from many magazine types, he stated that he did not include women's magazine advertisements because the library collections were incomplete.

By dividing figures of speech into tropes and schemes, Leigh organized and presented both tropes and schemes found in headlines of print advertising. All figures were grouped based on similarity. The findings of Leigh's study revealed that 74.3% of 2183 print ads that contained a headline, used rhetorical figures; for tropes, 46.5%, and for schemes, 53.5%. Leigh determined that pun (17.0%), assonance (16.3%), and alliteration (14.8%) were widely used while other types of rhetorical figures, such as polysyndeton were seldom used.

He further developed a list of rhetorical figures from many sources including Abrams (1981), Corbett (1971), and Ravenel (1959) (Leigh. 1994). In all, Leigh listed 41 rhetorical figures for his study organized by functional similarity. This list is presented below in summary form.

Tropes:

I. Puns: 1. Antanacsis, 2. Paronomasia, 3. Syllepsis, 4. Other Types of puns.

II. Associations:

A. Animate Associations: 1. Allusion, 2. Personification, 3. Simile.

B. Contradictory Associations: 1. Irony, 2. Metaphor, 3. Oxymoron, 4. Paradox, 5. Parody.

C. Visual Associations through Words: 1. Imagery, 2. Onomatopoeia.

D. Verbal Substitutions: 1. Anthimeria, 2. Metonymy, 3. Periphrasis.

E. Exaggerations and Understatements: 1. Euphemism, 2. Hyperbole, 3. Litotes.

F. Rhetorical Questions.

Schemes or Grammar Structures:

A. Word Order Coordinated: 1. Anastrophe, 2. Antithesis, 3. Apposition, 4. Climax,

5. Parallelism.

B. Deliberate Word Omissions and Insertions: 1. Asyndeton, 2. Ellipsis, 3. Parenthesis,

4. Polysyndeton.

C. Repetitions: 1. Alliteration, 2. Anadiplosis, 3. Anaphora, 4. Antimetabole, 5. Assonance

6. Epanalepsis, 7. Epistrophe, 8. Polyptoton, 9. Repetition.

D. Rhyme: 1. End Rhyme, 2. Internal Rhyme.

Further information, definitions, and examples of Leigh's list of rhetorical figures are presented below.

Tropes: tropes involve a transfer of meaning of a word that is a deviation from what it normally signifies (Corbett, cited in Leigh, 1994).

1. Pun

A pun is a play on words. It exploits the multiple meaning of a word, or replaces one word with another that is similar in sound but has a very different meaning. Pun is often use for comic effect". (The Uvic Writer Guide: Online) In advertising, pun is popular. Pun has four subcategories as follows:

1. Antanaclasses: "Antanaclasses is obsolete repetition of a word from an earlier phrase, especially of the same word with a different meaning" (the Hutchinson Encyclopedia: online). An example of antanaclasses is found in the British Airways headline, "Our frequent fliers can frequent other fliers". The first "frequent" is an adjective while the second one is a verb (Leigh, 1994).
2. Paronomasia: According to Leigh (1994: online),"Paronomasia is the use of words alike in sound but different in meaning. "An example of paronomasia can be found in the headline for a Panasonic copier,

"If you want to get read, use red." In this headline, the sound of "read" is similar to the sound of "red".

3. Syllepsis: "Syllepsis is a figure of speech in which one word simultaneously modifies two or more other words so that the modification must be understood differently with respect to each modified word. This creates a semantic incongruity which is often humorous." (Wikipedia Encyclopedia:online). This is an example of syllepsis in an ad headline, "Some people really know how to dress". This headline was taken from Good Seasons salad dressings. The word "dress" can mean both decorate salad or wear clothes (Leigh, 1994).
4. Other Types: Leigh (1994: online) mentioned that other types of puns include the use of a single word or phrase for more than one purpose, or an amusing twist of a common phrase. He gave an example from an ad headline for BMW535i, "A power plant that recharges human batteries." The word "power plant" is compared to a BMW535i car engine that can "recharge human batteries", i.e. make the owner feel electric, powerful, happy.

A. Animate Associations:

1. Allusion: "Allusion is a brief reference to a person, event, or place, real or fictitious, or to a work of art, a casual reference to a famous historical or literary figure or event. An allusion may be drawn from history, geography, literature, or religion" (Literary terms: online). An example of allusion is found in a headline of a brand of rum. "In the Caribbean, there's no such thing as a party of one." This headline is taken from Malibu Caribbean Rum. The advertiser referred the headline to the Caribbean Sea (Toncar & Munch, 2001).
2. Personification: "Personification is the attribution of human feelings or characteristics to abstractions or to inanimate objects" (Barnet and others 1994: 685). This is an example of personification taken from an advertisement of a popular company that introduced food processors to American cooks. The advertiser gives life to cooking equipment by saying, "It makes salads, dressings,...and it won't bite." (Leigh, 1994).
3. Simile: "A simile is a brief stated comparison between two things that are essentially unlike. It always contains expressions such as like, as, as if, and as though" (Johnson, 1965: 30). For example, a headline of Noblia watch was mentioned by Leigh (1994). It used a simile to compare the thinness of its watch to thinness of a giraffe's body, "As thin as a giraffe."

B. Contradictory Associations:

1. Irony: According to Kane (1983:402), "irony occurs when a term is given its opposite meaning often, in fact, the very reverse of it. The simplest form is using words in a sense very different from their usual." An example of irony found in a headline is from Range Rover, "The British have always driven on the wrong side of the road." McQuarrie and Mick (1996) analyzed this headline in which the advertiser would like to tell readers that Range Rover is a 4-wheel drive vehicle designed for off-road driving and the "wrong" side of the road is the "right" side. Although it's wrong for a driver to drive off the road, it's pleasurable and exciting to be free and go against rules while driving.
2. Metaphor: "A Metaphor is a comparison in which one thing is talked about as if it were something else" (Levin 1983:169). An instance of metaphor is found in a headline of a Jergens skin care product, "Science you can touch." The advertiser compared its products to science so that the users can rely on Jergens products' high technological quality (McQuairre and Mick, 1996).

3. Oxymoron: "Oxymoron is the use of two terms which are ordinarily contradictory". Though this type of rhetorical figure is rarely found, there is an example from a Hormel Real Bacon Pieces' headline, "Real Bacon makes the ordinary extraordinary". The word "ordinary" is opposite to "extraordinary" (Leigh, 1994: online).
4. Paradox: "Paradox employs a statement that either seems to or actually does contradict itself" (Leigh, 1994). McQuarrie and Mick (1996) gave an example of paradox from a Kodak camera ad, "This picture was taken by someone who didn't bring a camera". The paradox in this headline is that if you don't bring a camera with you, you can't take a photograph, but it's possible for Kodak users because a disposable camera can be bought anywhere, especially at tourist attractions.
5. Parody: As mentioned by Kelsch (1981:117), "Parody is a literal style that ridicules by mimicry". It can be funny and effective".

Introducing a sugar free gum recommended by "2 out of 3 patients" is an instance of parody by the Extra gum brand. This headline sounded ridiculous since sugar free gum is supposed to be friendly with people's teeth. Then 2 out of 3 patients who chew Extra gum obviously have healthy teeth (Leigh,1994).

C. Visual Associations through Words:

1. Imagery: According to Kirsznner and Mandell (1994:215), "imagery is words and phrases that describe what is seen, heard, smelled, tasted, or touched". A headline taken from Clairol hair colour used this type of rhetorical figure: "Make your hair glimmer, shimmer, or simply glow". The advertiser described beautiful hair to arouse message recipients' imaginations about when they used this product (Leigh, 1994).
2. Onomatopoeia: "Onomatopoeia uses words to imitate natural sounds; accommodation of sound to sense" (A Glossary of Rhetorical Terms with examples: online). An example of using onomatopoeia is in a headline of the Ford Mustang LX Convertible, "Open up and say 'ahhh'". From this phrase, the sound "ahhh" is from the car's driver who opens the car, and says "ahhh" (Leigh, 1994).

D. Verbal Substitution:

1. Anthimeria: According to Wikipedia Free Encyclopedia (2005: online), Anthimeria is the use of a word of one class as if it were a member of another, typically the use of a noun as a verb. An example of anthimeria is given by Leigh (1994) in a headline from Playboy

magazine, "Gift him with Playboy". In this phrase the word "Gift" is a noun used as a verb "give".

2. **Metonymy:** According to Chuandao (2005: online), "metonymy is a figure of speech that has to do with the substitution of the name of one thing for that of another. This substituted name may be an attribute of that other thing or be closely associated with it." Advertisement writers use metonymy frequently, because metonymy can express ideas both briefly and effectively while other figures cannot. Chuandao (2005) gave an example of metonymy in cosmetic advertisements, "Laurent Beaute invites you to discover his new collection of colors... delicate corals, pinks and peaches for lips; matte, muted earthly neutrals for eyes...." In this ad, all the nouns of color are metonymies as they refer to several colours of cosmetics.
3. **Periphrasis:** According to Leigh (1994: online), "periphrasis is substitution of a descriptive word or phrase for a proper name, or vice versa". This headline, taken from a hoover vacuum cleaner ad, employs periphrasis, "Packs like luggage, Carries like luggage, Stores like luggage, Cleans like a Hoover". Leigh (1994) mentioned that the advertiser made a long list expressing the qualities of a hoover vacuum cleaner.

E. Exaggerations and Understatements:

1. Euphemism: According to Leigh (1994: online), "euphemism is a mild, vague expression used instead of a harsh, unpleasant one." In the following phrase, an advertiser used euphemism, "For 50 years, more women have trusted the special moments of their lives to Tampax". Tampax is a cardboard applicator tampon product company that has been in operation for over 50 years. The special moments of the consumers lives are, of course, their menstrual periods.
2. Hyperbole: "Hyperbole is the deliberate use of overstatement or exaggeration to achieve emphasis. Businessman and manufacturers use this figure of speech to advertise their goods in as an attractive way as possible" (Chuandao, 2005: online). "Nobody cares for eyes more than Pearl!", is a headline for a glasses brand which used hyperbole. It's an exaggerated expression since nobody cares for your eyes more than you, yourself.
3. Litotes: "Litotes, or understatement, purposefully represents a thing much less significant than it is. Litotes is opposite of hyperbole" (The Uvic Writer's Guide, 1995: online). An example of litotes can be found in a headline for Dove soap, "Introducing another little reason to love a Dove bar". In fact, the advertiser used the word "little" to attract readers

to read the whole ad although the "little reason" is, in fact, a "big reason" in the mind of the advertiser (Leigh, 1994).

4. Rhetorical Questions: According to Ross (1969:205), "a rhetorical question is a question that is not expected to be answered but to which the audience knows the answer." The question, "Doesn't he deserve a dinner that looks as good as yours?", from Grand Gourmet dog food is an example of a rhetorical question given by Leigh (1994). In this headline, the advertiser tried to convey to the readers that their dogs deserved as good a meal as they got.

Schemes or Grammar Structures: scheme involves a word transfer that deviates from customary grammatical structure (Corbett, cited in Leigh. 1994).

A. Word Order Coordinated:

1. Anastrophe: Anastrophe is an inversion of the natural or usual word order. This phrase, "America's look is Cover Girl" from Cover Girl cosmetics is an anastrophe, i.e. an inversion of, "Cover Girl is America's look" (Leigh. 1994: online).
2. Antithesis: "Antithesis involves a figure of speech, which uses the same or similar structure to express two opposite ideas so as to achieve the

effects of emphasizing the meaning and contrast. The combination of pleasant senses of vision and hearing arouses recipients' buying ideas" (Chuandao 2005: online). This example of a headline from Sundown Sunblock lotion, cited by Leigh (1994) employs anthithesis, "Sundown vs. Sundamage".

3. Apposition: Apposition is a rhetorical figure of addition in which words are placed side by side (in apposition) to each other with one word describing or clarifying the other; adjacent nouns or noun substitutes with one elaborating the other (Rhetorical Figures in Sound, 2005 : online). An example of apposition can be found in this phrase from a Corning lens advertisement, "If you had your eyes tested outdoors as well as indoors, you'd know why we developed photochromic lenses". In this headline, the second phrase plays as an addition to the first phrase (Leigh, 1994).
4. Climax: According to Ross (1969:204), "climax is a form of progressive repetition of words or sounds." Leigh (1994) gave an example of climax in a headline taken from an American Express advertisement, "You're in trouble. You've had an accident. You need a lawyer". The situations in this headline are progressively more serious. Thus, when serious situations happen to readers, they need an American Express card.

5. Parallelism: As mentioned by Chuandao (2005: online), "Parallelism means the parallel presentation of two or more than two similar or relevant ideas in similar structural forms. The structure of the rhetorical figure gives you a beautiful sense of balance, and its sound gives you a beautiful sense of rhythm." Leigh (1994) gave an example of parallelism in the headline, "It catches your mistake. Finds it., Erases it. Even helps you to spell it." This is an example from a Smith Corona electronic typewriter advertisement which used parallelism with the word "it".

B. Deliberate Word Omissions and Insertions:

1. Asyndeton: According to Ross (1969: 203), "asyndeton is leaving out "particles", i.e. conjunctions and article". Leigh (1994) found an example of the rhetorical figure in a headline of Tourism de Mexico, "Come. Feel the warmth of Mexico". The conjunction "and" between "come" and "feel" is left out in this headline.
2. Ellipsis: "Ellipsis occurs when one substitutes a gap or lacuna for an explicit or complete statement, i.e., an empty place which the recipients correct by filling in the blank". (Garnham and Oakhill, cited in McQuairre and Mick, 1996: online). A headline for Suzuki motorbikes use an ellipsis, "Everyday vehicles that aren't...." In this headline, the message

recipient must fill in the gap following the verb "aren't" as the readers have to ask "aren't....?"

3. Parenthesis: "Parenthesis is an insertion of some verbal unit in a position that interrupts the normal syntactical structure". "Create pain relief (and without aspirin complication)" from Tylenol Extra Strong Capsule is a good example of using parenthesis in a print ad headline. With this phrase, Tylenol would like to communicate the benefit of its product to the recipients by employing parenthesis (Leigh, 1994: online).
4. Polysyndeton: According to Leigh (1994: online), "Polysyndeton involves the deliberate use of many conjunctions." Leigh chose a headline for Panasonic copiers to be an instance of polysyndeton, "Panasonic also gets you read with blue, or brown or green". The repetition of "or" in this phrase is an example of polysyndeton.

C. Repetitions:

1. Alliteration: As mentioned by Chuandao (2005:online) "alliteration is figure of speech in which the same sounds appears at the beginning of two or more words that are next to or close to each other". Alliteration can make advertising words rhythmic and pleasing to the ear. The following phrase is from the Tour Spain Organization, "Sea, sun, sand

seclusion and Spain. You can have this when you visit the new Hotel".

The repetition of the initial letter of the words "s" is alliteration that makes people feel sea breeze at the beach.

2. Anadiplosis: According to Leigh (1994: online), this type of rhetorical figure is "repetition of the last word of one clause at the beginning of the following clause". He gave an example of using anadiplosis in the headline of Edge shaving gel, "A shave this close used to take guts. Today it takes gel. Gel makes a difference." Here the word "gel" is repeated at the beginning of the final clause.
3. Anaphora: "Anaphora is the repetition of the same few words at the beginning of several consecutive sentences for rhetorical effect" (Wikipedia Encyclopedia: online). Leigh (1994) stated that a headline from a JVC video is an example of anaphora, "The miracle of VHS The miracle of JVC Technology". In this phrase, the words, "the miracle of", are repetitions of the beginnings of successive clauses.
4. Antimetable: Winterowd (1969:204) stated that antimetable is "reversing the order of terms in adjacent clauses". McQuairre and Mick (1996) gave an example of antimetable in a phrase taken from Bounce Fabric softener, "Stops static before static stops you". The noun "static" is the object of the verb "stops" in the first part, while it's antimetable is the object of the verb "stops" in the first part, while it's antimetable is the noun "static" which is the subject for the verb "stop" in the second. The

rhetorical figure is also an example of alliteration as the sound "s" is blended in a single headline. Rhetorical operations can be integrated in a single expression.

5. Assonance: According to Leigh (1994: online), "assonance is repetition of similar vowel sounds preceded or followed by different consonants". An example of using assonance can be found in the following phrase, "I hate to wait!" (Avis Rental Car). In this headline, the vowel sounds of "hate" and "wait" are repeated.
6. Epanalepsis: "Epanalepsis is repetition at the end of a clause of the word that occurred at the beginning of the clause" (Glossary of Rhetorical Term: online). The following is a headline for KitchenAid, a kitchen appliance brand from the U.S., "Cooks like the best chefs cook". The word "cook" is repeated at the beginning and the end of the phrase. The advertiser would like to communicate that if message recipients use KitchenAid products, their food will be delicious like the best chefs make.
7. Epistrophe: Winterowd (1969: 204) mentioned that epistrophe is a rhetorical figure that "occurs when emphasizing a point by ending several sentences in the same way". Leigh (1994: online), gave an example of epistrophe from a headline of Hertz, a world famous car rental company, "Unlimited mileage included. Collision protection

included. First tank of gas included.” The word “included” is repeated at the end of each sentence.

8. Polytoton: In Leigh's work (1994: online), the rhetorical figure of polyptoton is the “repetition of words derived from the same root”. In the example, “Get your money's worth. Or your money back”, a headline from General Electric, the well known electronic appliance company, the advertiser used polyptoton as a repetition of the words “your money”.
9. Repetition: According to Chuandao (2005: online), “repetition is the rhetorical device of using some words or sentences naturally and repeatedly to stress an important message or indicate a strong feeling...the harmonious sound of the figure makes advertising words easy to read and remember”. Jewler and Drewniary (2001) gave an example of repetition found in this headline for the Nissan Quest van, “Live in the lap, lap, lap, lap, lap, lap, lap, lap, of luxury”. In this phrase the word “lap” is repeated to show the roomy interior.

D. Rhyme:

1. End Rhyme: Leigh (1994) gave the definition of end rhyme as a rhyme which involves correspondence between the sounds of words at the ends of phrases. An example of end rhyme can be found in a

KitchenAid advertisement, "KitchenAid. For the way it's made." In this headline, the end rhyme is the sounds of "aid" and "made".

2. Internal Rhyme: Leigh (1994: online) stated that internal rhyme is "rhyme of words in the same phrase or between a word in one phrase and one in the next". In this headline taken from Wigwam Mills, a large sock company in the U.S.A., "7 – Footer. High and dry for those who sky". The sounds of "high", "dry", and "sky" are presented for internal rhyme.

Leigh's list of rhetorical figures will be used as the framework into which rhetorical figures employed in headlines of facial skin care advertisements will be grouped and analyzed.

Related Research

Much research has been done regarding the use of rhetorical figures in advertisements. Below are presented the works of McQuarrie and Mick (1993, 1996), Anmarie Eves (1999), Leach and Mudry (1998) Phillips and McQuarrie (2002).

McQuarrie and Mick (1993, cited in Leigh, 1994), analyzed rhetorical figures in headlines and subheads of 154 full-page ads from People magazine. The result of the research showed that 86% of 154 full-page print ads (132 of 154 ads) used a figure of speech in the headline or subhead because it was the most significant part of the print advertisement used to attract the readers' attention. Over 60% of the ads used only trope figures, almost 20% used only schemes and almost 20% used both tropes and schemes in headlines and subheads.

Later in 1996, McQuairre and Mick continued their studies about rhetorical figures in print advertisements. This time they divided levels of a framework proceeding from easy to complex levels, i.e. from repetition, to reversal, to substitution, to destabilization. The rhetorical operation of repetition applied to some elements without changing the meaning of the first words. McQuairre and Mick (1996) found repetition of sounds using rhetorical figures such as rhyme, alliteration and assonance. For the repetition of words, they found rhetorical figures such as anaphora (beginning words), and epistrophe (ending words).

The second level was reversal. As mentioned by McQuairre and Mick (1996) reversals are the elements which act like mirrors to reflect one another in reverse. The rhetorical figures found in this group were antimetabole and antithesis. An example for antimetabole was found in an integrated headline from Bounce Fabric Softener, "Stop static before static stops you." In

the first part, the noun "static" is the object of the verb "stop", while in the second part, the noun "static" is the subject of the verb "stop". Further, they found alliteration, a figure of speech in which the same sound appears at the beginning of two or more words that are next to or close to each other. Alliteration can make advertising words sound rhythmic to the reader's ears. In this headline the alliteration shown is the repetition of the initial letter of the words "s". For antithesis; the same or similar structure to express two opposite ideas, there was an example taken from Pert Plus shampoo, "Easy on Eyes, Tough on Tangles". In this headline, the word "Easy" and "Tough" are certainly opposite ideas. The next level was substitution which involves a turn in which the expression takes an expected or unconventional meaning. McQuairre and Mick (1996) found four dimensions in this group; The first one was exaggerated/understated claims, e.g. hyperboles, the deliberate use of overstatement or exaggeration to achieve emphasis. The second one was absences/plentitude of expression elements, e.g. ellipsis, "one substitutes a gap or lacuna for an explicit or complete statement." The third one was strong/weak assertive force, e.g. rhetorical questions, posing a question that is not expected to be answered but for which the audience knows the answer. The last one was part/whole relations, e.g. metonymy, the name of a thing is substituted for that of another closely associated with it.

The last level was destabilization which involves expressions in which contexts offer changeable meanings and words have more than one meaning; opposite or similar. This gives the readers chances to develop implications. Examples of rhetorical figures in this group are irony and paradox in the opposition of meanings, metaphor in the comparison of two things,

and pun in the playing of words that sound the same but are different in meaning. McQuarrie and Mick (1996) gave an example about the use of metaphor with the headline for Johnson & Johnson band-aids that said, "Say hello to your child's new bodyguards" with the image of band-aids on cartoon characters. In this ad, the advertiser wanted to make a comparison between band-aids and bodyguards since bodyguards are large and strong so too are band-aids. Band-aids can provide extra protection for the readers' children. In conclusion, McQuarrie and Mick (1996) stated that rhetorical figures can make a difference on how an ad is perceived by its readers.

Another research on the use of rhetorical devices in advertising was done by Anmarie Eves (1999). In 1999 she studied the effectiveness of advertisements by comparing advertisements that used rhetorical figures with advertisements that do not. The findings indicated that advertisements that used rhetorical figures gained persuasive power and attracted higher reader recall. Eves took information about rhetorical figures in advertising mainly from McQuarrie and Mick's work in 1996. The data for her research was taken from the sixth, seventh, and eighth editions of Which Ad Pulled Best. In each edition, forty pairs of advertisements were presented and each pair of advertisements represented brands within the same product category. Two measurements were provided: reader recall, and persuasion-buying attitude. The total data for the study was 120 pairs of advertisements. Each pair of advertisements was grouped as using or not using a rhetorical figure. The results revealed that forty-five percent (54 of 120) of the selected advertisements that used rhetorical figures were more effective for both measurements of recall and persuasion.

Leach and Mudry (1998) stated in their research that cosmetics advertisers also employed rhetorical techniques in their messages in order to attract magazine readers because women can't deny that cosmetics are a part of their appearance. Leach and Mudry (1998) found that hyperbole, personification, and metonymy were widely used in cosmetic advertisements. Here are examples from their work: First, hyperbole was the most common rhetorical figure that frequently appeared in advertising texts, for example, Christian Dior's Capture Essential, "The New Victory of Science Over Time." The second most common rhetorical figure was personification. In many advertisements, the advertisers gave "life" to cells such as enzymes, proteins and cellular complexes, thus they could protect and revitalize the skin. Finally, the third most common trope was metonymy, the advertisers used science and math as representations of laboratories, micro-proteins and statistics. Another study related to rhetorical figures in advertising is, "The development, change, and transformation of rhetorical style in magazine advertisements, 1954-1999." In this study Phillips and McQuairre (2002) explored the rhetorical style in U.S. magazine advertisements from 1954-1999. This study explored the changes in rhetorical strategies employed in magazine advertisements over the last half of the twentieth century. Phillips and McQuairre (2002) used McQuairre and Mick's (1996) framework to distinguish types of rhetorical figures; Tropes (e.g., metaphor) and Schemes (e.g., rhyme) for this paper. The reason for selecting this time period was indicated by Hirschman, Scott, and Wells (cited in Phillips and McQuairre, 2002:online) as "the years from the early 1950s through the end of the century which can be identified as a time period when product discourse was centred in mass media texts after World War II and the Korean War." A period of fifty years is

sufficient to observe trends in advertising language. Three magazines were selected for this study: Time, a general interest news magazine; Sports Illustrated (SI), a sports magazine for men; and Good Housekeeping (GH), a home lifestyle magazine for women. The results showed that rhetorical figures appeared throughout the period among the samples as the rhetorical figures were important to print advertisements. Schemes were found in 25.6% of ads and tropes in 36.4%. Content analysis showed that the use of tropes increased over time, while the use of schemes was not consistent. In the first period of the 1950s, only one rhetorical figure was generally used in an ad, while by the end of the 1990s, more than one rhetorical figure was used in an advertisement.

To catch consumers' eyes, advertisers have used rhetorical figures in ad headlines to beautify their advertisements, catch readers' eyes, and help advertisers reach their goals. The types of rhetorical figures employed by advertisers and the frequency of their use have changed somewhat over the past fifty years. This study will focus on the use of rhetorical figures specifically in the domain of facial skin care product print advertisements from 2001 to 2005.

CHAPTER 3

METHODOLOGY

This chapter presents the methodology employed in this study. There are three steps: Data Collection, Data Analysis, and Reporting.

Data Collection

The data were collected from facial skin care magazine ads which had headlines published in two English language women's magazines (Cosmopolitan and Marie Claire) on sale in bookstores in Bangkok between 2001 and 2005. Seventy-five ads for facial skin care products were randomly selected as follows. First, 30 issues of women's magazines were collected between the years 2001-2005 (six issues each year). Second, 150 facial skin care advertisements with rhetorical figures in headlines were identified in the 30 magazines. Third, 15 ads from each of the 5 years of the study were randomly selected for inclusion in the study. Forty-seven ads from Cosmopolitan and twenty-eight ads from Marie Claire were selected in this way. In the case of duplicate advertisements, only one was retained. However, when different versions of advertisements were selected, one ad of each version was selected.

Data Analysis

The data was analysed based on Leigh's framework of 1994. First, the collected rhetorical figures were classified according to Leigh's list of rhetorical figures (see Chapter 2) to determine which figures were used in headlines of facial skin care advertisements. Second, the frequency of use of the identified rhetorical figures was analysed. Basic statistical principles of percentages and means were employed.

Findings

The findings of the study are reported in tables followed by conclusions, discussion, and recommendations in the following Chapters.

CHAPTER 4

FINDINGS

The findings of the analysis are presented in this chapter. The data were obtained from facial skin care advertisements, which were published in English language women's magazines between 2001- 2005. Seventy-five headlines were randomly selected and are analyzed below. The analyses proceeded in three parts:

- PART I: Types of Rhetorical Figures Employed
- PART II: Frequency of Use of Rhetorical Figures
- PART III: Pairs of Rhetorical Figures in Mixed Headlines

PART I: Types of Rhetorical Figures Employed

Table one, below, shows the products, headlines, magazine sources and types of rhetorical figures employed in the 75 randomly selected advertisements. These are presented in chronological order by month of magazine publication.

TABLE1 TYPES OF RHETORICAL FIGURES EMPLOYED

Products	Headlines	Magazines	Rhetorical Figure Types
1. Lancome: Vinefit	Hydrated Refreshed Protected skin That's the power of grapes.	Cosmopolitan U.S., January 2001, pp. 6-7.	Metaphor
2. DHC: Olive Virgin Oil	You look so radiant, what are you using?	Cosmopolitan U.S., January 2001, p.115.	Rhetorical Question and Imagery
3. Ultima II: Growtion Moisture Cream	Go for GLOW!	Marie Claire U.K., May 2001, p. 235.	Internal Rhyme
4. Almay: Nourishing Facial Lotion	Give your skin what's it's thirsty for! Milk it!	Marie Claire U.S., August 2001, p. 53.	Personification
5. Aveda: Tourmaline Charged Eye Cream	are your eyes smiling?	Marie Claire U.S., August 2001, pp. 32-33.	Rhetorical Question and Personification
6. Olay: Total Effects with UV Protection	"I WANT TO DO MORE THAN JUST FIGHT A FEW SIGNS OF AGING. I WANT TO STOP IT IN ITS TRACKS."	Marie Claire U.S., August 2001, p. 50.	Personification and Metaphor
7. Aveeno: Skin Brightening Daily Moisturizer	New Tone. New Texture. New Radiance.	Marie Claire U.S., August 2001, p. 205.	Repetition and Parallelism
8. Aveeno: Skin Clarifying Cleanser	Cleanse. Clarify. Beautify with Soy.	Cosmopolitan U.S., September 2001, p. 139.	Alliteration and Parallelism
9. Dove: Cleansing Cloth	OUR CLEANSING CLOTH IS SO GENTLE , IT MAKES EVEN SENSITIVE SKIN HAPPY.	Cosmopolitan U.S., September 2001, pp. 210-211.	Personification

TABLE 1 (continued)

Products	Headlines	Magazines	Rhetorical Figure Types
10. Olay: Complete Moisturizer	COMPLETE LIVES REQUIRE A COMPLETE MOISTURIZER.	Cosmopolitan U.S., September 2001, p. 255.	Pun; Antanacsis
11. Estee Lauder: Light Source Moisture Lotion	PROMISE YOUR SKIN A NEW FUTURE.	Cosmopolitan U.S., October 2001, pp. 4-5.	Metaphor and Personification
12. Neutrogena: Healthy Skin Anti-Wrinkle Cream	If you have wrinkles... ...What would you use?	Cosmopolitan U.S., October 2001, p. 12.	Rhetorical Question
13. Neutrogena: Pore Refining Cleanser	WASH AWAY ROUGH, UNEVEN SKIN.	Cosmopolitan U.S., October 2001, p. 55.	Hyperbole
14. SHISEIDO: The Skincare	I am your skin's strength. Rely on me.	Marie Claire U.S., November 2001, p. 234.	Personification and Metaphor
15. Estee Lauder: Idealist Skin Refinisher	See it. Feel it. Have it. Your ideal skin.	Marie Claire U.S., November 2001, p. 262.	Parallelism and Repetition
16. Neutrogena: Fresh Foaming Cleanser	There are gentle cleansers, And there are make up removers, This one is both.	Cosmopolitan U.S., April 2002, p. 23.	Anaphora and Parallelism
17. Pond's: Dramatic Results Anti-Aging Cream	MY LINES HAVE MET THEIR MATCH.	Cosmopolitan U.S., April 2002, pp. 28- 29.	Personification and Hyperbole
18. Chanel: Precision Age Delay Eye	A WAKE-UP CALL FOR TIRED EYES.	Cosmopolitan U.S., April 2002, p. 59.	Metaphor and Personification
19. Nivea Visage: Cleansing Gel	LOSE THE BAD. KEEP THE GOOD.	Marie Claire U.S., June 2002, p. 85.	Metaphor and Parallelism
20. Dove: Daily Hydrating Cleansing Cloths	Squeaky clean is for floors, not faces.	Marie Claire U.S., June 2002, p. 159.	Alliteration
21. Clean & Clear: Daily Pore Cleansing Cloths	SMOOTHER, CLEANER SKIN. YOU'LL KNOW IT WHEN YOU FEEL IT.	Marie Claire U.S., June 2002, p. 235.	Internal Rhyme and Parallelism
22. Aveeno: Positively Radiant Daily Moisturizer	What if you could capture radiance in a bottle?	Cosmopolitan U.S., June 2002, p. 109.	Rhetorical Question and Metaphor

TABLE 1 (continued)

Products	Headlines	Magazines	Rhetorical Figure Types
23. Olay: Total Effects age Defying Cleansing Cloths	WASH AWAY DIRT, MAKEUP... LINES, WRINKLES.	Cosmopolitan U.S., June 2002, p. 279.	Hyperbole
24. Neutrogena: Healthy Defense Daily Moisturizer SPF 30	Dermatologist report: A YEAR OF INCIDENTAL SUN EQUALS BAKING FOR A WEEK AT THE BEACH!	Cosmopolitan U.S., July 2002, p. 19.	Imagery
25. Olay: Total Effects Intensive Restoration Treatment	Zone in on past damage.	Cosmopolitan U.S., July 2002, p. 156.	Metaphor
26. L'OREAL: Pure Zone	WANT PURE SKIN 24/7?"	Cosmopolitan U.S., November 2002, p. 31.	Rhetorical Question
27. Neutrogena Men: Razor Defense	Now, healthy skin for men.	Cosmopolitan U.S., November 2002, p. 44.	Metaphor
28. (PH) beauty Labs: Totally Juicy Apple Hot Sugar Scrub	An apple a day.	Cosmopolitan U.S., November 2002, p.105.	Metaphor
29. Biore: Brilliant	A clean that's deeper than skin deep.	Marie Claire U.S., December 2002, p. 77.	Hyperbole
30. Jurlique: Skin Care	Healthy skin is beautiful skin.	Marie Claire U.S., December 2002, p. 133.	Metaphor
31. Estee Lauder: Perfectionist Correcting Serum	Enter the ageless future.	Cosmopolitan U.S., January 2003, pp. 3-4.	Metaphor
32. Olay: Daily Facials	If your pores are a problem, maybe you need a shrink.	Cosmopolitan U.S., January 2003, p. 29.	Apposition
33. Clearasil: Complete Oil-Free Moisturizing Lotion	Moisture Madness!	Cosmopolitan A.U., April 2003, p. 165.	Alliteration

TABLE 1 (continued)

Products	Headlines	Magazines	Rhetorical Figure Types
34. Eucerin: Clear Skin Formula	Make your grown-up skin stop acting like a teenager.	Cosmopolitan U.S., June 2003, p. 87.	Personification and Simile
35. Clearasil: Total Control	SENSITIVE SKIN'S EASY. WHAT ABOUT INSENSITIVE SKIN?	Cosmopolitan U.S., June 2003, p. 99.	Rhetorical Question
36. Clearasil: Total Control	Time to take control of your skin?	Cosmopolitan U.S., July 2003, p. 27.	Rhetorical Question
37. Olay: Daily Facials Clarifying Cloth	Allow us to clarify (better than leading combination/oily skin cleansers).	Cosmopolitan U.S., July 2003, p. 125.	Personification and Parenthesis
38. Olay: Complete UV Defense Moisture Lotion	Light as a feather.	Cosmopolitan U.S., July 2003, p. 127.	Simile
39. Aqua Glycolic: Toner	Pop the Top!	Cosmopolitan U.S., July 2003, p. 133.	Assonance
40. Olay: Daily Facial Express	EVERY NIGHT YOU SEE A DIRTY FILM & DON'T EVEN KNOW IT.	Cosmopolitan U.S., November 2003, p. 31.	Paradox
41. Fanc! boscia Purifying Cleansing Gel	Set your skin free.	Cosmopolitan U.S., November 2003, p. 59.	Personification
42. Neutrogena: Pore Refining Cleanser	THE LOOK OF PORES BEFORE CLEANSING. THE LOOK OF PORES AFTER CLEANSING.	Marie Claire U.S., November 2003, p. 37.	Anaphora and Parallelism
43. Origins: A Perfect World – White Tea Skin Guardian	Keep your skin in A Perfect World.	Marie Claire U.S., November 2003, p. 55.	Pun; Syllepsis
44. Nivea for Men: Q10 Revitalizing Lotion	COOL, COMFORTABLE AND CONFIDENT	Marie Claire U.S., November 2003, p. 69.	Alliteration
45. Dove: Essential Nutrients Day Cream	essential nutrients are here. Skin has a new reason to glow.	Marie Claire U.S., November 2003, p. 209.	Personification

TABLE 1 (continued)

Products	Headlines	Magazines	Rhetorical Figure Types
46. Clean & Clear: Blackhead Cleaning Scrub	BLACKHEADS: THEY'RE GROSS. THEY'RE FRUSTRATING. THEY'RE HISTORY.	Marie Claire U.S., January 2004, p. 41.	Anaphora and Parallelism
47. Proactiv Solution: Acne Treatment	What does she have that you don't have?	Marie Claire U.S., January 2004, p. 149.	Rhetorical Question
48. Clinique: Repair Wear Day	A new day for repair.	Cosmopolitan A.U., February 2004, p. 7.	Pun; Syllepsis
49. Clinique: 3 Step Skin Care	Another great skin day.	Cosmopolitan A.U., February 2004, pp. 36-37.	Hyperbole
50. Estee Lauder: Clear Difference Oil-Control Collection	A clear future for oily skin.	Marie Claire U.S., April 2004, pp. 1-2.	Metaphor and Personification
51. Nivea Visage: Simple Glow	ENERGIZE your SKIN'S OWN HEALTHY GLOW.	Marie Claire U.S., April 2004, pp. 44-45.	Imagery
52. Origins: Never Say Dry Extra Rich Moisture Cream	Bye-bye ultra dry.	Marie Claire U.S., April 2004, p. 71.	Assonance
53. Lancome: Hydra Flash Bronzer	Feel Perfectly moisturised all day Look sexily sun-kissed all year	Cosmopolitan U.K., May 2004, p. 9.	Imagery and Parallelism
54. Olay: Total Effects	workaholic.	Cosmopolitan U.K., May 2004, p. 30.	Personification
55. Garnier: Pure A Daily Treatment Moisturiser	TOO OLD FOR TEENAGE SKIN?	Cosmopolitan U.K., May 2004, p. 85.	Rhetorical Question
56. Shiseido: Visible Luminizer Serum	A healthy glow. Truly. Clearly. Instantly.	Cosmopolitan U.K., May 2004, p. 229.	Imagery and Parallelism
57. Lancome: Primordiale Optimum	Fight the first signs of aging in just 5 days .	Marie Claire U.S., May 2004, pp. 1-2	Personification

TABLE 1 (continued)

Products	Headlines	Magazines	Rhetorical Figure Types
58. L'OREAL: Transformance Skin Perfecting Solution	At last, the skin you've always wanted. Touch it. See it. Be amazed.	Cosmopolitan U.S., December 2004, pp. 10-11.	Parallelism
59. Olay: Daily Facials	The cleanest clean comes from which cleanser?	Cosmopolitan U.S., December 2004, p. 35.	Rhetorical Question
60. Clean & Clear: Oil-Free Makeup Removing Cleanser	CLEAN YOUR SKIN & REMOVE MAKEUP ALL AT ONCE (even water proof mascara)	Marie Claire U.S., May 2004, p. 231.	Parenthesis
61. Neutrogena: Deep Clean Cream Cleanser	See and feel the difference of Deep Clean	Cosmopolitan U.S., January 2005, pp.1-2.	Pun; Syllepsis
62. Estee Lauder: Hydra Complete Moisture Cream	Does your skin thirst for more?	Cosmopolitan U.S., January 2005, pp. 4-5.	Rhetorical Question and Personification
63. Olay: Regenerist Daily Regenerating Serum	Have Work Done. On the cells of your skin.	Cosmopolitan U.S., January 2005, p. 21.	Personification
64. Clinique: Super defense	Meet the future.	Cosmopolitan U.S., February 2005, pp. 10-11.	Metaphor
65. Biore: Pore Perfect Blemish Fighting Ice Cleanser	A blemish is a pore's cry for attention.	Cosmopolitan U.S., February 2005, p. 41.	Metaphor and Personification
66. Aveeno: Clear Complexion Foaming Cleanser	Blemish-free skin doesn't have to mean dry skin.	Cosmopolitan U.S., February 2005, p. 59.	Paradox
67. Olay: Clarity Cleansers	You can't always train your best friend. But you can train your skin.	Cosmopolitan U.S., March 2005, p. 12.	Personification
68. Olay: Complete SPF 15	The health drink. Let your skin drink it in.	Cosmopolitan U.S., March 2005, p. 78.	Personification
69. St. Ives: Facial Scrub	Smooth radiant skin without the fairy godmother.	Cosmopolitan U.S., April 2005, p. 141.	Imagery and Allusion
70. Estee Lauder: Daily Protection Essentials	Your skin. Your moisturizer. Made for each other.	Marie Claire U.S., June 2005, pp. 8-9.	End Rhyme and Parallelism

TABLE 1 (continued)

Products	Headlines	Magazines	Rhetorical Figure Types
71. Olay: Total Effects Eye	Eye Candy.	Marie Claire U.S., June 2005, p. 30.	Metaphor
72. Aveeno: Clear Complexion Correcting Treatment	Fight your blemish. And the mark it leaves behind.	Marie Claire U.S., June 2005, p. 51.	Personification
73. Estee Lauder: Idealist Refinishing Eye Serum	Your ideal eyes. Unlined. Smoothed. Revitalized.	Marie Claire U.S., September 2005, pp. 1-2.	Imagery and Parallelism
74. Aveeno: Positive Radiant Daily Moisture	Discover the secret for truly radiant skin.	Marie Claire U.S., September 2005, p. 153.	Metaphor
75. Biore: Pore Perfect Shine Control	From now on, an oil check will refer to your car. Not your face.	Marie Claire U.S., September 2005, p. 163.	Pun; Syllepsis

The justifications for the classifications of the rhetorical figures in the 75 print facial skin care advertisements are presented below.

1. Lancome Vinefit headline,

"Hydrated
Refreshed
Protected skin
That's the power of grapes."

The words "the power of grapes" demonstrated the use of metaphor by comparing the benefits of using Lancome: Vinefit and the power of grapes, the main ingredient in this product.

2. DHC Olive Virgin Oil headline,

"You look so radiant, what are you using?"

In this headline, the advertiser used imagery in the words "so radiant" to describe readers' bright faces and a rhetorical question to convey that the readers could look radiant if they used this Olive Virgin Oil.

3. Ultima II Growtion Moisture Cream headline,

"Go for **GLOW!**"

In this headline, the advertiser used internal rhyme in the sounds of "go" and glow.

4. Almay Nourishing Facial Lotion headline,

"Give your skin what's it's thirsty for!
Milk it!"

In this headline, personification was employed to give life to the skin so that it can feel thirsty like humans.

5. Aveda Tourmaline Charged Eye Cream headline,

"are your eyes smiling?"

The advertiser used both personification and a rhetorical question. To make readers' eyes have life, the advertiser asked the readers whether their eyes were smiling.

6. Olay Total Effects with UV Protection headline,

"I WANT TO DO MORE THAN JUST
FIGHT A FEW SIGNS OF AGING.
I WANT TO STOP IT IN ITS TRACKS."

This headline presents the use of personification and metaphor. The word "I" refers to the product itself and "signs of aging" refers to wrinkles, dull skin, lines....

7. Aveeno Skin Brightening Daily Moisturizer headline,

"New Tone. New Texture.
New Radiance.

Repetition and parallelism were employed in this headline. The word "new" is repeated three times to emphasize the new good skin readers would get. Also the structure of the headline shows parallelism.

8. Aveeno Skin Clarifying Cleanser headline,

"Cleanse. Clarify.
Beautify with soy."

The advertiser used Alliteration with the letter "C" and parallelism with the syllable "ify" in the headline.

9. Dove Cleansing Cloth headline,

**"OUR CLEANSING CLOTHS IS SO GENTLE,
IT MAKES EVEN SENSITIVE SKIN HAPPY."**

This headline used personification to make skin feel happy with the product.

10. Olay Complete Moisturiser headline,

"COMPLETE LIVES REQUIRE
A COMPLETE MOISTURIZER"

This headline presents a pun; antanaclasis in the word "complete". The first "complete" is an adjective, while the second one is a noun as part of the name of the product.

11. Estee Lauder Light Source Moisture Lotion/Cream headline,

"PROMISE YOUR SKIN A NEW
FUTURE"

The use of personification and metaphor are shown in the word "promise" as the reader's facial skin can perceive the promise of a new future as good skin given by the owner after using this product.

12. Neutrogena Healthy Skin Anti-Wrinkle Cream headline,

"If you have wrinkles...
...What would you use?"

A rhetorical question was used to persuade readers, as well as ask them to use Neutrogena anti wrinkle cream.

13. Neutrogena Pore Refining Cleanser headline,

WASH AWAY ROUGH,
UNEVEN SKIN"

The advertiser employed hyperbole in this headline because in fact, only oils, dirt, and cosmetics can be washed away not rough and uneven skin.

14. SHISEIDO The Skincare headline,

"I am your
skin's strength.
Rely on me."

The advertiser gave a life to the product. It could tell readers it was their skin's strength, therefore readers could rely on it. Metaphor is also employed in this headline as a comparison between skin's strength and the product itself.

15. Estee Lauder Idealist Skin Refinisher headline,

See it. Feel it. Have it.
Your ideal skin.

This headline uses parallelism and repetition with the structure and the repetition of the word "it" in order to stress benefits from the product that readers can possess their ideal skins when using this product.

16. Neutrogena Fresh Foaming Cleanser headline,

"There are gentle cleansers.
And there are make up removers.
This one is both."

The same few words, "there are" present the use of anaphora. Parallelism is also shown in the three sentences of the headline.

17. Pond's Dramatic Results Anti-aging Cream headline,

"MY LINES HAVE MET
THEIR MATCH"

This headline presents both personification and hyperbole as the lines on a presenter's face have lives like human beings and these lines have met their match since this product could beat them. In fact, everyone grows old year by year, therefore it is hyperbolic to stop growing old.

18. Chanel Precision Age Delay Eye headline,

“A WAKE-UP CALL
FOR TIRED EYES”

The words “a wake up call” are a metaphor which represents the product and the words “tired eyes” are a personification, as the eyes have lives and can feel tired.

19. Nivea Visage Cleansing Gel headline,

“LOSE THE BAD. KEEP THE GOOD.”

This headline presents the use of metaphor and parallelism. The words “the bad and the good” are a comparison of dirt and oils on your face, and “the good” are a comparison of moisture on your face. Also, parallelism is shown in the word “the”.

20. Dove Daily Hydrating Cleansing Cloths headline,

“Squeaky clean is for floors,
not faces.”

The phoneme [f] from “for”, “floors”, and “faces” is an example of alliteration.

21. Clean & Clear Daily Pore Cleansing Cloths headline,

“SMOOTHER, CLEANER SKIN
YOU'LL KNOW IT
WHEN YOU FEEL IT.”

The sounds of "ther" and "ner" are an example of internal rhyme and the repetition with the word "it" in the structure is an example of parallelism.

22. Aveeno Positively Radiant Daily Moisturizer headline,

"What if you could capture
radiance in a bottle?"

The advertiser used a rhetorical question and a metaphor in this headline.

"Radiance in a bottle" means Aveeno's moisturizer.

23. Olay Total Effect Age Defying Cleansing Cloths headline,

"WASH AWAY DIRT, MAKEUP...
LINES, WRINKLES."

This headline uses hyperbole because washing away lines and wrinkles is an overstatement.

24. Neutrogena Healthy Defense Daily Moisturizer SPF30 headline,

"Dermatologist

report:

A YEAR OF INCIDENTAL SUN
EQUALS BAKING FOR A WEEK
AT THE BEACH!"

In this headline, the advertiser employed imagery to describe a picture of sunshine at the beach. The message was that it was a good idea to use this product to protect readers from sunlight.

25. Olay Total Effect Intensive Restoration Treatment headline,

"Zone in
on past
damage."

The use of metaphor is presented by usage of the words "on past damage" meaning facial skin problems such as wrinkles and roughness.

26. L'OREAL Pure Zone headline,

"WANT PURE SKIN 24/7?"

The advertiser used a rhetorical question to ask if readers wanted pure skin 24 hours per day. It suggested that the readers could have pure skin by using L'OREAL pure zone.

27. Neutrogena Men Razor Defense headline,

"Now, healthy skin for men"

In this headline, the metaphor is in the words "healthy skin", which refers to the product for men.

28. (PH) Beauty Labstm Totally Juicy Apple Hot Sugar Scrub headline,

"An apple a day"

In this headline, "an apple" is a metaphor of this scrub. The advertiser suggested that readers use this scrub one time a day.

29. Biore Brilliant headline,

"A clean that's deeper
than skin deep."

This headline uses hyperbole to describe "a clean" that's deeper than skin deep.

In fact, it's not possible for cleansing to be deeper than skin deep.

30. Jurique Skin Care headline,

"Healthy skin is beautiful skin."

Metaphor is presented with the words "healthy" and "beautiful", to convey to the readers that they can have beautiful skin when they have healthy skin.

The headline suggested that by using Jurique, readers' skins would get both of these benefits.

31. Estee Lauder Perfectionist Correcting Serum headline,

"Enter the ageless future."

The word "ageless future" is a metaphor meaning forever young looking skin. The headline suggested that readers would get forever young looking skin by using this serum.

32. Olay Daily Facials headline,

"if your pores are a problem,
maybe you need a shrink."

This headline is an example of apposition. The phrase “maybe you need a shrink” solves the problem in the first phrase by suggesting the answer to this problem by using the product.

33. Clearasil Complete Oil-Free Moisturizing Lotion headline,

"Moisture Madness!"

Alliteration is employed by repeating the sound “M” in moisture and madness.

34. Eucerin Clear Skin Formula headline,

**"Make your grown-up skin
stop acting like a teenager."**

The advertiser used personification and simile in the headline. Personification is achieved by suggesting that skin has life and can act like a teenager, while simile is shown with the word “like”; a comparison between skin and a teenager.

35. Clearasil Total Control headline,

**"SENSITIVE SKIN'S EASY.
WHAT ABOUT INSENSITIVE SKIN?"**

In this headline, a rhetorical question was used by the advertiser to tell readers that this product was suitable for insensitive skin.

36. Clearasil Total Control headline,

"Time to take control of your skin?"

The advertiser used a rhetorical question and personification to attract readers' attention. It was suggested that skin had life and it readers needed to control their skin by using Clearasil.

37. Olay Daily Facials Clarifying Cloth headline,

"Allow us to clarify
(better than leading
combination/oily skin cleansers)."

Personification in this headline is achieved by the words "allow us to clarify", "us" being Olay and their product. Readers should allow Olay to clarify their skins.

Parenthesis is in the phrase in brackets.

38. Olay Complete UV Defense Moisture Lotion headline,

"Light as a feather"

In this phrase, the advertiser compared the texture of the lotion with the lightness of a feather. When readers perceived the lightness of a feather, they would like this product.

39. Aqua Glycolic Toner headline,

"Pop the Top!"

This headline uses assonance. The similar vowel sounds with different consonants of "P" and "T" make rhythmic sounds. To pop the top means to open the cover of the toner.

40. Olay Facial Express headline,

“EVERY NIGHT
YOU SEE A DIRTY FILM &
DON'T EVEN KNOW IT.”

The paradox in this headline is the contradiction in the phrase. The advertiser said that readers saw a dirty film on their skins but they don't even know it.

41. Fanc! Boscia Purifying Cleansing Gel headline,

“Set your skin free.”

This headline presents the use of personification as the advertiser gave life to the readers' skins and asked the readers to free their skins by using Fanc!.

42. Neutrogena Pore Refining Cleanser headline,

“THE LOOK OF
PORES BEFORE CLEANSING.
THE LOOK OF
PORES AFTER CLEANSING.”

The advertiser used anaphora with the repetition of several words at the beginning of two phrases. Also parallelism is employed with the same structure in the two phrases.

43. Origins A Perfect World White Tea Skin Guardian headline,

“Keep your skin in A Perfect World”;

The advertiser used pun; syllepsis in this headline by playing with the words “perfect world”. The words in the headline play with the name of the product, also creating a positive image.

44. Nivea for Men Q10 Revitalizing Lotion headline,

"COOL,
COMFORTABLE AND
CONFIDENT"

In this headline, the advertiser used alliteration with the repetition of the first consonant, "C" in every word.

45. Dove Essential Nutrients Day Cream headline,

"essential nutrients are here. Skin has a new reason to grow."

Using personification, the advertiser gave life to skin in that it could have a reason like humans do.

46. Clean & Clear Blackhead Cleansing Scrub headline,

"BLACKHEADS:
THEY'RE GROSS.
THEY'RE FRUSTRATING.
THEY'RE HISTORY."

Anaphora is shown with repetition of the words "they're". Parallelism is produced with the same structure of the three sentences of this headline.

47. Proactiv Solution Acne Treatment headline,

"What does she have that you don't have?"

The advertiser used a rhetorical question to convey the message that the readers didn't have beautiful skin but they would get it if they used the products.

48. Clinique Repair Wear Day headline,

"A new day for repair"

In this headline, the advertiser used pun; syllepsis to play with the word "repair" which can mean repairing skin, or the use of the product (Repair Wear), or even somehow repairing the new day.

49. Clinique 3 Step Skin Care headline,

"Another great skin day"

This is a headline which uses hyperbole to exaggerate the results from the use of the product. The advertiser described the day readers used the product that was a great skin day.

50. Estee Lauder Clear Difference Oil Control Collection headline,

"A clear future for oily skin"

Metaphor and personification are used in this headline to compare a clear future with better facial skin without excessive oil after using the product. Also, the oily skin has life since it has future like human beings do.

51. Nivea Visage Simple Glow headline,

"ENERGIZE your SKIN'S
OWN HEALTHY GLOW"

This headline uses imagery to describe readers' glowing, healthy skin after using the product.

52. Origins Never Say Dry Extra Rich Moisture Cream headline,

"Bye-bye ultra dry"

In this headline, the advertiser used assonance for the sounds in "bye" and "dry".

53. Lancome Hydra Flash Bronzer headline,

"Feel perfectly moisturized all day
Look sexily sun-kissed all year"

The advertiser of this product used imagery with the words "sexily sun kissed", i.e. having a tan colour. Also, a parallelism is used with the words "all day" and "all year".

54. Olay Total Effects headline,

"Workaholic"

To give life to Olay Total Effects, the advertiser suggested the product was hard working like a human. This is an example of personification in the headline.

55. Garnier Pure A Daily Treatment Moisturizer headline,

"TOO OLD FOR
TEENAGE SKIN?"

This headline uses a rhetorical question to ask readers whether they believe they are too old to have young skin. The advertiser's intended answer by the readers was, "No, we are not too old to use the product."

56. Shiseido Visible Luminizer Serum headline,

"A healthy glow. Truly. Clearly. Instantly":

Imagery and parallelism are used in the headline; the words “a healthy glow” create imagery, while the use of three adverbs creates parallelism.

57. Lancome Primordiale Optimum headline,

“Fight the first signs of aging
in just **5 days.**”

In this headline, personification is employed, the advertiser made the product fight (a human trait) the signs of aging.

58. L'oreal Transformance Skin Perfecting Solution headline,

“At last, the skin you've always wanted.
Touch it. See it. Be amazed.”

Parallelism is employed in the structure of this headline; root verbs plus “it”.

59. Olay Daily Facials Cloths headline,

“The cleanest clean comes from which cleanser?”

A rhetorical question was used by the advertiser to inform readers that Olay Daily Facials Cloths were the cleanest cleanser.

60. Clean & Clear Oil-Free Makeup Removing Cleanser headline,

“CLEAN YOUR SKIN & REMOVE MAKEUP ALL AT ONCE
(even water proof mascara)”

The advertiser used parenthesis with the phrase “even water proof mascara” in order to stress the benefits of this product.

61. Neutrogena Deep Clean Cream headline,

“See and feel the difference of
Deep Clean”

This headline used pun with the words “deep clean” as a noun for the product's name, and as adjectives for the benefit of the product. By using this product, readers can feel the difference between the product and others.

62. Estee Lauder Hydra Complete Moisture Cream headline,

“Does your skin thirst for more”

The headline used both a rhetorical question and a personification to ask readers whether their facial skin “felt” thirsty and “wanted” to be hydrated by the product.

63. Olay Regenerist Daily Regenerating Serum headline,

“Have Work Done
On the cells
of your skin.

The advertiser used a personification to convey the idea that Olay Regenerist Daily Serum worked on readers' skins.

64. Clinique Super Defense headline,

“Meet the future”

The words “the future” is a metaphor for better skin. This means that when readers use this product, they will meet the future, i.e. have better looking skin.

65. Biore Pore Perfect Blemish Fighting Ice Cleanser headline,

"A blemish
is a pore's
cry for attention."

This headline uses metaphor and personification. The advertiser described a blemish that could cry, crying being a human trait.

66. Aveeno Clear Complexion Foaming Cleanser headline,

"Blemish-free skin.
doesn't have to mean dry skin"

This headline uses paradox to make a contradiction between the words "blemish-free skin" and the words "dry skin". The advertiser described the product's benefit that it can give readers a blemish-free skin without dryness.

67. Olay Clarity Cleansers headline,

"You can't always train your best friend.
But you can train your skin."

The advertiser employed personification to make it seem that skin is trainable and the product can train skin in some positive ways.

68. Olay Complete SPF 15 headline,

"The health drink. Let your skin drink it in."

Personification was used by the advertiser to suggest that skin can drinks, and the product is a healthy drink.

69. St. Ives Facial Scrub headline,

'Smooth radiant skin without
the fairy godmother.'

The words "smooth radiant skin" are an example of positive imagery related to skin.

The words "without the fairy god mother" present an allusion of a magic type of help. The product works like magic.

70. Estee Lauder Daily Protection Essentials headline,

"Your skin. Your moisturizer.
Made for each other."

End rhyme is used in the sounds of "ther" and "zer", also parallelism is used with the repetition of the word "your".

71. Olay Total Effects Eye headline,

"Eye Candy"

The advertiser used metaphor in this headline with the word "candy" in order to compare the product (eye cream) with a candy; a type of sweets that the young like.

The headlines advised the readers to use this product; to treat themselves to younger-looking eyes.

72. Aveeno: Clear Complexion Correcting Treatment headline,

Fight your blemish.
And the mark it leaves behind.

The advertiser used personification to give a life to the product, therefore it can fight with readers' blemish and the mark it leaves on their faces.

73. Estee Lauder Idealist Refinishing Eye Serum headline,

"Your ideal eyes.
Unlined. Smoothed. Revitalized."

Imagery is used to describe definitions of readers' eyes after using this eye serum.

Parallelism is also used with the structure of the benefits of the product.

74. Aveeno Positive Radiant Daily Moisture headline,

"Discover the secret
for truly radiant skin."

The advertiser used metaphor to compare the word "secret" with the product.

Therefore, the secret of readers' glow skins is the product.

75. Biore Pore Perfect Shine Control headline,

"From now on,
an oil check will refer to
your car. Not your face."

This headline uses pun; syllepsis with the words "oil check" that can mean both "oil check on the reader's face", or "oil check on the reader's car." But after the readers use this product their faces would not need an oil check anymore.

In summary, the findings from TABLE 1 in this study demonstrate that there are eighteen types of rhetorical figures found in magazine headlines of print facial skin care advertisements from 2001-2005. These eighteen rhetorical figures are: 1. personification, 2. metaphor, 3. parallelism, 4. rhetorical questions, 5. imagery, 6. hyperbole, 7. pun,

8. alliteration, 9. anaphora, 10. internal rhyme, 11. repetition, 12. simile, 13. parenthesis, 14. assonance, 15. paradox, 16. apposition, 17. allusion, and 18. end rhyme. The frequency of use of rhetorical figures in the 75 headlines will be revealed in TABLE 2.

In keeping with Leigh's classification, these 18 rhetorical figures were equally divided into 9 tropes and 9 schemes:

<u>Tropes</u>	<u>Schemes</u>
1. Personification	1. Parallelism
2. Metaphor	2. Alliteration
3. Rhetorical Questions	3. Anaphora
4. Imagery	4. Internal Rhyme
5. Hyperbole	5. Repetition
6. Pun	6. Parenthesis
7. Simile	7. Assonance
8. Paradox	8. Apposition
9. Allusion	9. End Rhyme

PART II: Frequency of Use of Rhetorical Figures

The findings presented in Table 2 report the frequency of use of the rhetorical figures found in magazine headlines of facial skin care advertisements from 2001-2005. The data is presented in descending order from the most frequently employed rhetorical figures to the least employed rhetorical figures.

TABLE 2 FREQUENCY OF RHETORICAL FIGURES EMPLOYED

Types of rhetorical figures	Year / Time(s)					Frequency	Percentages
	2001	2002	2003	2004	2005		
Personification	6	2	4	3	6	21	20.8%
Metaphor	4	7	1	1	4	17	16.8%
Parallelism	3	3	1	4	2	13	12.8%
Rhetorical Questions	3	2	2	3	1	11	10.9%
Imagery	1	1	0	3	2	7	6.9%
Hyperbole	1	3	0	1	0	5	4.9%
Pun	1	0	1	1	2	5	4.9%
Alliteration	1	1	2	0	0	4	4.0%
Anaphora	0	1	1	1	0	3	3.0%
Internal Rhyme	1	1	0	0	0	2	2.0%
Repetition	2	0	0	0	0	2	2.0%
Simile	0	0	2	0	0	2	2.0%
Parenthesis	0	0	1	1	0	2	2.0%
Assonance	0	0	1	1	0	2	2.0%
Paradox	0	0	1	0	1	2	2.0%
Apposition	0	0	1	0	0	1	1.0%
Allusion	0	0	0	0	1	1	1.0%
End rhyme	0	0	0	0	1	1	1.0%
Total	23	21	18	19	20	101	100.0%

TABLE 2 reveals the frequency of use of the eighteen types of rhetorical figures found in headlines of facial skin care advertisements during the study period: 1. personification, 21 times (20.8%); 2. metaphor, 17 times (16.8%); 3. parallelism, 13 times (12.8%); 4. rhetorical questions, 11 times (10.9%); 5. Imagery, 7 times (6.9%); 6. hyperbole, 5 times (4.9%); 7. pun, 5 times (4.9%); 8. alliteration, 4 times (4.0%); 9. anaphora, 3 times (3.0%); 10. internal rhyme, 2 times (2.0%); 11. repetition 2 times (2.0%); 12. simile, 2 times (2%); 13. parenthesis, 2 times (2.0%); 14. assonance, 2 times (2.0%); 15. paradox, 2 time (2.0%); 16. apposition, 1 time (1.0%); 17. allusion, 1 time (1.0%); 18. end rhyme, 1 time (1.0%).

Over the 5 year period, personification was the most frequently used rhetorical figure. This was followed by the other top three rhetorical figures: metaphor, parallelism, and rhetorical questions. The three least frequently used rhetorical figures were: apposition, allusion, and end rhyme, employed by advertisers only time each.

Table 3 and Table 4 reclassify the 18 types of rhetorical figures into tropes and schemes and illustrate their relative frequency of use.

TABLE 3 FREQUENCY OF TROPE USAGE

Types of Tropes	Year / Time(s)					Frequency	Percentages
	2001	2002	2003	2004	2005		
Personification	6	2	4	3	6	21	20.8%
Metaphor	4	7	1	1	4	17	16.8%
Rhetorical Questions	3	2	2	3	1	11	10.9%
Imagery	1	1	0	3	2	7	6.9%
Hyperbole	1	3	0	1	0	5	4.9%
Pun	1	0	1	1	2	5	4.9%
Simile	0	0	2	0	0	2	2.0%
Paradox	0	0	1	0	1	2	2.0%
Allusion	0	0	0	0	1	1	1.0%
Total Tropes Employed						71	70.2%

TABLE 3 identifies the 9 tropes found in the study and presents them in descending order of frequency of usage. Personification, metaphor, and rhetorical questions were the most frequently employed rhetorical figures, employed 21, 17, and 11 times respectively. Imagery, hyperbole, and pun were also relatively popular. Simile and paradox were less frequently used (2 times each) and allusion was the least frequently used trope since it was found only one time in 2005. Tropes were employed 71 times or 70.2% of the total 101 times rhetorical figures were employed in the study period.

TABLE 4 FREQUENCY OF SCHEME USAGE

Types of Schemes	Year / Time(s)					Frequency	Percentages
	2001	2002	2003	2004	2005		
Parallelism	3	3	1	4	2	13	12.8%
Alliteration	1	1	2	0	0	4	4.0%
Anaphora	0	1	1	1	0	3	3.0%
Internal Rhyme	1	1	0	0	0	2	2.0%
Repetition	2	0	0	0	0	2	2.0%
Parenthesis	0	0	1	1	0	2	2.0%
Assonance	0	0	1	1	0	2	2.0%
Apposition	0	0	1	0	0	1	1.0%
End rhyme	0	0	0	0	1	1	1.0%
Total Schemes Employed						30	29.8%

TABLE 4 presents the 9 schemes found in the study and lists them in descending order of frequency of usage. Parallelism was the most frequently employed scheme. It was found in headlines of facial skin care advertisements thirteen times during the five year study period. The usage of parallelism was dramatically higher than other schemes. Alliteration, anaphora, internal rhyme, repetition, parenthesis, and assonance were used less than five times during the period. Apposition and end rhyme were found only one time during the period of study. Schemes were employed 30 times or 29.8% of the total 101 times rhetorical figures were employed in the study period.

PART III: Pairs of Rhetorical Figures in Mixed Headlines

A total of 24 mixed headlines, those which used two rhetorical figures in the same headline were found. Table 5 presents the 15 pairs of rhetorical figures and the frequency of their use in order from the most frequently used pairs to the least frequently used.

TABLE 5 PAIRS OF RHETORICAL FIGURES EMPLOYED

Pairs of Rhetorical Figures Employed	Frequency of use in 2001-2005/ times
1. Personification and Metaphor	6
2. Parallelism and Imagery	3
3. Parallelism and Anaphora	3
4. Parallelism and Repetition	2
5. Personification and Rhetorical Questions	2
6. Rhetorical Questions and Imagery	1
7. Rhetorical Questions and Metaphor	1
8. Imagery and Allusion	1
9. Personification and Hyperbole	1
10. Personification and Simile	1
11. Personification and Parenthesis	1
12. Alliteration and Parallelism	1
13. Metaphor and Parallelism	1
14. End Rhyme and Parallelism	1
15. Internal Rhyme and Parallelism	1

TABLE 5 presents the 15 pairs of rhetorical figures used in ad headlines. The findings reveal that personification and metaphor were the most frequently used pair, employed 6 times in five years in headlines of facial skin care advertisements. Parallelism and imagery, together with parallelism and anaphora, were used three times each in five years. Parallelism and repetition, and personification and rhetorical questions were both used twice in five years. Other combinations of rhetorical figures were used only 1 time in the five year study period.

It can be seen that two pairs, parallelism and anaphora, and parallelism and repetition were fixed pairs through the five years, i.e. the same combination of rhetorical figures were repeated in different ads. For example, headlines from Neutrogena: Pore Refining Cleanser, and Clean & Clear: Blackhead Cleansing Scrub present the use of parallelism and anaphora in their headlines as follows: "The look of pore before cleansing. The look of pores after cleansing." and "Blackheads: They're gross. They're frustrating. They're history." In these headlines, anaphora, the same few words at the beginning, was employed in a parallel way. Two other headlines for Aveeno: skin Clarifying Cleanser, and Neutrogena: deep Clean Foaming Scrub are examples of parallelism and repetition, fixed rhetorical figures in one headline. They are, "New Tone. New Texture. New Radiance." and "So clean. So cool. So invigorating." In these headlines, the words "New" and "So" were repeated three times to stress the benefits of the products. They also showed parallelism.

The findings also revealed that of sixteen pairs of mixed headlines, parallelism was most frequently employed with other rhetorical figures (12 times), personification was combined 10 times and metaphor was combined with other rhetorical figures 8 times.

In summary, TABLE 3 reveals that mixed headlines, those which used two rhetorical figures in one headline, were popular for creating more attractive headlines.

Further analyses and discussion of the findings are presented in Chapter 5.

CHAPTER 5

CONCLUSION AND DISCUSSION

Answers to the research questions and conclusion are presented and discussed in this chapter.

Conclusion and Discussion

The answers to the two research questions in this study are presented below.

Research Question 1

1. What rhetorical figures are found in magazine headlines of facial skin care advertisements?

Of the 41 types of rhetorical figures listed by Leigh in his study on "The Use of Figures of Speech in Print Ad Headlines" (Leigh, 1994), only 18 types (44%) were found in the 75 randomly selected magazine headlines of facial skin care advertisements in English Language women's magazines (Cosmopolitan and Marie Claire) on sale in bookstores in Bangkok from 2001-2005. The 18 rhetorical figures types, and the number of times they were used, are listed below in comparison with Leigh's 1994 list.

Tropes:**I. Puns:**

1. Antanaclassesis: 1,
2. Paronomasia: 0,
3. Syllepsis: 4,
4. Other Types of puns: 0

Associations:

A. Animate Associations: 1. Allusion: 1

2. Personification: 21

3. Simile: 2

B. Contradictory Associations: 1. Irony: 0

2. Metaphor: 17

3. Oxymoron: 0

4. Paradox: 2

5. Parody: 0

C. Visual Associations through Words: 1. Imagery: 7

2. Onomatopoeia: 0

D. Verbal Substitutions: 1. Anthimeria: 0

2. Metonymy: 0

3. Periphrasis: 0

E. Exaggerations and Understatements: 1. Euphemism: 0

2. Hyperbole: 5

3. Litotes: 0

F. Rhetorical Questions: 11

Schemes or Grammar Structures:

A. Word Order Coordinated: 1. Anastrophe: 0

2. Antithesis: 0

3. Apposition: 1

4. Climax: 0

5. Parallelism: 13

B. Deliberate Word Omissions and Insertions: 1. Asyndeton: 0

2. Ellipsis: 0

3. Parenthesis: 2

4. Polysyndeton: 0

C. Repetitions: 1. Alliteration: 4

2. Anadiplosis: 0

3. Anaphora: 3

4. Antimetabole: 0

5. Assonance: 2

6. Epanalepsis: 0

7. Epistrophe: 0

8. Polypoton: 0

9. Repetition: 2

D. Rhyme: 1. End Rhyme: 1

2. Internal Rhyme: 2

It should be noted that in his 1994 study, Leigh included all ad headlines in his data sample whether or not they included rhetorical figures. He also included a diverse range of advertising domains including sports, finance, life style, and special interests, but did not include any advertisements from women's magazines. He found 41 types of rhetorical figures in his research. Alliteration, assonance, and pun were frequently found in his study. This present study focused only on ad headlines which contained rhetorical figures and which came exclusively from women's magazines. The findings of this study reveal that there were 18 types of rhetorical figures: 9 tropes and 9 schemes used in headlines of facial skin care ads. Personification, metaphor, parallelism, and rhetorical questions were the most frequently used rhetorical figures, used more than ten times in headlines of facial skin care advertisements in women's magazines during the five years of the study. The findings of this study were quite different from Leigh's due to the advertising domains magazine types explored in the two studies.

Research Question 2

2. Which rhetorical figures are the most frequently employed in headlines of facial skin care advertisements?

The frequency of use of the 18 rhetorical figures types identified in this study is presented below in descending order.

1. Personification, used 21 times, 20.8% of all figures used.
2. Metaphor, used 17 times, 16.8% of all figures used.
3. Parallelism, used 13 times, 12.8% of all figures used.
4. Rhetorical Questions, used 11 times, 10.9% of all figures used.
5. Imagery, used 7 times, 6.9% of all figures used.
6. Hyperbole, used 5 times, 4.9% of all figures used.
7. Pun, used 5 times, 4.9% of all figures used.
8. Alliteration, used 4 times, 4.0% of all figures used.
9. Anaphora, used 3 times, 3.0% of all figures used.
10. Internal Rhyme, used 2 times, 2.0% of all figures used.
11. Repetition, used 2 times, 2.0% of all figures used.
12. Simile, used 2 times, 2.0% of all figures used.
13. Parenthesis, used 2 times, 2.0% of all figures used.
14. Assonance, used 2 times, 2.0% of all figures used.
15. Paradox, used 2 times, 2.0% of all figures used.
16. Apposition, used 1 time, 1.0% of all figures used.

17. Allusion, used 1 time, 1.0% of all figures used.

18. End Rhyme, used 1 time, 1.0% of all figures used.

Personification (a trope), a figure which advertisers use to give human characteristics to inanimate objects (Barnet and others, 1994), was the most frequently found rhetorical figure in this study. Advertisers provided human feelings to readers' facial skins. It can be seen that most headlines of facial skin care advertisements in this research were created by advertisers who wanted readers to associate their facial skins with some types of living, breathing entity. For example, the headline from Fanc! Boscia Purifying Cleansing Gel presented the use of personification in the following phrase, "Set your skin free." In this headline, the advertiser gave life to the readers' skins. They could feel free like humans. The advertisers asked the readers to give freedom to their facial skins by using the product.

Next to personification, three other popular types of rhetorical figures were employed in the headlines eleven to seventeen times through the five years investigated. The second most frequently used figure was metaphor (a trope) which was used seventeen times through the five years. The advertisers compared their products with other things in order to convince readers of the benefits of their products. The Estee Lauder Perfectionist Correcting Serum headline is a good example of metaphor, "Enter the ageless future". The advertiser compared forever young looking skin with the words "ageless future" in order to persuade middle-aged readers to use the product. The third most frequently employed rhetorical figure was

parallelism (a scheme). In order to attract readers' attentions, the advertisers employed parallelism, which can give readers a beautiful sense of balance and rhythm, as Chuandao (2005) said. For example, the headline of Lancome Hydra Flash Bronzer used parallelism to catch readers' eyes, "Feel perfectly moisturized all day. Look sexily sun-kissed all year." The repetition of the word "all" made the headline sound parallel. The fourth most frequently used figure was rhetorical questions (a trope), which was used eleven times from 2001-2005. This figure was employed in the headlines in order to attract readers' attention and create a high level of personal involvement with the product. For example, the headline from Garnier Pure A Daily Treatment Moisturizer used the rhetorical question, "Too old for teenage skin?" In this headline, the advertiser wanted to communicate to readers that the product was suitable for adults.

Three rhetorical figures, imagery (a trope), hyperbole (a trope), and pun (a trope), were found to be used with a lesser, but still important, degree of frequency during the research period, i.e. at least five times. Imagery in the headlines was created with words that described what readers saw, heard, touched or smelled. As Kirsznier and Mandell (1994) said, imagery can make readers believe in a product's benefits. Hyperbole was also popular among advertisers. As Chuandao (2005) said, businessmen and manufacturers like to exaggerate their products' benefits with hyperbole. Although those headlines were overstated, they sounded exciting to be read. Pun was also well-represented in the headlines because of its rhythmic and pleasing sounds created from playing with words.

Eleven of the 18 rhetorical figures found during the study period were employed less than 5 times: alliteration (a scheme), anaphora (a scheme), internal rhyme (a scheme), repetition (a scheme), simile (a trope), parenthesis (a scheme), assonance (a scheme), paradox (a trope), apposition (a scheme), allusion (a trope), and end rhyme (a scheme). These rhetorical figures were hardly used in headlines by advertisers due to their weaker influence on readers. Facial skin care advertisers, during 2001-2005, must have believed that these eleven types of rhetorical figures sounded less pleasing to readers than the more frequently used rhetorical figures.

The frequency of use of tropes and schemes in TABLE 3 and TABLE 4 reflected the popularity of trope and scheme usage in facial skin care ad headlines. In this study, tropes were more frequently used than schemes even though the number of trope and scheme types were equal: 9 types each. Tropes were found 71 times (70.2%), while schemes were found only 30 times (29.8%).

The findings of the study also revealed that the advertisers of twenty-four facial skin care advertisements combined two rhetorical figures to form headlines. Fifteen pairs of rhetorical figures were found in 24 headlines of facial skin care advertisements. The most frequently used pair of rhetorical figures in headlines was personification (a trope) and metaphor (a trope), found 6 times in the study period. It is understandable to see them at the top of the mixed rhetorical figure frequency list. An example of this pair of a trope and a trope is found in the headline from Chanel Precision Age Delay Eye, "A wake-up call for tired eyes". The advertiser used a metaphor to compare the product with the words "a wake-up call" and used a

personification with the words "tired eyes". In fact, eyes can not feel tired like humans do but, in this headline, they can. The reasons why personification and metaphor are at the top of the pair list are because personification can make people feel familiar with products as if the readers and products could communicate with each other, and metaphor can help people understand products' benefits more easily when they imagine the comparison between the products and something else. These two figures, when combined together, are highly pleasurable and attract readers' attentions. Parallelism (a scheme) and imagery (a trope) found 3 times, with parallelism (a scheme) and anaphora (a scheme) found 3 times, were the second most frequently employed pairs of rhetorical figures found in headlines. An example of the parallelism and imagery pair is the headline from Shiseido Visible Luminizer Serum: "A healthy glow. Truly. Clearly. Instantly." The readers have an image of their faces' aglow reinforced by the repetition of adjectives. The headline from Neutrogena Pore Refining Cleanser (a scheme and a scheme): "The look of pores before cleansing. The look of pore after cleansing" showed the repetition of the same few words at the beginning of phrases of anaphora in a parallel way. Parallelism (a scheme) and repetition (a scheme), together with personification (a trope) and rhetorical questions (a trope), were the third most frequently employed pairs, 2 times each. The following pairs of rhetorical figures were used only one time in five years: rhetorical questions and imagery, rhetorical questions and metaphor, imagery and allusion, personification and hyperbole, personification and simile, personification and parenthesis, alliteration and parallelism, metaphor and parallelism, end rhyme and parallelism, and internal rhyme and parallelism.

Of the 15 pairs of rhetorical figures, end rhyme, one of the least frequently used rhetorical figure, was found only used with parallelism one time during the five year investigated. It can be said that this type of scheme was the weakest of the 18 rhetorical figure types found in this study.

In addition, the findings also revealed two fixed pairs of rhetorical figures: parallelism and anaphora, and parallelism and repetition. These were always used with the same rhetorical figures in this study. Because both anaphora and repetition are of the word repetition type of schemes, they combine very well with parallelism and produce satisfying sounds. Anaphora and repetition were seldom used alone in headlines of facial skin care advertisements, but appeared with parallelism in combined rhetorical figures. Of the fifteen pairs of mixed headlines, parallelism was the most frequently employed rhetorical figure, followed by personification and metaphor. Parallelism makes advertisement readers feel pleased to read rhythmic sounds, personification makes products talk to readers, and metaphor makes interesting comparisons of products with other things view positively by readers. These types of rhetorical figures, with noticeable power, enhance rhetorical figure pairs and turn usual headlines into exciting headlines.

This study explored the use of rhetorical figures, which are decorative devices used in headlines of facial skin care advertisements from 2001-2005.

In conclusion, eighteen of the 41 rhetorical figure types listed by Leigh (1994) were found in the headlines of facial skin care advertisements in English language women's magazines issued between 2001 and 2005. The eighteen types of rhetorical figures contained nine tropes and nine schemes. The findings of this research revealed that personification, metaphor, parallelism, and rhetorical questions were most frequently used in headlines of facial skin care advertisements as tropes were more popular than schemes while other types of rhetorical figures, such as apposition and end rhyme, which are in the schematic group, were used infrequently. Fifteen pairs of rhetorical figures including tropes and tropes, tropes and schemes, and schemes and schemes were found together in headlines. Personification and metaphor, parallelism and imagery, parallelism and anaphora were the most frequently used pairs in mixed headlines, while parallelism and anaphora; and parallelism and repetition being fixed pairs throughout the period of the study.

Some differences from Leigh's research in 1994 on the use of rhetorical figures were found. These differences included types of rhetorical figures found and the popularity of rhetorical figures used by different types of magazine advertisers. In 1994, Leigh found 41 types of rhetorical figures, of which 46.5% were tropes and 53.5% were schemes, used in 2183 print ad headlines from the following types of magazines: sports, financial, special interests, and life style/editorials. Most of the magazines targeted men. This present study found 18 types of rhetorical figures, of which 70.2% were tropes and 29.8% were schemes,

used in 75 print ad headlines of facial skin care advertisements from women's magazines.

Leigh's findings demonstrated that three types of rhetorical figures, pun (17.0%), assonance (16.3%), and alliteration (14.8%) were the most frequently used rhetorical figure. Polysyndeton was never employed. In this present study, the most frequently used rhetorical figures were personification (20.8%), metaphor (16.8%), parallelism (12.8%) and rhetorical questions (10.9%), while apposition (1.0%), allusion (1.0%) and end rhyme (1.0%) were rarely used. In Leigh's study, pun was the most frequently used among advertisers for men's products because men might respond well to word play, but overall schemes were more popular than tropes. However, personification might have a stronger influence on women since it allows a two way communication between products and female readers who prefer human characteristics in products; thus personification was used in 20.8% of facial skincare headlines examined in this study. This research also revealed that tropes were more popular than schemes among facial skin care advertisers. Two researchers, Toncar and Munch (2001) offered their opinion that tropes can enhance the effectiveness of a print ad, making the ad more interesting and more memorable. They also suggested that advertisers should employ tropes to smoothen the difficulties in communication between print ads and consumers. Consequently, the findings on the use of rhetorical figures in facial skin care print advertisements presented in this research are different than Leigh's in terms of the types of rhetorical figures used and the popularity of the rhetorical figures used by advertisers.

The findings of this study reflect the use of rhetorical figures in headlines of print facial skin care advertisements from 2001-2005. The findings should be useful to facial skin care

producers and advertisers who seek to influence consumers favourably; to consumers, whose increased knowledge of how advertisers use rhetorical figures to influence them will not be so easily allured by advertisement headlines in the future; and to the academic community, who will have gained more knowledge and understanding of advertising language, especially in the use of rhetorical figures.

Limitations of the Study

Several limitations to this study should be noted:

1. The period of this study was limited to only 5 years from 2001-2005, and therefore does not reflect long term shifts in language usage on advertisers' preferences for rhetorical figures.
2. The data selected for this research included only 75 facial skin care advertisements which might not fully represent the whole range of facial skin care advertisement headlines found during the period of study.
3. The English language women's magazines selected for this study were limited to only Cosmopolitan, and Marie Claire on sale in bookstores in Bangkok; and therefore may not be representative of the use of rhetorical figures in a wider range of women's magazines.

Recommendations for Further Study

Several other studies would be useful to deepen the body of knowledge on the use of rhetorical figures:

1. Further research should be conducted on rhetorical figures used in headlines in print advertisements of other products in other fields such as business or sports.
2. A study on the attitudes of readers toward the most frequently employed rhetorical figures in facial skin care headlines found in this study should be undertaken.
3. A study of rhetorical figures used in headlines in Thai print advertisements and the attitudes of Thai readers toward the use of rhetorical figures should also be conducted.

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VITAE

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C.3

AN ANALYSIS OF RHETORICAL FIGURES USED IN MAGAZINE HEADLINES IN
PRINT FACIAL SKIN CARE ADVERTISEMENTS FROM 2001-2005

AN ABSTRACT

BY

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Presented in partial fulfillment of the requirements for the Master of Arts Degree in
Business English for International Communication
at Srinakharinwirot University
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Patsaraaporn Taatong. (2006). *An analysis of rhetorical figures used in magazine headlines in print facial skin care advertisements from 2001-2005.*

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Bangkok: Graduate School, Srinakharinwirot University.

Project Advisor: Mr. Leroy A. Quick.

This master's project, based on the 1994 research of Dr. James H. Leigh, explores the use of rhetorical figures in magazine headlines for facial skin care advertisements from 2001-2005.

Data for the research were obtained from 75 randomly selected facial skincare advertisements published in English language women's magazines on sale in bookstores in Bangkok between 2001 and 2005. The findings revealed that eighteen different types of rhetorical figures were found. Personification was the most frequently used rhetorical figure, followed by metaphor, parallelism, and rhetorical questions in descending order of use. Apposition, allusion and end rhyme were the least frequently used rhetorical figures, found only one time each. Furthermore, twenty four of the seventy-five advertisements used two rhetorical figures in a headline thereby strengthening the impact of the advertisement.

การวิเคราะห์ลักษณะวาทศิลป์ที่ใช้ในหัวเรื่องโฆษณาเครื่องสำอางบำรุงผิวหน้า
ในนิตยสาร ตั้งแต่ปี 2001-2005

บทคัดย่อ

ของ

ภัสราภรณ์ ทาทอง

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลัก
สูตรปริญญาศิลป ศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษธุรกิจเพื่อการสื่อสารนานาชาติ
พฤษภาคม 2549

ภัทราภรณ์ ทาทอง (2549), การวิเคราะห์ลักษณะวาทศิลป์ที่ใช้ในหัวเรื่องโฆษณาเครื่องสำอาง

บำรุงผิวหน้าในนิตยสาร ตั้งแต่ปี 2001-2005. สารนิพนธ์ ศศ.ม.(ภาษาอังกฤษธุรกิจเพื่อการสื่อสารนานาชาติ). กรุงเทพฯ: บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ. อาจารย์ที่ปรึกษาสารนิพนธ์: มร. สิริอย เอ ควิก

สารนิพนธ์ฉบับนี้ ซึ่งอ้างอิงมาจากการวิจัยของ ดร. เจมส์ เอช ลี ในปี 2537 ได้จัดทำขึ้นเพื่อวัตถุประสงค์ที่จะศึกษาและวิเคราะห์ลักษณะวาทศิลป์ที่ใช้ในหัวเรื่องโฆษณาเครื่องสำอางบำรุงผิวหน้าในนิตยสาร ตั้งแต่ปี 2001-2005.

ข้อมูลสำหรับการวิจัยได้แก่หัวเรื่องโฆษณาซึ่งได้นำมาจากการสุ่มเลือกโฆษณาเครื่องสำอางบำรุงผิวหน้าที่ตีพิมพ์ในนิตยสารภาษาอังกฤษสำหรับผู้หญิงที่วางจำหน่ายในร้านหนังสือในเขตจังหวัดกรุงเทพมหานครระหว่างปี 2001-2005 รวมจำนวนทั้งหมด 75 ชิ้น.

ผลการวิจัยพบว่า ลักษณะวาทศิลป์ 18 ชนิด ได้ถูกนำมาใช้ในหัวเรื่องโฆษณาเครื่องสำอางบำรุงผิวหน้า โดยลักษณะวาทศิลป์ที่ถูกนำมาใช้มากที่สุดคือ คำบุคลาธิษฐาน, คำอุปมา, การวางลักษณะคำให้ขนานกัน, และ คำถามเชิงโวหารที่ไม่ต้องการคำตอบ ตามลำดับ ในขณะที่เดียวกัน การวางคำเรียงกันโดยให้คำหลังขยายคำแรก, คำพูดที่พาดพิงถึงสิ่งใดสิ่งหนึ่ง, และเสียงสัมผัสท้ายคำ นั้น เป็นลักษณะทางวาทศิลป์ที่ถูกใช้ในหัวเรื่องโฆษณาน้อยครั้งที่สุดในการวิจัยครั้งนี้

นอกจากนี้ หัวเรื่องโฆษณาจำนวน 24 หัวเรื่องจากโฆษณาทั้งหมด 75 ชิ้น มีการใช้ลักษณะวาทศิลป์ 2 ชนิดในหัวเรื่องเดียวกัน