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**VOCABULARY OF BEAUTY PRODUCT  
ADVERTISEMENTS**

**SKAISTUMKOPŠANAS PRODUKTU REKLĀMAS LEKSIKA**

BACHELOR THESIS

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## ANOTĀCIJA

Reklāma ir spēcīgs ierocis, kas tiek lietots, lai manipulētu ar cilvēku prātu un iespaidotu patērētāju rīcību. Šajā bakalaura darbā tiek pētīts matu un lūpu produktu reklāmās lietotais vārdu krājums un leksiskie izteiksmes līdzekļi. Pētījums apskata instrumentus, ar kādiem reklāmas pārliecina pircējus iegādāties konkrētus produktus. Darba mērķis ir analizēt un salīdzināt vārdu krājumu matu un lūpu produktu reklāmās, kā arī uzzināt, vai tajos ir atšķirības no valodniecības viedokļa. Pētījumā tika pielietota kvantitatīvā un kvalitatīvā pētījuma metode. Rezultāti tiek secināt, ka matu un lūpu produktu reklāmās lietotā valoda ir līdzīga. Noteikti lietvārdi, īpašības vārdi un darbības vārdi tiek lietoti abu produktu reklāmās. Taču ir novērojama neliela atšķirība leksisko izteiksmes līdzekļu lietojumā.

**Atslēgvārdi:** reklāma, vārdu krājums, leksiskie izteiksmes līdzekļi, produkts, patērētājs.

## **ABSTRACT**

Advertising is a powerful tool that is used to manipulate with people's minds and influence the consumer behaviour. The focus of the present Bachelor Thesis is the vocabulary and lexical stylistic devices in hair and lip product advertisements. The research investigates the instruments used in advertisements serving to convince the customer to buy a certain product. The goal is to analyse and compare the vocabulary of hair and lip products and to find out whether there are differences from a linguistic point of view. Using quantitative and qualitative research methods, the research demonstrates the similarity of the language used in hair and lip product advertisements. Thus, certain nouns, adjectives and verbs are used in both products' advertisements. However, there are minor differences in the use of lexical stylistic devices.

**Key words:** advertisement, vocabulary, lexical stylistic devices, product, consumer.

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## INTRODUCTION

Advertising has become an integral part of contemporary lifestyle: actually people do not notice that they are being influenced and persuaded to buy certain products. The main function of any advertisement is attracting consumer's attention, persuasion of the consumer, and, eventually, selling the product, the idea, or the service. Hence, the advertisement is a tool that is used in order to manipulate and influence people's minds. Thus, advertising is a persuasive communication about products, services, and ideas that consists of three elements: the seller, the consumer, and the advertisement.

What is the secret of a successful advertisement? The answer lies in captivating vocabulary and skilful use of figures of speech that together act as a powerful instrument that attracts the attention of consumers and influences their behaviour. The present Bachelor Thesis under the title "Vocabulary of Beauty Product Advertisements" analyses and compares the language of printed hair and lip product advertisements from the lexical point of view.

The British magazine VOGUE has been chosen as a source of the advertisement examples because, as a fashion magazine, it contains a great number of beauty product advertisements. Launched in 1892 in the United States as a weekly newspaper, The VOGUE magazine is American monthly publication that focuses on such themes as beauty, fashion, runway, and culture. The British edition of the VOGUE magazine was launched in 1916. There is a great variety of different beauty products advertised in the VOGUE magazine: perfumes, mascaras, eye-shadows, foundations, etc. However, the advertisements of lip and hair products have been chosen due to the fact that the texts of these advertisements tend to be longer and contain more lexical units as such.

**The goal** of the Bachelor Thesis is to investigate the vocabulary of hair and lip product advertisements and to analyse and compare the figures of speech used in hair and lip product advertisements.

**The research questions** of the Thesis are as follows:

- What vocabulary and figures of speech are used in hair and lip product advertisements?
- How much do the vocabulary and use of figures of speech differ in hair and lip product advertisements?

To achieve the goal of the research, the following **enabling objectives** have been set:

1. To study relevant literature about advertising discourse, its vocabulary and lexical stylistic devices, therefore, forming a theoretical basis for the research;
2. To develop a methodological framework for the research;
3. To work out criteria and collect two corpora – hair product advertisements and lip product advertisements – for analysis;
4. To apply discourse analysis method to carry out the research;
5. To compare the data obtained;
6. To draw relevant conclusions.

The following research **methods** have been used:

1. Qualitative research method is used to explore the theoretical material on the topic, as well as to investigate the vocabulary of advertisements and find out what are the figures of speech that are used to influence the customers' behaviour;
2. Quantitative research method is used to analyse the data obtained, to count the figures of speech, and to compare the vocabulary and the use lexical stylistic devices.

The corpus of 29 publications of the British VOGUE magazines from years 2015, 2016, and 2017 is collected. As a result, 200 advertisements of hair and lip products have been selected and analysed in detail in order to study the vocabulary and to discover the figures of speech that are used most frequently.

The paper consists of five chapters:

**Chapter 1** discusses the theory relevant to the research topic, describes the concept and functions of advertising, illustrates the categories of advertisements and the basic techniques of advertising, as well as presents the information on advertisements in the VOGUE magazine.

**Chapter 2** focuses on the language of advertising and analyses lexical stylistic devices that are used in advertisements.

**Chapter 3** presents the description of the methodology applied in the research.

**Chapter 4** discusses the analysis of the vocabulary in hair and lip product advertisements in the VOGUE magazine.

**Chapter 5** presents analysis of lexical stylistic devices in hair and lip product advertisements.

# **1. ANALYSIS OF THE THEORY AND LITERATURE RELEVANT TO THE RESEARCH TOPIC**

This chapter discusses the concept, and functions of advertising, types of advertisements, and VOGUE magazine as one of the most comprehensible platforms of the beauty product advertisements.

## **1.1. Concept of advertising**

Collins English Dictionary suggests that the term ‘advertisement’ means ‘any public notice, as a printed display in a newspaper, short film on television, announcement on radio, etc, designed to sell goods, publicize an event’ (Online 1), and the term ‘advertising’ stands for ‘the act or practice of calling public attention to one's product, service, need, etc., especially by paid announcements in newspapers and magazines, over radio or television, on billboards’ (Online 2). The root of the term ‘advertisement’ can be found in Latin: the verb ‘advertere’ means ‘to direct one’s attention to’, ‘to turn toward’ (Online 3). This explains why advertisements are so eye-catching and attract people’s attention: the main goal of an advertisement is to draw consumer’s attention to the service or product advertised.

Due to the reason that advertising informs and persuades consumers to buy a certain product, it can be considered also as a persuasive form of communication. Bovee claims that ‘Advertising is the nonpersonal communication of information usually paid for and usually persuasive in nature about products, services or ideas’ (1992:7).

According to Goddard, an advertisement consists of all three elements of communication: the addresser(s) (the brand or the seller), the addressee(s) (the consumer), and the message (the advertisement). (1998: 7). Moreover, Goddard lists other terms regarding the relationship between the brand and the consumer: writer – reader; sender – receiver; producer – consumer (ibid.: 27). Thus, an advertisement is a connection between the brand and the consumer with the aim of exchanging the information. The parties of this communication can be labelled depending on how the advertisement is interpreted. For example, if the text is seen primarily as an artistically written entity, the terms ‘writer’ and ‘reader’ are the most appropriate. Similarly, when the message is being seen as a transmission of ideas, the terms ‘sender’ and ‘receiver’ are suitable. The terms ‘producer’ and ‘consumer’ illustrate the commercially driven nature of the

message. And, finally, the terms ‘addresser’ and ‘addressee’ suggest that the interaction between parties is rather personal.

Advertising is a very personalised sphere: marketing specialists create advertisements based on the target audience they want to influence. Therefore, the language and lexical means used in advertisements are diverse. According to Hirschman, ‘these messages convey symbolic meanings concerning the use of products to express personal values, social norms, and cultural ideologies’ (1988: 344). Similarly, Chandler emphasises that ‘to understand an advertisement we would have to adopt the identity of a consumer who desired the advertised product’ (2004: 187). Thus, it is very important to research the target audience, analyse their values, habits, income level, and desires in order to create a successful and effective advertisement. Such research is done by marketing agencies and it involves various surveys and analyses.

According to Danesi, advertisements ‘are interpretable at two levels – a surface level and an underlying one’ (2004: 266). The surface level is the actual text itself. On the contrary, the underlying level means how the text is put together. Contemporary advertisements speak indirectly to the consumer and influence their mind unconsciously.

Marketing specialists work very professionally to develop effective advertisements that have the desired effect on the target audience.

Danesi writes that

Using both verbal and nonverbal techniques to make its messages as persuasive as possible, advertising has become an integral category of modern-day culture designed to influence attitudes and lifestyle behaviours by covertly suggesting how we can best satisfy our innermost urges and aspirations. (2004: 256).

Since advertising has become an integral part of contemporary lifestyle, nowadays people are being influenced and persuaded to buy certain products without actually noticing it.

To sum up, advertising is a persuasive communication about products, services, and ideas. Advertising consists of three elements: the brand or the seller, the consumer, and the advertisement. In the following subchapter, the functions of advertisements will be analysed in detail.

## **1.2.Functions of advertising**

In this subchapter, functions of advertising are analysed in detail.

Captivating vocabulary and use of lexical stylistic devices in advertisements is a powerful instrument that is used to attract the attention of consumers and to influence their behaviour.

Dyer considers that the primary function of advertising is

to introduce a wide range of consumer goods to the public and thus to support the free market economy, but this is clearly not its only role; over the years it has become more and more involved in the manipulation of social values and attitudes, and less concerned with the communication of essential information about goods and services. (1982: 1)

Hence it may be concluded that advertisement, in reality, is a tool that is used in order to manipulate and influence people's minds. The main function of any advertisement is drawing consumer's attention, persuasion of the consumer and, eventually selling the product, the idea, or the service.

Advertising is phenomenal in terms of its level of significance within the society: no promotion of goods or services, social events or even political campaigns is imaginable without advertising.

Danesi claims that

it is now used as a persuasion technique by anyone in society who wants to influence people to do something – to endorse a political candidate, to support a cause [...] Business firms, political parties and candidates, social organizations, special-interest groups, and governments alike use advertising routinely to create favourable “images” of themselves in the minds of people. (2004: 255).

Furthermore, often being unnoticeable, advertisements infiltrate the minds of society members via unobservable mediums. Marketing specialists have developed various techniques to influence the customer, whose emotions, stereotypes, beliefs, desires, and social status are just some of the elements these professionals use to manipulate with. Dyer adds that ‘advertising nowadays fulfils a function traditionally met by art or religion’ (1982: 1), thus, the power of advertising is incredible. Marketing specialists take advantage of this and surround the society with advertisements – they are commonly placed in television, press, online, public transportation, on buildings, cars, and even celebrities are used to promote certain products. The term ‘celebrity endorsement’ is widespread nowadays – each brand is proud of their famous ‘brand ambassadors’ - ‘a person, especially a celebrity, who is paid to endorse or promote a particular company’s products or services’ (Online 4) and their recognition is used for the purpose of advertising. According to Lee and Thorson, ‘celebrity branding’ or ‘celebrity

endorsement' is a form of advertising strategy used by brands, companies, or non-profit organisations which involves celebrities using their social status to help promote a product or service (2008: 3). The use of a celebrity in the advertisement has a huge impact on consumers, and many brands are recognized by their brand ambassadors. For example, George Clooney is immediately associated with *Martini*. Additionally, beauty brands also use celebrities in their advertisements. For instance, Eva Longoria represents the company *L'Oreal*, Jennifer Lawrence represents the brand *Dior*, and Keira Knightley represents *Chanel*. Furthermore, celebrity faces are not the only thing that people remember when thinking of a certain brand – slogans ('a slogan' is 'a short and striking or memorable phrase used in advertising' (Online 4) are as powerful and memorable as famous people. The power of the slogan lies in the repetition – these catchy phrases are repeated so frequently that people unintentionally start remembering them. 'No Martini, no party' (*Martini*), 'Because you're worth it' (*L'Oreal*), and 'Maybe it's Maybelline' (*Maybelline*) are just few of the slogans that have firmly stuck in people's minds. Another reason why people remember these short phrases is the cleverly used figures of speech.

According to Williamson, differentiation is one of the main functions of the advertisement. Williamson explains that the difference between various brands of a product/service within one category is very little. Therefore, it is very important to 'create a differentiation between one particular product and others in the same category' (1978: 24). For example, if there are shampoos of ten different brands exposed, the consumer will likely notice the one that is outstanding and in some way different from the others.

Therefore, it can be concluded that various instruments are used in order to advertise a certain product – the consumer is engaged by visual, aural, and textual means. In this thesis, the author has focused on textual, particularly lexical, means that are employed to attract the consumer's attention and influence their purchase decisions.

In this subchapter, the author has analysed the functions of advertisements, such as manipulating and influencing people's minds, differentiation from other products, and persuading the customer, as well as explored the instruments that are used by marketing specialists in order to create a successful advertisement. In the next subchapter, the categories of advertisements will be analysed.

### **1.3. Categories of advertisements and the basic techniques of advertising**

This subchapter analyses the categories of advertisements and the basic techniques of advertising, as well as discusses the elements of the advertisements that have a certain impact on the consumer.

Advertisement can be referred to any form or type of public announcement with the aim of promoting the product or service, or to propagate a social or political message. Danesi claims that behind these announcements that usually promise a happy life, beauty, success and status, stands brands' message that human problems can be solved by 'buying and consuming'. (2004: 257-258).

Furthermore, each advertisement consists of certain elements that have simultaneous impact on the consumer. According to Dyer, the features of a written advertisement are as follows: the product or service, background image, headline, slogan, and body copy (a more detailed description about the product or service) (1982: 85). However, there can be a deviation and the features of various advertisements may differ.

According to Danesi, advertising can be divided into three main categories: 1) consumer advertising (aimed at the promotion of a certain product; 2) trade advertising (appropriate trade publications and media are used to make a sales pitch to dealers and professionals); 3) political-social advertising (used by special-interest groups and politicians to advertise their platforms) (2004: 257). The advertisements analysed for the purpose of this research belong to the category of consumer advertising. Consumer advertising involves persuasion that is of great importance when promoting a certain brand and influencing people's minds.

Furthermore, there are certain basic techniques that are used in advertising: positioning (it regards the audience the product is aimed at), image-creation (it concerns the personality of the customer), and mythologization (a certain mythic meaning is added to the product design and brand name). Mythologization is an often used strategy for beauty product advertisements: the advertiser emphasizes not the product itself, but the mythic or social meanings 'that may be expected to materialize from the purchase'. (ibid.: 260). Williamson claims that 'the text is not selling a product, but rather an idea or image' (1998: 9). The author agrees to Williamson and finds it true that most often people buy certain things just in order to feel better about themselves or to fit in the society/a particular social class. Consumers frequently think that, in order to

become more happier/self-confident/highly evaluated by others, they need to buy a particular product.

In this subchapter, the categories of advertisements, the basic techniques of advertising, and the elements of advertisements have been analysed. In the following subchapter, the advertisements in the VOGUE magazine will be discussed.

#### **1.4. Advertisements in the VOGUE magazine**

This subchapter discusses the advertisements in the VOGUE magazine.

British VOGUE is the most profitable British magazine (Online 5), whose success is based more on its advertising rather than its sales revenue: In 2007, it ran 2,020 pages of advertising at an average of £16,000 a page (Online 6). The average number of pages per publication is 300, and the average number of pages devoted for advertisements per publication is 60 (in order to find out the average number of pages per publication, the author has counted together the pages of all the magazines from the period of one year, and divided them by 12). Therefore, it can be concluded that advertising is the basic activity of the magazine and brings in a huge profit.

There is a great variety of different products advertised in the VOGUE magazine: clothes, shoes, accessories, and beauty products. As the topic of this thesis is analysis of lip and hair product advertisements, the author focuses on these particular advertisements.

The category of advertising that is represented in the VOGUE magazine is the consumer advertising due to the reason that it promotes certain products. The most popular type of advertising in the magazine is celebrity endorsement – models and actresses are promoting the vast majority of the brands. Celebrity endorsement is commonly used by beauty and fashion brands. Apart from celebrities' mass communication skills, the idea of sharing the same brand with a celebrity is very attractive and tempting to the consumer.

To sum up, in this chapter the concept and functions of advertising are presented, the categories of advertisements and basic techniques of advertising are described, and advertisements in the VOGUE magazine are discussed. The author concludes that advertising is a persuasive form of communication due to the reason that it not only informs the customer about a certain product or service, but also has a persuasive influence to the target audience. Additionally, the categories of advertisements are consumer advertising, trade advertising, and

political-social advertising. Furthermore, the basic techniques imply positioning, image-creation, and mythologization.

The next chapter will discuss the language of advertising and analyse figures of speech that are used in advertisements.

## 2. LANGUAGE OF ADVERTISING

This chapter discusses the language of advertising and analyses figures of speech that are used in advertisements. This analysis reveals the aim and functions of lexical stylistic devices in advertisements and discusses their potential effect on the consumer.

### 2.1. Language of advertising

This subchapter analyses the peculiarities of language that is used in advertisements.

The primary purpose of language is exchange of information; however, Gee suggests that there should be distinguished two types of functions: ‘to support the performance of social activities and social identities and to support human affiliation within cultures, social groups, and institutions’ (1999: 1). Thus, the functions are connected to human behaviour in society, as well as their connection to certain cultures and social groups.

According to Brown and Yule, there are two major functions of language: transactional and interactional. Transactional function is connected to the expression of content, while interactional function is ‘involved in expressing social relations and personal attitudes’ (1983: 1). Furthermore, there are two forms of language use: written and spoken. As this thesis is devoted to investigate written advertisements, only this form is explored within this paper. Written language involves certain challenges due to the fact that the author of the text has to compose it in such a manner that the reader perceives the information as the author has intended. Brown and Yule emphasise that the writer has to foresee the reaction of the reader, as there is no possibility to observe the reader while he or she perceives the information (1983: 5). Goody claims that there are two main functions of the written language. First, written language helps storage texts, therefore, allows to communicate over space and time. Second, it ‘shifts language from the aural to the visual domain’ (1977: 78). When characterising written language, Brown and Yule emphasize one of its greatest pros – written texts help people remember information better. This is why written advertisements have such a huge impact on people. Additionally, there are many more characteristics of written language: the syntax of written language is usually more structured than of spoken language; an extensive set of metalingual markers is used to mark relationships between clauses; sentences are structured in subject-predicate form; the occurrence of passive constructions is rather frequent (1983: 16 – 17).

Contemporary English, according to Wright and Hope, is a ‘mixture of words derived from different languages at different times’ (1996: 157). Borrowed words can be derived from the Classical languages (Ancient Greek and Latin, and French) and from Germanic languages (Old English and Old Norse). The first and most significant difference that can be noticed is the length of the word: derivations from Classical languages usually are polysyllabic and more formal, whereas words derived from Germanic languages are shorter and more informal in register. While it might be complicated for one to figure out which language the word is borrowed from, Wright and Hope suggest ‘to check whether it has three or more syllables or is arcane in meaning’ (ibid.: 165). Thus, it becomes easier to guess the language a certain borrowing has derived from.

Written advertisements are limited in the choice of vocabulary due to the reason that the text has to be short and well formulated, and at the same time appealing and eye-catching enough to attract the reader’s attention. This is why various syntactical devices often can be observed in advertisements. For example, elliptical sentences (according to Collins English Dictionary, ‘ellipsis’ – the omission of a word or words necessary for the complete grammatical construction but understood in context’ (Online1)) are frequently encountered in the advertisements: often only one or two words are used to describe a particular product. Ellipse emphasises the informality of the text as well as draws the reader nearer to the brand. This is done with the purpose to make the consumer feel more emotionally connected to the brand – it creates an image of shared knowledge and experience (Goddard, 1998: 42).

Another characteristics of the language of advertising is its rather informal nature. Advertisements usually are written in informal register due to the reason that with this approach the consumers are addressed in a friendlier style and the bond between the brand and consumer seems tighter. Additionally, the punctuation rules often are not followed, as the main goal of the advertisement is to catch the attention of the reader and be understandable for the audience. To illustrate, the intonation and stresses can be achieved with the help of punctuation marks and letters in *italic*.

Goddard suggests that there are several devices that are used in advertisements to make them different from each other. The first is the image, as it the first thing that captures the consumer’s attention. The role of the image is to evoke certain feelings in the consumer – those can be positive emotions, memories, desire, temptation, and others. The next thing that the consumer notices is the text – not the message it carries, but the text itself – the size of the letters,

the font, whether it is a typed print or handwriting. Goddard adds that ‘we are likely to read handwriting as more to do with human agency and therefore more personal and individualistic than machine-produced typeface’ (1998: 16). Of course, it should be observed, that ‘handwriting’ in contemporary advertisements is also created by machines, however, the impression of a ‘handwritten’ text is remarkably different (ibid.). Additionally, the font of ‘handwritten’ texts can also be diverse – the forms of the letters can be more rounded or joined-up, italicised, and so forth. All these details have the power of addressing and influencing the customer.

One of the most eye-catching features of the advertisements is the rhetorical question. With the help of this feature, the reader becomes immediately involved in the communication process. Goddard illustrates the ideas that might flash in the consumer’s mind: ‘Is my body in shape? Do I have enough money to put by? What are my love relationships like?’ (ibid.: 108). Questions like these stick in people’s mind – they think about the product, about the idea and how it might refer to them, therefore, the attention is caught and the goal is achieved.

Another feature of advertisements is what kind of personal pronouns are used in the text. Goddard claims that personal pronoun ‘we’ creates rather commercial image, while ‘I’ sounds too imposing and even arrogant. However, the most widespread forms are ‘no address form at all or “you”’. In both cases, any person reading the advert can feel addressed by it and not excluded from the communication’ (Goddard, 1998: 30). This is why advertisements in most of the cases address the reader using second person pronoun ‘you’.

There are many other features that have to be taken into consideration when analysing and interpreting an advertisement. For example, the term ‘comparative reference’ is a construction that is used by advertisers when the comparative item is left out of the sentence. For instance, the text ‘Product X smells better’ lacks a specific reference because the reader is not told ‘than what’. The consumer tends to continue in brackets ‘than all its competitors’ (Goddard, 1998: 104). With this strategy, the advertiser lets the consumer make their own presupposition and comparison. Goddard mentions the most frequently used words that are used for comparison in advertisements: ‘better’, ‘newer’, ‘nicer’, ‘smoother’, ‘tastiest’, ‘more experienced’, ‘easier’, ‘the best’, ‘simpler’ (ibid.: 105).

Goddard reminds of a simple, but very important rule about texts in the English language: they are read from left to right. At the first moment it may seem not worth mentioning, however, it is of great importance in the advertisements that consist of ‘before’ and ‘after’ sequences. This

is also the reason why in English-speaking cultures the most important information (brand and product) is usually placed at the upper left corner of the page in the advertisements (Goddard, 1998: 79). Features like this may seem to be taken for granted, however, they are of great importance when translating an advertisement, or publishing it in different cultures. According to Goddard, 'the process of adapting the text to fit the culture of its targeted group' is called 'copy adaptation' (1998: 80). This process is extremely important and should be taken into consideration when advertising products across various countries and in different cultures.

To conclude, this subchapter discusses the characteristics of language in advertisements. There are two forms of language in use: written and spoken. Furthermore, it is claimed that written advertisements are easier to remember. Additionally, it should be observed that various peculiarities, such as font style and size, graphic, phonetic, syntactic and lexical devices, use of personal pronouns, and numerous other constituents are used in advertisements and have a certain impact on the target audience. Since the topic of this thesis is related to the vocabulary of beauty product advertisements, the author concentrates on analysing the figures of speech in detail. Hence, the following subchapter is devoted to analysis of lexical stylistic devices.

## **2.2. Lexical stylistic devices**

This subchapter is devoted to theoretical analysis of lexical stylistic devices.

According to Simpson, 'stylistics is a method of textual interpretation in which primacy of place is assigned to *language*' (2004: 2). Thus, in order to interpret a text, language is of the greatest importance. Additionally, Simpson claims that 'the reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text' (2004: 2). Lexical stylistic devices are among those above mentioned 'various forms, patterns and levels' and help create a text in a way the author has intended. Furthermore, Simpson suggests that 'stylistics is interested in language as a function of texts in context, and it acknowledges that utterances [...] are produced in a time, a place, and in a cultural and cognitive context' (ibid.). This explains why all the advertisements and lexical devices in them should be interpreted taking in account the context.

The term 'lexical stylistic devices' suggests that these devices are directly connected to words as carriers of meaning. Chandler claims that 'within the lexicon of a language, it is true that most of the words are "lexical words" (or nouns) which refer to "things", but most of these

things are abstract concepts rather than physical objects in the world' (2004: 60). Thus, it can be concluded that the words only carry the meaning of the concept. For example, if one writes 'a table' on a paper, it does not mean that there actually *is* a table. The reader reads the word and thinks of an image of a table. Moreover, this *image* depends on the reader – each person will imagine 'the table' differently, depending on their experience, imagination, knowledge, etc.

Chandler, emphasises four basic tropes among lexical stylistic devices, they are metaphor, metonymy, synecdoche, and irony. Consequently, all other tropes are reducible to these 'master tropes' (2004: 136).

Advertising is rich in lexical stylistic devices which help impress the potential consumer, attract their attention, remember the brand, and persuade the customer to purchase the advertised product. Galperin classified all the lexical stylistic devices into three groups that have the following characteristics: 1. The interaction of different types of lexical meanings (metaphor, metonymy, irony, pun, epithet, oxymoron); 2. The intensification of a feature (simile, hyperbole, periphrasis); 3. Peculiar use of set expressions (clichés, proverbs, epigram, quotations). (Galperin, 1977).

To sum up, it is important to understand that the main accent in lexical stylistic devices is given to the words as carriers of meaning. Thus, the context is of great importance. The following subchapters are devoted to the analysis of certain lexical stylistic devices.

### **2.2.1. Metaphor**

This subchapter presents the description of the metaphor. Metaphor, together with metonymy, irony, and synecdoche belong to the four 'master tropes' (Chandler, 2004: 136-137). According to Collins English Dictionary, metaphor is 'a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance' (Online1). It is a lexical stylistic device that creates a more complex portrayal of the concept; therefore, it allows the reader to comprehend the author's perception from a different point of view. According to Chandler 'metaphor is so widespread that it is often used as an umbrella term (another metaphor!) to include other figures of speech [...] which can be technically distinguished from it in its narrower use' (2004: 127). Furthermore, Lakoff and Johnson claim that 'the essence of metaphor is understanding an experiencing one kind of thing in terms of another' (1980: 5). This means that the interaction of different types of lexical meanings is what

metaphors are based on. To understand a metaphor, the context and the culture is of a great importance.

A great number of metaphors can be found in advertisements, for the reason that they add vividness and colour to the text. People use metaphors very often – it can be observed when abstract things, relationships, emotions are expressed as physical objects. According to Lakoff and Johnson, ‘it is in human nature to think figuratively and use metaphors to express ideas, experiences and abstract concepts’ (1980: 3-4). For example ‘in the curtain of night’ (meaning ‘silently’/‘unnoticed’), ‘the sea of grief’ (meaning ‘sadness’), ‘deep/troubled waters’ (meaning ‘dangerous’).

To conclude, metaphors in advertisements are substantial due to the reason that they are able to create a more favourable image of the product and enrich its qualities.

### **2.2.2. Metonymy**

Metonymy, another ‘master trope’ (Chandler, 2004: 136) is a lexical stylistic device in which one word or concept is substituted by another that is closely associated with the basic concept. Galperin claims that ‘Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent’ (1977: 139).

Chandler explains that metonymy substitutes effect for cause, object for user, substance for form, place for event, person, or institution, and institution for people (2004: 130). Additionally, Lakoff and Johnson mention such types of metonym as producer for product, object for user and controller for controlled (1980: 8). For example, a widespread metonymy is use of ‘dish’ for a full plate of food, or ‘suits’ for business people, as well as the name of the author – for a painting (‘I put my Picasso in the living room’), name of the sports team in the place of its members (‘Chicago Bulls won the cup last year’), or name of the country used in place of its government (‘Hungary has closed all the borders’).

To conclude, metonymy is used to add colour to the text. Additionally, it helps avoid unnecessary repetition. It should be observed that the context and wider knowledge are substantial in order to comprehend the metonymy in the way the author has intended to.

### 2.2.3. Synecdoche

According to Dyer, synecdoche, the third of the basic tropes, is a ‘figure of speech based on replacement; in this case the part stands for the whole or the whole for the part (a car can be referred to as a motor, a policeman as the Law’ (1982: 143). In comparison, Chandler claims that ‘some theorists restrict the directionality of application (e.g. part for whole but *not* whole for part)’ (2004: 133). Therefore, it can be concluded that the opinions differ.

To illustrate various kinds of synecdoches, Chandler adds the following examples:

- *part* for *whole* (‘we need to hire some more hands [workers]’; ‘two heads are better than one’);
- *whole* for *part* (‘I was stopped by the law’ - where the law stands for a police officer);
- *species* for *genus* (*hypernymy*) – the use of a *member of a class* (*hyponym*) for the *class* (*superordinate*) which includes it (‘bread’ for ‘food’);
- *genus* for *species* (*hyponymy*) – the use of a *superordinate* for a *hyponym* (‘vehicle’ for ‘car’) (2004: 133).

Thus, synecdoche is very similar to metonymy. However, the author concludes that, while, in metonymy, the attribute that is substituting the whole is only merely associated with it (e.g. ‘suits’ for ‘officials’), in synecdoche, the attribute that is substituting the whole is a concrete part of the whole (‘hands’ for ‘workmen’).

### 2.2.4. Irony

Irony is a lexical stylistic device that is based on contrary concepts – there is a certain contradiction between the phrase and the context in which it occurs; in other words, interplay between the dictionary and contextual meaning can be observed. According to Galperin, ‘Irony is a stylistic device also based on the simultaneous realization of two logical meanings — dictionary and contextual, but the two meanings stand in opposition to each other’ (1977: 146). An example of irony can be found in George Orwell’s novel ‘Animal Farm’ when it is stated that ‘*All animals are equal but some animals are more equal than others*’.

Chandler claims that irony is ‘the most radical of the four main tropes’ (2004: 134). Irony is based on the reflection of the opposite of writer or speaker’s feelings – it is typical for irony that the literal meaning is completely different from the actual statement. Such examples of irony are understatement, overstatement and, sometimes, also exaggeration. To conclude, all these types of irony are widespread in the field of advertisements.

### 2.2.5. Pun

Pun is a lexical stylistic device that is created on the basis of two different meanings of a word or phrase, thus, creating a humorous play of words. Galperin claims that ‘The pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase’ (1977: 151). Puns are frequently used in jokes and riddles as well as in advertisements and newspaper headlines, due to the reason that they are eye-catching and create a humorous connotation. According to Dyer, puns belong to the ‘figures of substitution’ (1982: 139). Dyer suggests that ‘puns are plays on words involving the humorous use of words to suggest different meanings’ (1982: 143). However, one needs to know the language well in order to comprehend a pun.

To conclude, puns are used to create a humorous and ambiguous effect on the reader, and make them think. There are numerous puns that rely on homophones, for example ‘*aussomely beautiful*’ by the hair brand ‘Aussie’. And there is another example: ‘seven days without food makes one weak’. Additionally, one should observe that the context also is of great importance when noticing and understanding a pun.

### 2.2.6. Epithet

Epithet is one of the most frequently used lexical stylistic devices. It is an adjective or phrase that describes and characterises a person, thing, place, or situation. Galperin states that ‘the epithet is a stylistic device based on the interplay of emotive and logical meaning of an attributive word, phrase or even sentence used to characterize an object’ (1977: 157). It is important to understand that the epithet is subjective and evaluative. Therefore, it can be distinguished from a logical attribute that is non-evaluative and purely objective (ibid.). For example, in ‘blue skies’, ‘brown cow’, ‘fast car’ the adjectives are logical attributes instead of epithets due to the reason that they indicate generally recognised qualities. In contrast, in ‘wild party’, ‘heart-breaking news’ and ‘cold-hearted woman’ the adjectives are subjectively evaluative. Galperin claims that the ‘epithet makes a strong impact on the reader [...] he unwittingly begins to see and evaluate things as the writer wants him to’ (ibid.).

According to Galperin, epithets can be divided into simple, compound, phrase, and sentence epithets (ibid.). For example, the following utterances consist of simple epithets: ‘sleeping face’, ‘mysterious woman’, and ‘judgemental look’. As one can observe, all the attributive words are evaluative and subjective. Further, in ‘heart-breaking news’ and ‘cold-

hearted woman' compound epithets can be observed. Furthermore, the beauty brand NARS has created a lipstick advertisement with the following text: '*Dressed-to-kill lipstick*'. 'Dressed-to-kill' is a phrase epithet due to the reason that it is of attributive use and is placed before the noun it refers to. This phrase epithet creates certain, very personal, associations to the reader and can be evaluated very subjectively. It is usually referred to a person that is intentionally wearing something glamorous to attract the attention and admiration. Therefore, NARS makes the consumer believe that if one wears the lipstick advertised, they will attain an exceptionally alluring appearance that creates a striking impression. It should be noted that phrase epithets are always hyphenated. Last, the sentence 'side by side, we reached the finish' consists of a sentence epithet.

To conclude, there are various types of epithets, and they all share an evaluative and subjective meaning.

### **2.2.7. Oxymoron**

Oxymoron is a lexical stylistic device in which two contradictory terms appear in conjunction, in that way describing and supplementing each other. Galperin claims that '*Oxymoron* is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense' (1977: 162). In comparison, Dyer explains it simpler: 'the reverse paradox. Two elements remain contradictory' (1982: 146). The use of oxymoron in colloquial speech is rather widespread, as this lexical stylistic device adds emotional colour to the utterance and often makes the utterance sound more dramatic, for example, *terribly nice*, *sad joy*, *painfully beautiful*, and others.

To conclude, oxymoron is one of the most frequently used lexical stylistic devices in informal speech due to the reason that people tend to emphasise their ideas and thoughts.

### **2.2.8. Euphemism**

According to Goddard, euphemism is 'the coinage of "polite" language that enables us not to have to confront aspects of life we find difficult or embarrassing, such as sex, death and bodily functions' (1998: 84). Therefore, it is a lexical stylistic device that is used instead of an inappropriate or rude word or phrase.

With the help of a euphemism, the author of the message appears to be more polite, well-mannered and courteous. Goddard suggests that ‘The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener’ (1998: 84.). Some of the most recognisable euphemisms are used to replace the word ‘to die’, for instance, ‘to pass away’, ‘to depart’, ‘to be gone’. All euphemisms can be divided into several groups depending on the context. Galperin writes that certain groups are more recognized, such as ‘1) religious, 2) moral, 3) medical and 4) parliamentary’ (1977: 174). It is easy to observe that these groups of euphemisms are directly connected with cultural norms and taboos in the society – it is generally known that such topics as religion, morals, health, and politics are delicate and may lead to misunderstanding and sometimes even a conflict.

The author concludes that, when it comes to application, recognising and understanding a certain euphemism, the context also is of a great importance.

### **2.2.9. Hyperbole**

Hyperbole is a lexical stylistic device that is used to purposely exaggerate the message, so it becomes more dramatic and hyperbolic. In this way, a certain feature of the product is intensified and enhanced. Galperin states that hyperbole ‘has the function of intensifying one certain property of the object [...] It can be helmed as a deliberate overstatement or exaggeration’ (ibid.: 176). In addition, Dyer claims that ‘use of exaggeration (hyperbole) [...] is a device whereby the element stays the same but is made a degree of two bigger, more emphatic’ (1982: 139).

Hyperbole is a frequent feature of advertisements, because the sellers want to influence and persuade consumers and for that usually most powerful and persuasive techniques are used. Hyperbole is a popular tool to emphasise and exaggerate the quality or quantity of an object. There is a great number of advertising slogans that promise ‘*100% volume boost*’, ‘*24 hour hold*’, etc. However, when analysing the advertisement more comprehensively, it becomes evident that hyperboles often are empty promises that are almost absurd. Hyperboles are used to persuade the consumer and make them believe that this brand is exceptional and more advanced than the others.

To conclude, the hyperbole can create dual senses for the reader: on the one hand, it can persuade the consumer to buy the product, and on the other hand, it can create an opposite reaction if the consumer understands that these are empty words that are used only to attract the

attention. However, hyperbole creates a more vivid and eye-catching mental image and should not be regarded as lies.

### **2.2.10. Allusion**

Allusion is a lexical stylistic device in which the author indirectly refers to something from an external context, without mentioning it explicitly. An allusion can refer to a song, historical facts, biblical events, etc. Galperin claims that ‘An allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing’ (1977: 187). In order to decipher and understand an allusion, one needs to have certain knowledge of the fact, event or person alluded to. Nevertheless, an allusion should not be confused with a quotation. First difference among these two is that, in the quotation, the source is mentioned, while an allusion does not need any indication of the source, as it is generally assumed to be known by the audience. The second difference concerns the structure of the utterance: while an allusion is simply a mention of a word or phrase, the quotation has to repeat the exact wording of the original. Chandler emphasises that ‘ultimately readers, not authors, are the determinants of the meaning of texts and relations between them – textual interactions do not even exist without readers’ (2004: 208). For example, in the sentence ‘this place looks like the Garden of Eden’ one can notice and understand the Biblical allusion only if they know that it refers to paradise and its image in the Bible.

To conclude, the reader’s overall knowledge is very substantial in order to notice and understand an allusion.

### **2.2.11. Simile**

Simile is a lexical stylistic device that is based on the comparison of two ideas or things of a different kind and is used to make the description more intense and emphatic. As a consequence, with the help of simile, the particular feature of the idea or thing is intensified. It is easy to recognise simile in the text due to the reason that it states some similarity of the objects.

According to Galperin, ‘To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things’ (1977: 167). Galperin suggests another principle to recognise a simile in the text: ‘Similes have formal elements in

their structure: connective words such as *as like, as, such as, as if, seem* (ibid). Simile should not be confused with comparison in which two things of the same kind are compared. Chandler claims that ‘similes can be seen as form of metaphor in which the figurative status of the comparison is made explicit through the use of the word “as” or “like”’ (2004: 127). To emphasize the difference between simile and comparison, Galperin states that ‘Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile excludes all the properties of the two objects except one which is made in common to them’ (ibid.). Therefore, the example ‘Ann is as tall as Jane’ could be classified an ordinary comparison, because ‘Ann’ and ‘Jane’ belong to the same class of objects (human beings). On the contrary, the example ‘Ann is beautiful like a rose’ is a simile due to the reason that ‘Ann’ and ‘a rose’ do not belong to the same class of objects (human being versus a flower). In this case, the concept of ‘a rose’ indicates the features of the concept of ‘Ann’ (namely, ‘beautiful’).

To conclude, it is interesting to observe the semantic nature of these elements, as some of them suggest a very categorical analogy between the objects (‘like’ and ‘as’), while others are not this categorical (‘seem’ and ‘as if’).

### **2.2.12. Personification**

Personification is a lexical stylistic device in which human characteristics or personal natures are attributed to something that is not a human. According to Graesser et al., ‘personification occurs when animals, objects, social organizations, and abstract notions are given qualities of people’ (1989: 141). For example, George Orwell’s novel ‘Animal Farm’ consists of numerous personifications, because all the animals speak, act and feel emotions as human beings.

However, this is a very contradictory lexical device due to the reason that it can be easily confused with metonymy and metaphor. MacKay claims that ‘personification pervades human cognition and often comes disguised in other figurative devices (such as metonymies, spatial metaphors, and container metaphors) or syntactic expressions (for example, frozen word orders and obligatory nominal gender marking)’ (1986: 87). The author of this Thesis concludes that it may be rather challenging to differentiate the personification from a metonymy and a metaphor in advertisements.

### **2.2.13. Paradox**

Paradox is a lexical stylistic device that consists of a statement that, at first moment, seems to be difficult to understand, contradictory or absurd, however, later turns out to be true. Paradox is of rare occurrence in advertisements due to the reason that the consumer needs to be informed about the valuable qualities of the product immediately, avoiding any doubts or ambiguity. As Dyer claims, paradox ‘play[s] on the opposition between appearance and reality. [...] In paradox an apparent difference conceals a real identity of sameness’ (1982: 133).

An example of paradox can be observed in the advertisement of a lipstick by the brand *L'OREAL*: ‘*This is not a lipstick.*’ The text is absolutely self-contradictory, because the lipstick is exactly the product that has been promoted in this advertisement. This paradox emphasises the quality of the product and implies that this is something better than a usual lipstick.

### **2.2.14. Idiom**

Idiom is a phrase or an expression with a figurative meaning that is different from its literal meaning. According to Collins English Dictionary, idiom is ‘a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own’(Online 1).

It is often complicated to understand an idiom in a foreign language due to the reason that it cannot be explained by knowing the meaning or translation of its elements. Goddard claims that ‘where is no awareness that an expression is metaphorical or idiomatic, a translator may give a literal version and, in so doing, create a completely different meaning’ (1998: 83). This claim is illustrated by an example when Pepsi slogan ‘Come alive with the Pepsi generation’ had been translated into Chinese as ‘Pepsi will bring back your ancestors back from the dead’. In advertisements, idioms are used to evoke positive feelings in the consumer, to attract their attention and to rouse their interest in the product.

To conclude, in this chapter the language of advertising, its peculiarities and characteristics are discussed. The author has defined the functions of 14 lexical stylistic devices, including four ‘master tropes’ (metaphor, metonymy, synecdoche, and irony) from the theoretical point of view and illustrated them with examples. The next chapter will present the description of the methodology of the research.

### 3. METHODOLOGY OF THE RESEARCH

This chapter comprises the description of the methodology applied in the present research, which was undertaken to analyse the vocabulary of beauty product advertisements in the VOGUE magazine.

The goal of the research is to analyse the vocabulary of hair and lip product advertisements in the VOGUE magazine. This particular magazine has been chosen due to the reason that it contains numerous beauty product advertisements; thus, the corpus to be analysed would be bulkier and more interesting to research.

The author has chosen the discourse analysis as the main method for this research. This method has been researched by Ellen Barton. In her article, Barton claims that ‘Discourse analysis can be practiced either quantitatively or qualitatively’ (Bazerman and Prior, 2004: 57). Additionally, Barton introduces the discourse analysis ‘as a method for analyzing the ways that specific features of language contribute to the interpretation of texts in their various contexts.’ (ibid.). Thus, discourse analysis investigates the techniques how language is organised in texts – whether they are specific and small, or large and voluminous.

Furthermore, (Barton describes the procedure Wallace Chafe has used in his research):

‘Chafe’s methodology for discourse analysis is primarily qualitative and inductive, with basic quantitative verification: he collected and examined many language examples that he thought would be illustrative of different kinds of oral and written language, identified features of interest through close qualitative analysis, verified the occurrence of these features across the corpus of samples through basic quantitative analysis, and presented the results of his analysis primarily using examples to relate structural features to functional and contextual dimensions. (2004: 63)

and as such Chafe’s methodology is useful for this particular research.

Brown and Yule claim that ‘the analysis of discourse is, necessarily, the analysis of language in use [...] the discourse analyst is committed to an investigation of what that language is used for.’ (1983: 1). This means that the context is of a great importance.

Based on the theoretical research of the discourse analysis, the following research procedure has been applied:

1. The author has collected and studied relevant literature about the discourse of advertisements, stylistics and lexical stylistic devices, therefore, forming a theoretical basis for the research;

2. The author has collected the VOGUE magazines from the years 2015, 2016, and 2017 (29 in total);
3. The author has selected 100 hair product advertisements and 100 lip product advertisements for further analysis. Altogether, 200 beauty product advertisements have been selected and analysed;
4. The author has researched the density of most frequently used parts of speech in hair and lip product advertisements;
5. The author has researched the density of most frequently used lexical stylistic devices in hair and lip product advertisements;
6. The author has compared the results and has drawn relevant conclusions.

The author has used quantitative analysis in order to compare the results obtained and draw relevant conclusions. Within this research, 100 hair product advertisements and 100 lip product advertisements have been analysed. First, the density of nouns, adjectives and verbs has been analysed and compared. Then, the attention to the lexical stylistic devices has been paid. Finally, in 200 investigated advertisements, 143 various figures of speech were observed. The author has find out that hair product advertisements consist of more examples of lexical stylistic devices than lip product advertisements (80 and 63 accordingly). Additionally, the hair product advertisements contain larger variety of lexical stylistic devices than lip product advertisements (10 and 7 accordingly).

To conclude, the discourse analysis proved itself to be very useful in this study.

In this chapter, the research methodology applied in the study has been explained. In the following chapter, the results of the research will be presented and the findings will be discussed.

#### 4. ANALYSIS OF THE VOCABULARY OF HAIR AND LIP PRODUCT ADVERTISEMENTS IN THE VOGUE MAGAZINE

This chapter presents the empirical research of the vocabulary in beauty product advertisements in the VOGUE magazine. This chapter discusses the density of the most frequent word classes in the beauty product advertisements; additionally, the vocabulary of hair and lip product advertisements is analysed in detail and compared.

First, in order to find out the frequency of the main word classes, the author has analysed 100 hair product and 100 lip product advertisements. Then, the main word classes are analysed in detail to investigate the most frequently used nouns, adjectives and verbs. Frequency numbers in tables show in how many advertisements out of 100 a particular adjective, noun, verb, article, and personal pronoun was present.

The following figure shows the frequency of the nouns, adjectives, verbs, articles, and personal pronouns in the advertisements. For this analysis, the parts of speech in both products' advertisements were counted together due to the reason that in hair product advertisements, just as in lip product advertisements, the most popular parts of speech are nouns (168 in hair product advertisements and 159 in lip product advertisements), next are adjectives (114 and 84 accordingly), the third place is taken by verbs (55 and 41), next are definite articles (32 and 24), further there are second person pronouns (24 and 18), then follow indefinite articles (12 and 10), and the last place is taken by first person pronouns (10 and 12).

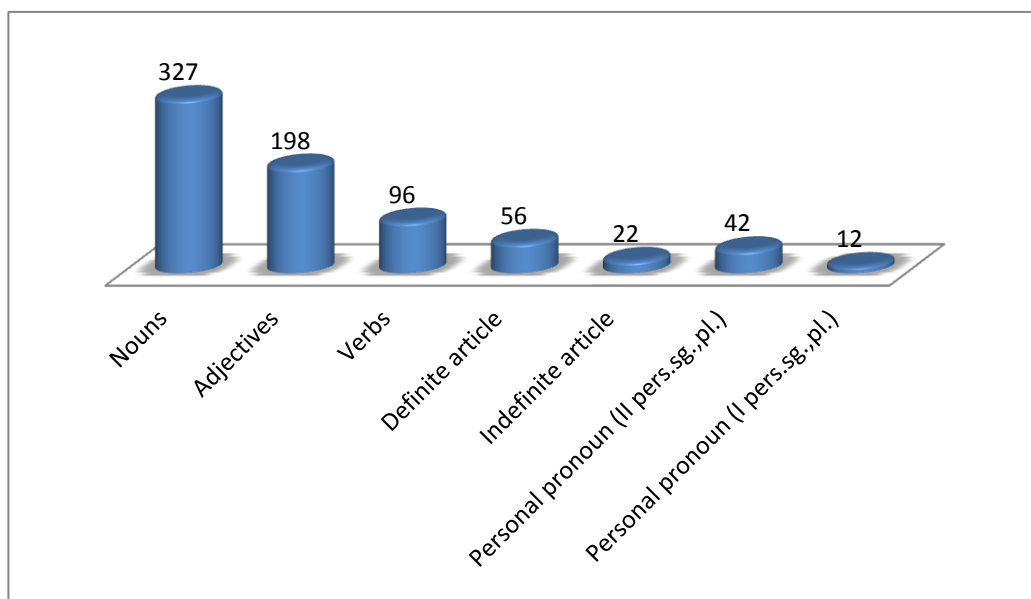


Figure 4.1. Frequency of main word classes in the beauty product advertisements

According to the research, the most popular parts of speech in hair and lip product advertisements are nouns (327), adjectives (198), and verbs (96). However, it should be observed that verbs are used much less frequently than nouns and adjectives. One of the reasons for such tendency is syntactic peculiarities of the advertisements – most of the sentences are elliptical. For example, ‘*The new lipstick*’, ‘*Kissable lips*’, ‘*Vivid color, velvet smoothness*’, ‘*Beyond beautiful hair*’ – all these slogans lack verbs; however, the meaning is clear and the message is still comprehensible. The author concludes that the most frequent parts of speech in beauty product advertisements are nouns and adjectives – with the help of these words, a vivid image of the product can be created, additionally, the consumer can be informed and, moreover, influenced.

The following table presents most frequently used nouns in hair product advertisements.

*Table 4.1 Nouns in hair product advertisements*

	<b>Noun</b>	<b>Frequency</b>
1	Hair	73
2	Care	19
3	Style	18
4	Shine	16
5	Beauty	14
6	Curls	9
7	Look	9
8	Finish	6
9	Luxury	3
10	Wave	1

The most frequent noun in hair product advertisements is “hair”, which is not surprising, because the products are meant for hair. Other popular nouns are “care” and “style”, which describe qualities of the product. In addition, these nouns suggest that the target audience is encouraged to take care of their hair and make sure that their hair is modern and stylish. Hence, it can be concluded that people are looking for a product that is healthy for the hair, at the same time adding the style. Nouns that are used less frequently can be divided into two categories: nouns denoting a certain hair type or style (“curls”, “wave”) and nouns that denote overall image (“shine”, “beauty”, “luxury”).

The following table presents the most popular nouns in lip product advertisements.

*Table 4.2 Nouns in lip product advertisements*

	<b>Noun</b>	<b>Frequency</b>
1	Colour/color	36
2	Lipstick	34
3	Shine	22
4	Look	17
5	Lip	15
6	Beauty	11
7	Balm	11
8	Tint	8
9	Gloss	4
10	Perfection	1

The most frequent nouns in lip product advertisements are “colour/color”, “lipstick” and “shine”. The author draws the attention to the fact that not only the qualities of the product, but also the product itself is mentioned rather often in the advertisements. Further, less frequently used nouns, such as “balm” and “gloss” inform about a certain type of a lip product.

To conclude, it is interesting to observe that the noun “lip” in lip product advertisements is used much less than the noun “hair” in hair product advertisements. It could be due the reason that the title “lipstick” incorporates the notion of “lip”, while there is no such compound as “hairshampoo”, “hairconditioner”, or “haircolour”.

The following table shows the most frequently used adjectives in hair product advertisements.

*Table 4.3 Adjectives in hair product advertisements*

	<b>Adjective</b>	<b>Frequency</b>
1	Blonde	24
2	Strong	20
3	Beautiful	18
4	Smooth	12
5	Long	11
6	Natural	11
7	Rich	9
8	Silky	5
9	Curly	3
10	Wavy	1

The results show that the most popular adjectives in hair product advertisements are “blonde”, “strong”, and “beautiful”. The difference between the most popular and less popular is rather wide, therefore, it can be concluded that these are the adjectives that have the most persuasive influence on the target audience. The adjectives “strong” and “beautiful” address a particularly wide range of customers, because, presumably, most people would like to have “strong” and “beautiful” hair, no matter what their hair type or colour is; therefore, the target audience is not restricted to only those who want long and silky, or short and curly hair. However, the fact that “blonde” is the most frequently used adjective, seems rather humorous, as this suggests a stereotypical idea that blondes could be more susceptible to advertisements.

In the following table the most popular adjectives of lip product advertisements are listed.

*Table 4.4 Adjectives in lip product advertisements*

	<b>Adjective</b>	<b>Frequency</b>
1	New	21
2	Red	14
3	Rich	12
4	Matte	11
5	Natural	6
6	Smooth	6
7	Sexy	5
8	Intense	5
9	Gorgeous	3
10	Glossy	1

The most popular adjectives in the lip product advertisements are “new”, “red” and “rich”. The fact that “new” is the most often used adjective, suggests the idea that people are attracted to new ideas and new products. Unconsciously, it creates an image of something better – a new, improved formula, more comfortable packaging, or a prettier design. The adjective “red” does not seem very surprising, as the product is meant for lips, and, despite various tendencies, numerous shades of red still are the most popular colours for lip products. Additionally, the adjective “rich” suggests that the product will create a glamorous and luxurious image.

It is interesting that one of the most frequently used adjectives in both product advertisements regards the colours: “blonde” and “red”. Another fact that attracts the attention is the adjectives “rich” and “smooth” due to the reason that they appear in both products’

advertisements. In addition, their numbers of appearance are rather similar. However, other, more rarely used, adjectives differ. Therefore, it can be concluded that there are certain similarities regarding the use of adjectives in the hair and lip product advertisements: most often used adjectives are very much alike; however, one can observe difference in more infrequently used ones.

The next table consists of the most frequently used verbs in hair product advertisements.

**Table 4.5 Verbs in hair product advertisements**

	<b>Verb</b>	<b>Frequency</b>
1	To get	17
2	To make	8
3	To find	7
4	To give	6
5	To take	5
6	To discover	4
7	To feel	3
8	To dare	3
9	To shine	1
10	To see	1

The most frequent verb in the hair product advertisements is “to get” which suggests that the consumer is encouraged to act in order to achieve the desired results. The same can be referred to other verbs that are used rather frequently in the advertisements: “to make” and “to find”. In this way, the customer is stimulated to act – to make a choice and to buy the product.

The following table presents the most frequently used verbs in lip product advertisements.

**Table 4.6 Verbs in lip product advertisements**

	<b>Verb</b>	<b>Frequency</b>
1	To make	7
2	To design	7
3	To get	6
4	To love	6
5	To give	5
6	To discover	4
7	To shine	3
8	To take	1
9	To feel	1
10	To dare	1

The most popular verbs in the lip product advertisements are similar to those in the hair product advertisements: “to make”, “to get”. Likewise, the less frequent verbs are also the same: “to feel”, “to dare”.

The author has analysed also the use of articles and personal pronouns in the advertisements in order to find out how the advertiser addresses the consumer, and how the attention to the product is drawn.

The following table presents the use of articles in the advertisements.

*Table 4.7 Use of articles in beauty product advertisements*

<b>Article</b>	<b>Frequency in hair product advertisements</b>	<b>Frequency in lip product advertisements</b>
<b>Definite article</b>	32	24
<b>Indefinite article</b>	12	10

The investigation shows that definite articles in hair and lip product advertisements are used much more frequently than indefinite article. This is done due to the reason that advertisements promote certain, specific products, and there is no place for doubts. The advertisements emphasise that this concrete product is exactly what the consumer needs, and it has certain qualities that are clearly defined.

The following table shows the use of personal pronouns in the advertisements.

*Table 4.8 Use of personal pronouns in beauty product advertisements*

<b>Personal pronouns</b>	<b>Frequency in hair product advertisements</b>	<b>Frequency in lip product advertisements</b>
<b>First person singular and plural pronouns</b>	10	2
<b>Second person singular and plural pronouns</b>	24	18

The analysis shows that the second person singular and plural pronouns in hair and lip product advertisements are used more frequently than the first person singular and plural pronouns. By doing that, brands address the consumers directly and evoke the feeling of a

personal approach, which is very beneficial in the process of persuasion. Although the use of first person singular and plural pronouns is comparatively rare, it makes the consumer think of the advertisement as of an example – for instance, this works effectively in the celebrity endorsement advertisements, where a famous person informs about his or her most favourite products. The consumer perceives the celebrity as an expert and believes that if something is good enough for a celebrity, then it certainly should be good enough for themselves as well.

To conclude, the most frequently used parts of speech in both hair and lip product advertisements are nouns, adjectives and verbs. Despite the fact that the products differ, the vocabulary advertising them is rather similar. Such nouns as “shine”, “beauty”, and “look” are used in both products’ advertisements. One can observe also similarity in adjective choice – two adjectives out of ten correspond in both products’ advertisements (“smooth” and “rich”). The author finds it curious that verbs are the parts of speech that show the greatest similarity: “to get”, “to make”, “to give”, “to take”, “to discover”, “to feel”, “to dare”, and “to shine” are the verbs that are used in both types of advertisements. Additionally, the use of articles and personal pronouns is also similar in hair and lip product advertisements, as the results show that the definite article is used twice as more than indefinite in both types of advertisements. Furthermore, the second person singular and plural pronouns in hair and lip product advertisements are used more than double the quantity than first person singular and plural pronouns.

This chapter discusses the analysis and comparison of vocabulary in hair and lip product advertisements. In the next chapter, the use of lexical stylistic devices in the advertisements will be investigated.

## **5. ANALYSIS OF LEXICAL STYLISTIC DEVICES IN HAIR AND LIP PRODUCT ADVERTISEMENTS**

In this chapter, the most frequently used lexical stylistic devices in hair and beauty product advertisements are investigated, and their role in persuasion process is analysed.

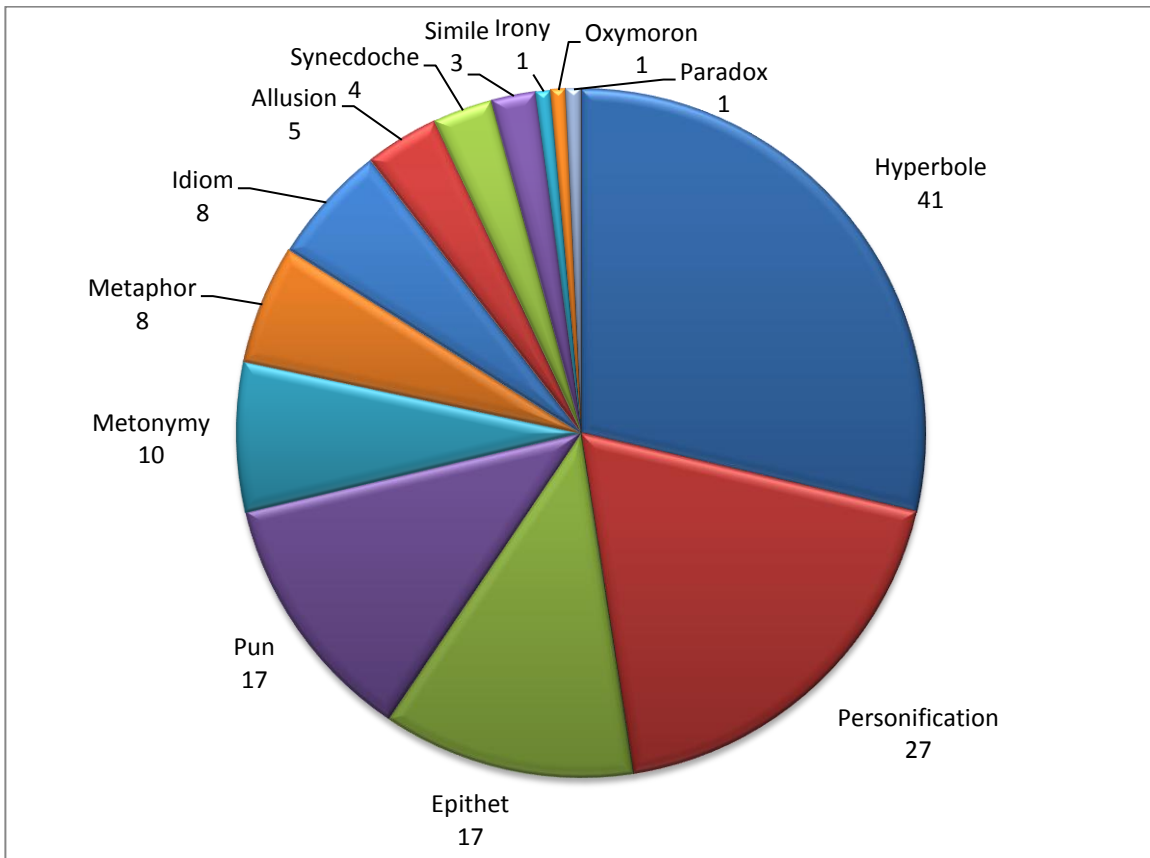
### **5.1. Frequency of lexical stylistic devices in the advertisements**

In this subchapter, the density of lexical stylistic devices in advertisements is described.

As stated in the first chapter, there are three main categories of advertising: consumer advertising, trade advertising, and political-social advertising (Danesi, 2004: 257). For the purpose of this research, consumer advertisements have been chosen. The advertisements in the VOGUE magazine incorporate numerous lexical stylistic devices. The most frequent ones are analysed in detail below.

Figure 5.1 shows the frequency of lexical stylistic devices which have been found in the VOGUE magazine and are going to be analysed in detail. In this figure, the figures of speech that were observed in hair and lip product advertisements are summed together. As a consequence, 143 examples of lexical stylistic devices have been found in 200 beauty product advertisements in the VOGUE magazine. Moreover, twelve different lexical stylistic devices have been found in hair product advertisements (pun, hyperbole, personification, idiom, metonymy, allusion, epithet, metaphor, simile, irony, oxymoron, and synecdoche). In contrast, the different lexical stylistic devices found in lip product advertisement are only seven (hyperbole, epithet, personification, metaphor, metonymy, synecdoche, and paradox). However, total amount of 13 different lexical stylistic devices has been found and analysed in detail.

It is interesting to observe that no example of paradox has been found in hair product advertisements, and no examples of idiom, pun, and allusion have been found in lip product advertisements. Moreover, no euphemisms have been found in the corpora.



*Figure 5.1* Frequency of lexical stylistic devices in beauty product advertisements

It is noteworthy that despite the difference in the amount of figures of speech found in both types of advertisements, the total amount of examples is rather similar (82 figures of speech in hair product advertisements and 61 figures of speech in lip product advertisements).

In the next subchapter, the lexical stylistic devices in beauty product advertisements will be exemplified and described.

## 5.2. Analysis of lexical stylistic devices in the advertisements

In this subchapter, the lexical stylistic devices found in the advertisements are to be illustrated. The advertisements in the VOGUE magazine incorporate numerous lexical stylistic devices. The devices are listed according to their frequency in the advertisements, starting from the ones that are used the most frequently. In total, 13 lexical stylistic devices have been found and exemplified.

### 5.2.1. Hyperbole

Hyperbole is the most frequently used lexical stylistic device in the advertisements that have been analysed for this research. There have been found 41 examples of hyperbole in the corpus (15 examples in hair product advertisements and 26 – in lip product advertisements).

Hair product brand HEAD & SHOULDERS advertises their shampoo with the text '*100% smoother. 100% silkier. 100% dandruff-free hair*'. At the first moment, one might think: 'what can be better than that?!' However, when analysing the advertisement more comprehensively, it becomes evident that these hyperboles often are empty promises that are almost absurd. In addition, the advertisement includes a comparative degree; however, the product it is compared to is not even mentioned and makes the reader think: 'smoother than *what?*'

Hair product brand KÉRASTASE has created an advertisement that says '*One brand that knows all the secrets*'. In this example, the brand implies a comparison to other companies, and emphasises that it is better and more sophisticated than the others. In addition, it says that they know 'all the secrets' which is an absurd statement by itself, as nobody can actually know 'all' the secrets. KÉRASTASE has used the hyperbole to persuade the consumer and make him or her believe that this brand is exceptional and more advanced than the others.

There are two advertisements of the brand L'OREAL, that have caught the eye of the author due to the hyperboles used in them. First, the text of a lipstick advertisement: '*Matte has never been so rich*'. One needs to be extremely careful with such notions as 'never' and 'always', because, in most of the cases, it is an overstatement. Despite the fact that this type of overstatement is hard to verify, it is hard to believe that one particular type of surface or colour has 'never' had this quality (richness) before. Second, another lipstick advertisement that says: '*24 hr hold, 24 hr comfort*'. This text implies that the lipstick will last 24 hours, which is hard to believe. In this case, the exaggeration seems to be misleading and the consumer might even be deluded. The brand uses the hyperbole to convince the consumer that the product will not only be long-lasting, but also comfortable to wear.

To conclude, hyperboles are the most often used lexical stylistic devices. However, when analysed in detail, this exaggeration often turns out to be absurd and unrealistic.

In the next subchapter, examples of personification will be analysed.

### 5.2.2. Personification

Personification is the next most often used lexical device after the hyperbole. Total amount of 27 personification examples has been found in the corpus. It consists of 15 examples in hair product advertisements and 12 examples in lip product advertisements).

AUSSIE, a hair product brand, advertises its products with the text '*Eat your greens, hair!*' In this example, 'hair' is endowed with the ability to 'eat'. Furthermore, the concept of 'greens' refers to vitamins that are necessary to maintain a human's health. Therefore, it is assumed that 'hair' is a human that needs to take care of its vitamin intake. Additionally, the second person pronoun is used in this exclamation, which suggests that the person is talking to their hair as if to another human being. This personification is presented in a rather humorous way; consequently, the advertisement is easier to notice and remember.

As the advertisements of the brand AUSSIE are rich in expressive means, there is another example of personification: '*A summer love affair for your hair*'. In this case the second person pronoun 'your' is used to address the consumer and attract their attention; however, 'summer love affair' refers to hair. An assumption that one might desire an affair is implied within the text and hair is referred to as a person who would like this kind of adventure. Thus, the attention of the consumer is attracted and the aim has been achieved.

Another vivid example of personification from AUSSIE is the text '*You'll hear your hair yell "I'm as perky as a caffeinated kangaroo!"*' In this case the 'hair' is endowed with ability to communicate to a person. Furthermore, the phrase contains also a simile ('*as perky as a caffeinated kangaroo*') which implies that 'hair' not only is able to talk, but also does it in a humorous manner. Due to this illustrative personification, the consumer can easily memorise the advertisement.

Lip product brand BURT'S BEES has incorporated a personification in their slogan '*Finally a lipstick that loves you back*'. In this example, the product is endowed with a human ability to love someone.

To conclude, personification adds a personalised touch to the advertisement – for the consumer it seems that the product speaks directly to them. In the next subchapter, examples of epithets will be discussed.

### 5.2.3. Epithet

Epithet is the third most often used lexical stylistic device. Total amount of 17 epithet examples has been found in the corpus. However, the difference is rather significant between hair and lip product advertisements: while in hair product advertisements there are only 4 examples of epithets, in lip product advertisements this number is 13.

NARS, a beauty product brand, has created a lipstick advertisement with the following text: *‘Dressed-to-kill lipstick’*. ‘Dressed-to-kill’ is a phrase epithet due to the reason that it is of attributive use and is placed before the noun it refers to. This phrase epithet creates certain, very personal, associations to the reader and can be evaluated very subjectively. It is usually referred to a person that is intentionally wearing something glamorous to attract the attention and admiration. Therefore, NARS makes the consumer believe that if one will wear the lipstick advertised, they will attain an exceptionally alluring appearance that creates a striking impression.

MAROCCANOIL describes their hair products with the line *‘Miracle oil from the fruit of the argan tree’*. ‘Miracle’ is something extraordinary that cannot be explained by natural and scientific laws; therefore, it implies something divine. With the help of this epithet, the brand has created an illusion that the product works wonders and, to some degree, is magical. Although the consumer might understand that an oil cannot be a panacea, still the description is rather tempting and encourages the consumer to buy the product.

To sum up, epithets are used to make the appearance to the product more tempting. Additionally, they create an image that can be interpreted subjectively, depending on the reader. In the following subchapter, examples of pun will be analysed.

### 5.2.4. Pun

Pun, similarly to epithet, has been found in 17 advertisements. However, the difference is that all the puns have been found in the hair product advertisements, and no example of pun has been found in lip product advertisements.

The hair product brand PAUL MITCHELL has used a pun in their slogan *‘Get back to your roots!’* At the first moment, one notices that the advertisement is expressed as an order, therefore, it might be assumed that ‘roots’ refer to one’s origins, descendants, or beginning.

However, as this is a hair product advertisement, the ‘roots’ actually mean the part of the hair where it starts growing. Therefore, with the knowledge of the context, it becomes understandable that the brand suggests taking care of one’s hair.

Another brand that is rich in puns is AUSSIE. They have created the following slogans: ‘*Rolling in the hay is aussome*’, ‘*Aussomely easy hair starts here*’, ‘*Beany-free winters are aussome*’, ‘*Aussome tip*’, ‘*Make aussome easy!*’ In this way, the brand has created a series of humorous and eye catching wordplay involving the brand name AUSSIE.

Hair product brand MAROCCANOIL has used allusive pun in their line ‘*Love is in the hair*’. This is an allusion to John Paul Young’s song ‘Love Is In The Air’ (released in 1977). Thus, an example of homonyms can be observed in this line. With the help of this allusive pun, the brand creates a romantic atmosphere and suggests that the key to successful relationship is in the condition of one’s hair.

The brand PAUL MITCHELL also has included an allusive pun in their advertisement: ‘*Every curl’s best friends*’. First, it should be observed that this pun is based on homonyms ‘curl’ and ‘girl’ that sound similarly; therefore, the reference to the song ‘Diamonds Are a Girl’s Best Friend’, performed by Marilyn Monroe in the film ‘Gentlemen Prefer Blondes”, can be noticed. This allusive pun creates positive feelings and makes one wonder how attractive and alluring they could become if they used this product.

To sum up, despite the fact that examples of puns have been comparatively often observed in the corpus, there are only few brands that have used this type of wordplay in their advertisements; moreover, all advertised brands are of hair products.

In the following subchapter, metonymy examples will be described.

### **5.2.5. Metonymy**

Metonymy has been observed in 10 advertisements (seven of them are hair product advertisements and three – lip product advertisements).

Lip product brand BURT’S BEES has a slogan ‘*Uncap flavour*’ in their advertisement. When analysed in detail, the slogan suggests that the consumer opens the lipstick and, at that moment, the flavour of the lipstick fills the air. Additionally, ‘flavour’ stands for ‘lipstick’ in this example.

Hair product brand AUSSIE is rich in its expressive means, has created several advertisements with metonymy in them: ‘*Must get home. I’ve managed to pick up an Aussie*’; ‘*Take an Aussie home for the best 3 minutes of your (hair’s) life*’; “‘*Where would you be without Aussie?*” – “*Late*”.’ In all of these examples, ‘Aussie’ stands for a hair product. Thus, the concept is substituted with the title of the brand. This technique is used in many of their advertisements, therefore, forming a repetition throughout their advertising campaign. The repetition makes the brand easy to remember and attracts the attention of the consumer, as it has created an illusion of a well-known product.

To conclude, metonymy is not frequently used stylistic device in analysed corpus and only few brands have used them. However, it can be observed that it is one of the most frequently used lexical stylistic devices in AUSSIE’s advertisements.

In the following subchapter, metaphors will be exemplified.

#### **5.2.6. Metaphor**

There have been found eight examples of metaphors in the corpus, and they have been divided equally: four are in lip product advertisements and four – in hair product advertisements.

As an example, CLINIQUE has used a metaphor in their lipstick advertisement: ‘*We will brighten your smile. Instantly*’. It should be observed that these are the teeth that can be brightened, not the smile. However, it is clear that the brand will not brighten consumer’s teeth; instead, the colour or the lipstick will make the teeth look brighter and whiter.

AUSSIE has created a slogan for their hair products: ‘*Find your shine!*’ One can see that this is a metaphorical expression due to the reason, that one should not actually *search* for their shine, but only use the advertised product in order to get shinier hair.

To conclude, metaphors can be used as powerful instruments that add colour to the text and enrich it due to the reason that they create certain associations in consumers’ minds.

In the next subchapter, idioms will be described.

#### **5.2.7. Idiom**

Idioms have been found in eight advertisements and all of them belong to hair product brands. Moreover, the brand that has used idioms in their advertisements the most is AUSSIE.

AUSSIE has used the slogan ‘*No-strings-attached*’ in their advertisement. This is a very popular expression, and it means that there are no special conditions, restrictions, limits or demands one would need to accept. The brand encourages the consumer to purchase the product without any liabilities in the future.

AUSSIE has created an advertisement for their hair products that says ‘*The gold standard*’. The concept of ‘gold’ has always been associated with the highest standards and values, implying that something is exceptionally marvellous and of high quality. This idiom creates a glamorous impression and makes the consumer believe that the product is something special and above the average, something that is used by the rich and the wealthy, and if one uses this product, they, in some way, belong to the higher class of the society.

To conclude, idioms add certain image to the product; however, it is important that the consumer comprehends the idiom in order to perceive it in the way the writer has intended to.

In the following subchapter, allusions will be exemplified.

#### **5.2.8. Allusion**

There have been found five examples of allusions in the corpus and they all belong to hair product advertisements.

For example, PAUL MITCHELL has an advertisement containing an allusion: ‘*I am Paul Mitchell*’. This is an allusion to the slogan ‘Je suis Charlie’ (‘I am Charlie’) that was created by French art director Joachim Roncin in 2015, after the shooting in the office of the French satirical weekly newspaper ‘Charlie Hebdo’. This slogan identifies a supporter of freedom of speech and self-expression. The Use of this allusion in the advertisement creates an impression that, by purchasing this product, the consumer demonstrates his or her belonging to a certain group of society that share the same morals and ethical values.

To conclude, allusions are not frequently used in the advertisements due to the reason that the consumer would have to have certain knowledge in order to understand a particular allusion. As the writers cannot be absolutely sure whether the consumer would understand the allusion, they use other lexical devices to attract the consumers’ attention.

In the next subchapter, synecdoche will be exemplified.

### 5.2.9. Synecdoche

There have been found four examples of synecdoche in the corpus: two of them belong to hair product advertisements and two – to lip product advertisements.

CHANEL has used a synecdoche in their slogan '*I love Coco*'. In this case, 'Coco' stands for the lipstick.

Another example of synecdoche in lip product advertisement is created by RIMMEL: '*Kate's favourite nudes*' – in this example, 'nudes' stand for a particular colour of a lipstick.

MOROCCANOIL has a slogan '*The power of Moroccanoil*' – in this example 'Moroccanoil' stands for all the products of their brand.

Thus, it can be observed that the brands often substitute their products with the brand name. In the next subchapter, examples of simile have been described.

### 5.2.10. Simile

Simile is one of the less frequently used lexical stylistic devices in the corpus analysed: only three advertisements consist of similes, and they all belong to hair product advertisements.

KÉRASTASE uses two similes in their hair product advertisement: '*Sparkling like crystal, weightless as light*'. In this case, objects of different classes (hair and notions of 'crystal' and 'light') are compared in order to emphasise the quality and features of the product advertised. Additionally, all the other properties of the objects are excluded and only one is preserved and highlighted (ability to sparkle in the first simile and weightlessness – in the second). These similes are based on adjective-attributes; furthermore, the notion of *sparkling* and *weightless* hair is implied figuratively, and evokes positive emotions and associations in the potential consumer.

Another hair product brand, JOHN FRIEDA, has created an advertisement that says: '*It's like double espresso for your hair*'. In this case, a shampoo is compared to a very strong, black coffee. It is a well known fact that coffee is used to increase one's energy level, to wake up, and to feel fresh and lively. JOHN FRIEDA has used this connotation in their advertisement in order to persuade the consumers of the fact that the product is exactly what they need to help their hair look fresh and buoyant.

In the following subchapter, the case of irony will be described.

### **5.2.11. Irony**

The author has observed only one example of irony in the corpus: AUSSIE has used irony in one of their advertisements: *'I'm no angel but I have the hair of one'*. In this case, the person is compared to an angel that is assumed to possess only divine and wonderful qualities. However, it is implied that the person does not have anything in common with an angel, except the hair. The advertisement accentuates the best and most tempting qualities of the product, so that the consumer would want to have a hair 'of an angel'.

To conclude, irony may be a rather risky device to use, as many people could misunderstand its meaning.

In the next subchapter, the example of oxymoron will be discussed.

### **5.2.12. Oxymoron**

Oxymoron, similarly to irony and paradox, has been found in only one advertisement of the corpus. The use of oxymoron in beauty product advertisements, in contrast to colloquial speech, is not so popular.

However, PAUL MITCHELL, a hair product brand, has used one in their advertisement slogan: *'Affordable luxury'*. Despite the fact that these two concepts are in conflict with each other, the use of oxymoron intensifies that the product is of a particularly high quality, at the same time not being expensive. This technique of persuasion works well on potential consumer and motivates them to buy the product due to the reason that there are very few people who would not want to buy luxury items for a democratic price. It also might create a false impression that if one has been able to afford the product advertised, they belong to higher society.

In the last subchapter, paradox will be exemplified.

### **5.2.13. Paradox**

Paradox is among the lexical devices that are used the most seldom in the advertisements. Additionally, there is no example of paradox in hair product advertisements. The only paradox the author has found in the corpus has been presented in a lip product advertisement. The brand L'OREAL has a slogan *'This is not a lipstick'*. This line is self-contradictory, as the lipstick is

exactly the product that has been advertised. It can be interpreted in a way that this product is something better than an ordinary lipstick.

To conclude, paradox is not frequently seen in advertisements due to the reason that advertisements have to be understandable and unambiguous.

In this chapter, 13 most frequently used lexical stylistic devices in the beauty product advertisements have been analysed. The author concludes that the most popular are hyperbole (41 example), personification (27 examples), epithet (17 examples), and pun (17 examples). Among the rarest ones there is paradox (1 example), oxymoron (1 example), and irony (1 example). Additionally, there is no example of paradox in hair product advertisements, whereas lip product advertisements lack examples of idiom, pun, and allusion. The author draws attention to the fact that no example of euphemism has been found in the corpus. This could be due to the reason that there are no inappropriate or rude concepts in advertisements of beauty products; additionally, there are no utterances that involve anything that might be embarrassing (bodily functions, death, or sex) that should in some way be described in a more polite way. On the contrary, the beauty product advertisements are designed in such way that they create positive emotions and enrich the imagination of the consumer; therefore they are tempted and encouraged to buy the product.

## CONCLUSIONS

This Bachelor Thesis has analysed and compared the language of written hair and lip product advertisements from the lexical point of view. The goal of this research was to investigate the vocabulary of hair and lip product advertisements and to analyse and compare the figures of speech used in them. The research questions were the following:

- What vocabulary and figures of speech are used in hair and lip product advertisements?
- How much do the vocabulary and use of figures of speech differ in hair and lip product advertisements?

To reach the goal, relevant literature was studied and a theoretical basis for the research was formed. Then, the methodological framework for the research was developed and 29 publications of the VOGUE magazine were chosen for selecting the corpus. Further, two corpora were selected for further analysis. Then, the author has used the qualitative analysis to investigate the vocabulary of advertisements, and quantitative one to analyse the data obtained and to compare the vocabulary and use of figures of speech in hair and lip product advertisements. Finally, it has been concluded that, according to the results of quantitative analysis, nouns, adjectives and verbs are the most frequently used word classes in the both types of advertisements. Additionally, such nouns as “shine” and “beauty” can be observed in both products’ advertisements. Furthermore, adjectives “smooth” and “rich” are also used in hair and lip product advertisements. Finally, verbs show the greatest similarity: “to get”, “to make”, “to give”, “to take”, “to discover”, “to feel”, “to dare”, and “to shine” are the verbs that are used in both types of advertisements.

The author has found 143 examples of lexical stylistic devices within the corpus of 200 advertisements. According to the results of qualitative and quantitative analysis, 13 different lexical stylistic devices have been observed in the corpus. The most popular ones are hyperbole, personification, epithet, and pun. The rarest ones are paradox, oxymoron and irony. Additionally, there is no example of paradox in hair product advertisements, whereas lip product advertisements lack examples of idiom, pun, and allusion. No example of euphemism has been observed in the corpus. The reason for this could be the fact that there are no utterances that involve anything that might be embarrassing in the beauty product advertisements. On the contrary, they are designed in such a way that they create positive emotions and tempt the consumer to buy the advertised product. The proof for that is the fact that the author herself,

while doing this research, has been tempted to buy certain products that would help 'outshine the rest'.

As a result, the goal of the research has been achieved and the research questions have been answered. However, there are certain limitations of this research that should be mentioned, and they are regarding to the interpretation of the lexical stylistic devices. Most stylistic devices can be interpreted in various ways and, thus, the author also might have added a certain degree of subjectivity when illustrating their influence on the consumer. Additionally, to analyse advertisements more particularly, other devices, such as phonetic or syntactic, also should be taken into consideration. Therefore, further research on this topic is recommended.

## THESES

1. Advertising is a persuasive form of communication about products, services, and ideas. It consists of three elements: the brand (the seller), the consumer, and the advertisement.
2. There are three main categories of advertising: 1) consumer advertising (aimed at the promotion of a certain product; 2) trade advertising (appropriate trade publications and media are used to make a sales pitch to dealers and professionals); 3) political-social advertising (used by special-interest groups and politicians to advertise their platforms);
3. The advertisement is a tool that is used for manipulating and influencing people's minds, and the main goal of any advertisement is drawing consumer's attention and, eventually, selling the product, the service, or the idea.
4. In order to advertise a certain product, the consumer is engaged by visual, aural, and textual means.
5. Mythologization is an often used strategy for beauty product advertisements where the emphasis is not on the product itself, but the mythic or social meanings that might materialise from the purchase.
6. Captivating vocabulary and use of lexical stylistic devices in advertisements is a powerful instrument to attract the attention of consumers and to influence their behaviour.
7. There are four basic tropes: metaphor, metonymy, synecdoche, and irony, from which all other tropes can be reducible.
8. Most frequently used parts of speech in both hair and lip product advertisements are nouns, adjectives and verbs; among them the nouns "shine" and "beauty", the adjectives "smooth" and "rich", and the verbs "to get", "to make", "to give", "to take", "to discover", "to feel", "to dare", and "to shine" are used in both hair and lip product advertisements.
9. 13 different lexical stylistic devices have been observed in the both corpora. The most popular ones are hyperbole, personification, epithet, and pun, and the rarest ones are paradox, oxymoron, and irony. No examples of euphemism have been found in the corpora.
10. There are no examples of paradox in hair product advertisements. Furthermore, there are no examples of idiom, pun, and allusion in lip product advertisements.

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## Dokumentārā lapa

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Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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