

AN ANALYSIS OF LINGUISTIC FEATURES OF MALE COSMETICS
ADVERTISEMENTS FROM FHM (*FOR HIM*) AND GQ (*GENTLEMEN'S*
QUARTERLY) MAGAZINES

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ABSTRACT

The world of cosmetics has predominantly been a woman's sphere, but in recent years there seems to be an increase in the number of men who use cosmetic products. Cosmetic companies have responded to this by manufacturing and advertising various products. Advertisers design their advertisements incorporating various persuasive features, such as deviant language, images and colours, to mention just a few, to attract men and persuade them to buy the products being advertised. This qualitative study examines how linguistic and non-linguistic elements were employed in English cosmetic advertisements geared towards men. Another aspect the study analysed is how the AIDA model and the three Aristotelian proofs of persuasion were incorporated in male cosmetic advertisements. Thirty advertisements from the *GQ (Gentlemen's Quarterly)* and *FHM (For Him Magazine)* magazines of 2015 were analysed for persuasive features. These two magazines were chosen because they are typical male magazines focusing on entertainment, travel, sex, sports and fashion. This study employed the masculinity theory to examine traces of masculinity in the advertisements, and the AIDA model of advertising to investigate how the advertisements arrest readers' attention, arouse interest, and create a desire that would lead to the action of buying such products. Aristotle's three proofs of persuasion: ethos, pathos and logos, as well as linguistic and non-linguistic features were identified and their contribution to the persuasion of male consumers to buy cosmetic products was explained. The study revealed that most advertisers used the ethos of celebrities to endorse their products. Celebrity's pictures were mostly paired with the product that was being advertised. The use of male celebrity endorsers fed into the notion of the masculinity theory that men are now openly

using cosmetic products, and are even portrayed in magazines advertising the products they use. Most advertisers made use of multimodal aspects, semantics and syntactic, lexical and deviations to persuade potential buyers.

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Knowing that I have you as pillars to lean on gave me hope and courage to carry on.

DEDICATION

I sincerely dedicate this thesis to my late grandmother Selma Ndiitaodinho Ya Haindongo. May her soul rest in eternal peace.

DECLARATION

I, Rauha N. Nekongo, hereby declare that this study is a true reflection of my own research, and that this work or part thereof has not been submitted for a degree in any other institution of higher education.

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CHAPTER 1

INTRODUCTION

Make it known by advertising it - R. Nekongo

In the cosmetics advertising arena, men are now the new target. This study explores how men are persuaded to buy cosmetic products which used to be exclusively for women. This chapter comprises the orientation of the study where some background information on how men evolved in society is dealt with. A discussion on how men evolved and now place more importance on their physical appearance is shared. The statement of the problem discusses the relevance of the study.

Four research questions have been formulated to find answers to how men are being persuaded to buy male cosmetics and to find out what language features are used in advertisements targeted to men. In addition, an account is given as to why this study is worthy to be pursued. This chapter also presents the limits of the study and why it is confined within the stated demarcations. An outline of what each chapter of this study entails is provided and finally the concluding remarks on the chapter are given.

1.1 Orientation of the study

As times and cultural perceptions have changed, so have the social expectations of men. Men's roles in society have changed and this has resulted in them being viewed through different lenses.

Seemingly, men were proud of their place in society as breadwinners, providers and protectors of their families. They also seemed to pride themselves on how strong

they appeared physically and how healthy they were. In most African societies men took much pride in the number of wives and children they had and the number of livestock they possessed. The above-mentioned traditional gender stereotypes have been challenged in recent years. Men have drifted away from their traditional, socially expected roles and adopted a new image. This change in perception has also seen varying degrees in which the term *masculinity* is being used by different societies, to define what is understood as being a man. It follows that there are thus many masculinities.

New terminology has been coined to refer to different men, such as *metrosexual* and *androgyny*. The term *metrosexual* refers to urban men who pay special attention to their grooming and appearance (Simpson, 2012). Souiden and Diagne (2009) as cited in Cheng, Ooi and Ting (2010), concur by explaining that metrosexual men are those who live in big cities (i.e. metropolitan areas), place high importance on their appearance and spend a considerable amount of money and effort to boost their self-images and lifestyles. They go for pedicures and facials, practise aromatherapy and spend freely on clothes. They might visit the gym, relax at a spa, visit image consultants and shops for branded clothes (Simpson, 2012). Karve (2014) argues that this new-found male grooming consciousness is encouraged by men through active participation in prominent fashion shows, and in beauty pageants exclusively for men.

Male models have also been shown wearing jewellery, makeup and designer stubble. These styles have turned into a significant trend in the 21st century, both in the western world and in Asia (Simpson, 2012). In recent years, it appears as if most

men, (especially those in towns and cities) in many African states such as Namibia, have also adopted these new fashion trends and take care of their bodies.

As stated earlier, *androgyny* is another term connected to gender stereotypes. Androgyny is the combination of masculine and feminine characteristics. Sexual ambiguity may be found in fashion, gender identity, sexual identity or a sexual lifestyle. In contemporary societies the cut-off line between men and women's lifestyles is blurred. There is no clear line, for instance, between gender roles. Many households are headed by women, and families are dependent on them for survival. Women have also taken up careers like driving taxis, working in mines and owning land, which were previously exclusively for men. In addition, there also appears to be little distinction between what men and women should wear. Women are seen wearing long trousers and jeans that were traditionally only worn by men.

Men, on the other hand, have not only transformed their wardrobes, but their gender roles as well. In most contemporary societies men are seen partaking in household duties which were formerly mostly done by women. Household chores like cooking, doing laundry, taking care of children by feeding and bathing them, as well as changing their diapers and spending time with them, have become every-day practices for modern men.

Cosmetic products or "grooming," for example are also no longer limited to female consumers. Today even male consumers are giving equal importance to personal grooming and the use of cosmetic care products (Shimpi & Sinha, 2012). Male artists in films and musical stars are seen carrying man bags, wearing long hair, high-heeled boots and scarves, they use and promote perfumes, go for manicures and spa

treatments, buy fashion accessories and have their hair treated at salons. This new-found interest in caring for their bodies in a customary feminine way seems to be more popular with metrosexual men.

These changing norms of masculinity have opened up new money-making avenues. Various companies see these changes in lifestyles (especially those of men) as opportunities to expand their business horizons, and cosmetics companies are no exception. Arora and Gupta (2013) concur by stating that the market potential of this era had led the cosmetics and health clubs industries to enter this male grooming industry as men become more image-conscious, and concerned about societal expectation on the basis of their increased exposure to the current highly popularised emergence of metrosexual celebrity endorsement.

Cosmetic companies have responded to this fast growing demand by introducing a variety of male grooming products, such as face toners, face washes, deep cleansers, tissue oils, sun protection creams, hair relaxers and deodorants, to mention just a few. Today, advertisements of different kinds of male products are found in different media houses, just as much as those for women. They are found in print media, such as in magazines, pamphlets, catalogues, newspapers, as well as online and commercial advertisements on television.

For the purpose of this study, two print magazines were chosen *The Gentlemen's Quarterly (GQ)* and *For Him Magazine (FHM)*. *The Gentlemen's Quarterly* and *For Him* magazines are typical men's magazines. They are international male magazines whose publications focus on fashion, style and culture for men through articles on food, movies, fitness, sex, music, travel, sports, technology and entertainment. This

provides the opportunity for advertisers to let the potential customers know about their products. The selected advertisements were explored and analysed to discover persuasive language features and strategies employed by cosmetic advertisers in order to persuade their potential buyers.

1.2 Statement of the problem

Although the advertising of male grooming products is a fairly new practice in the marketing world, several studies have already been carried out. Yang (2010) examined gender differences in advertising. His study focused on adjectives and nouns in the language of advertising. He explored how the nouns and adjectives portrayed gender differences and how they were used to persuade each gender. Yang further explained how nouns and adjectives could be used as different word classes in advertisements to create the desired effect in the readers.

Shaw and Tan (2014) carried out a study which looked at the factors that influenced consumption patterns of male cosmetics in Delhi. Another study carried out on advertising (Sindano, 2013) focused on car advertisements. Sindano's study (2013) was typical masculine in comparison to the current study which investigated the language used by advertisers targeting the softer side of men or *androgyny*.

There seems to be an absence of critical information on the advertising of male cosmetic products. In this study the researcher particularly focused on and investigated how the English language and print images were used by the marketers to influence males to invest in cosmetic products being advertised.

1.3 Research questions

This study explored how the English language and print images were used to persuade potential male customers to buy cosmetics or grooming products through finding answers to the following questions:

1. What linguistic features are used by advertising companies to market male cosmetics?
2. How are the three Aristotelian proofs of persuasion (pathos, logos and ethos) used in male cosmetic advertisements to appeal to male consumers?
3. How is the AIDA (Attention, Interest, Desire and Action) model of advertising used in male cosmetic advertisements?
4. How do print images contribute to persuade potential male customers to buy male grooming cosmetic products?

1.4 Significance of the study

The cosmetics advertising field was dominated by adverts geared towards women, because in comparison to men, women were typically the only active users of cosmetics products. Therefore, much research has been carried out on language used to persuade females to buy grooming products. A limited number of studies on male cosmetics advertisements have also been carried out. However, no study was found which researched the language used in print advertisements to persuade males to buy grooming products.

This study could, therefore, serve as a source of information to those in the advertising and marketing business to add to their advertising and marketing knowledge and broaden their understanding of advertising in general. This study can

also benefit those who have a desire to pursue studies in marketing, of which advertising is a component.

This study is not only significant in that it adds to a small body of knowledge about the advertising of male grooming products, but it can also inform future studies to compare the language used to persuade both males and females to buy grooming products. In addition, the research could be helpful to potential buyers who could otherwise be fooled by advertisements; they would be aware of the facts behind advertisements.

1.5 Limitations of the study

Although advertising can be done through various means, such as TV commercials and speeches, this study was confined to 30 print advertisements that were taken from the *FH* and *GQ* magazines from January 2015 to February 2016.

Only a small number of adverts from a limited range of cosmetic houses were selected; therefore, the results cannot be generalised to other advertising companies. The advertisements selected, however, allowed the researcher to do an in-depth analysis regarding how the English language was used by advertisers to persuade males in buying grooming products. The researcher also did not look at cultural aspects in this study; this gap can be filled by future studies.

1.6 Outline of the chapters

This study consists of five chapters. Chapter One introduces the topic, provides the background of the study, statement of the problem and outlines the research

questions. It also explains why the study is significant, its limitations as well as what is contained in the subsequent chapters.

Chapter Two reviews existing literature with a focus on print advertising geared towards males. Furthermore, it shows how this investigation is derived from the reviewed literature. The research questions are linked with other studies to identify the gap and justify the need for this study. The theory that is chosen is also discussed.

Chapter Three centres on the research methodology, giving detailed information on how the data was collected. The design type is explained with reasons why it was suitable for this study. Also the population and the sample that is generated from it, as well as the procedure are discussed.

Chapter Four presents the findings of the study under emerging themes. The findings were analysed against the AIDA principle of advertising, Aristotle's proofs of persuasion as well as the masculinity theory.

Chapter Five comprises a discussion of the findings, as well as conclusions, suggestions and opportunities for further research.

1.7 Conclusion

This opening chapter presented various aspects regarding this study. Details on the social stand of men have been shared in the orientation of the study. Some insights have been shared on how men evolved from their culturally rigid male roles to freely and willingly do house chores, previously only done by women, as well as how they have changed their way of dressing and started taking a keen interest in caring for their bodies by using cosmetics and grooming products, a typical practice for

women. Cosmetics companies have responded positively to these new desires of men, by manufacturing various grooming products which are vigorously advertised in magazines to attract male buyers.

Studies that have looked at the advertising of these male cosmetics and grooming products have been presented. The gap however, is that none of these studies seemed to have looked at how the English language and print images were used by marketers to persuade male customers to buy the products being advertised. Four research questions were formulated, and reasons were given on how this study is significant. Demarcations and confinements of the study were presented and the reasons that lead to the chosen paths were discussed in the limitations of the study.

Relying on one's self knowledge is never sufficient in whatever area of life, gaining insights, opinions and ideas of other people expands our understanding of matters. In this study, the researcher has therefore, felt the need to look at what other scholars have written about language in advertisements as is presented in the next chapter.

CHAPTER 2

LITERATURE REVIEW

The views of others are valuable - R. Nekongo

2.1 Introduction

Cresswell (2003) states that literature reviews share with the reader the results of other studies that are closely related to the study being reported. According to Cooper (1984) Marshall and Rossman, (1999) as cited in Cresswell (2003) a literature review relates a study to other larger on-going dialogues in the literature about a topic. It fills gaps and extends prior studies. This chapter presents different scholars' perspectives regarding aspects of advertising and advertisements. Importance is given to their views regarding how the English language is used in advertisements at different levels, namely semantics, lexis, graphology, phonology, syntax and morphology.

Cresswell (2003) posits that a literature review provides a framework for establishing the importance of the study, as well as a benchmark for comparing the results of a study with other findings. The masculinity theory which will be discussed was considered to be the most appropriate theory of this study. In addition, discussion regarding the AIDA model of advertising and how the three Aristotelian proofs of persuasion (logos, pathos and ethos) bring about persuasion in potential buyers, are presented in this chapter.

2.2 Theoretical framework

2.2.1 Masculinity Theory

The data in this study were analysed from the masculinity theory point of view. Men's roles in society have changed and this has resulted in them being viewed through different lenses. Men were proud of their place in society as breadwinners, providers and protectors of their families. They also seemed to pride themselves on how strong they appeared physically and how healthy they were. In most African societies they took much pride in the number of wives and children they had and the number of livestock they possessed.

The above-mentioned traditional, gender stereotypes have been challenged in recent years. Men have drifted away from their traditional socially expected roles and adopted a new image. This change in perception has also seen varying degrees in which the term *masculinity* is being used by different societies to define what is understood as being a man. It follows that there are thus many masculinities.

The masculinity theory highlights that masculinity is individually and socially defined. In other words, what an individual or a society regard as masculinity might be totally different from the next individual or society's perception of masculinity. Shaw and Tan (2014) hold that "different classes, races, social divisions, generations, regions, and institutions desire different masculinities, because each has its own unique social lives and histories."

According to Morrell (2011), masculinity is a collective gender identity and not a natural attribute. It is socially constructed and fluid. Morrell (2011) adds that there is

not one universal masculinity, but many masculinities, and that the contours of these masculinities change over time, as they are affected by changes elsewhere in society and at the same time, themselves affecting the society. Similarly, one of the proponents of the masculinity theory, Conell (2010) posits that “Masculinity refers to male bodies (sometimes symbolically and indirectly), but is not determined by male biology”. It is, thus, perfectly logical to talk about *masculine* women, when women behave or present themselves in a way their society regards as distinctive of men). Additionally, Conell (2010) states that certain masculinities operate in global, not just local arenas. We can trace this historically, through the phases of imperialism, colonialism, de- colonialization, and contemporary globalisation. New masculinities are emerging in global business.

Shaw and Tan (2014) explain that “Masculinity refers to psychological and behavioural traits that are defined by culture as typical and appropriate to a man.” In this study we examined these masculinity characteristics that are reflected in the looks of male models and product endorsers which are major distinctions between Macho, dandy, androgyny and metrosexual men. Media representations of masculinity influence the self-identification and self-evaluation of individual males.

Advertisers try to match the endorsers and models with the cultural values, social norms, local fashions, and needs of the target audience; advertising takes effect through a process of identification with the featured endorsers or models. The ability of the audience to identify culturally with the model can determine an advertisement’s persuasiveness.

According to Lemon (2011, p. 62), “ the crisis of masculinity theory suggests that men today, more than ever, are confused about what it means to be a man, and are attempting to push beyond the rigid role prescriptions of traditional concepts of masculinity”. A conflict thus exists between the hegemonic, male image (patriarchal ideology) and the real circumstances of men’s lives, leaving men to nurture a powerful patriarchal hangover. Lemon (2011) further states that the concept of hegemonic masculinity provides a way of explaining that, though a number of masculinities co-exists, a particular version of masculinity holds sway, giving power and privilege to men who expose it and claim it as their own. Like other masculinities, hegemonic masculinity is also not stable. It is constantly responding to challenges, accommodating, or repelling rival representations of masculinity.

Donaldson (1993) explains that “hegemony is about the winning and holding of power and the formation (and destruction) of social groups in that process.” He further stated that hegemony involves persuasion of the greater part of population, particularly through the media, and the organisation of social institutions in ways that appear natural, ordinary and normal.

According to Pleck (1981) as cited in Lemon (2011), men in modern societies are subjected to an unprecedented number of pressures due to social, economic, historical and political change.’ This has resulted in a serious crisis of identity as men attempt to meet the many conflicting and contradictory demands made of them by the male sex-role. Pleck further stated that the male sex-role has thus become an ‘invisible straitjacket’ which keeps a man guaranteed to obsolete patriarchal views of what he must do or be in order to prove himself a man.

The point which needs stressing is that hegemonic masculinity must be understood within a social context and as something which is continually produced and disputed; concentrating on specific locations allows one to scrutinise the ways in which these processes unfold. The selected advertisements were analysed against the tenets of this theory to establish traces that reveal masculine characteristics, metro-sexuality, dandy, macho, as well as androgyny, especially on the image component of adverts.

2.2.2 AIDA model

In addition to the masculinity theory, the Aristotelian proofs of persuasion and the AIDA model of advertising were employed to analyse the advertisements. Advertisements are designed craftily to persuade potential customers to buy the advertised products. The AIDA model is used by advertisers to create good and successful advertisements of a particular product for the intended audience or potential buyers. AIDA stands for Attention (grab the viewer's attention), Interest (create interest in the product), Desire (desire for the product), and Action (buy the product or enquire more about it) (Rawal, 2013). The AIDA model is employed through the use of various language features such as deviations, parallelism, puns, metaphors and others.

As stated in Chapter One, the cosmetic arena has been dominated by women, most men did not really pay much attention to cosmetics or invested in cosmetics. Men's interest is more on cars, hunting and using guns. However, cosmetic advertisers have tried and are still trying much harder to convince men to do something that they do not usually do, or are reluctant to do. Advertisers are engaged in constant innovations, using different techniques, such as celebrities using cosmetic products

and portraying through captions on packages that certain products are manufactured specifically for men e.g. “Nivea for men”. Through advertising cosmetic products advertisers are trying to convert men and put a message across that the world is changing, and men must also change to fit in; and one of the arenas that men need to evolve in is the cosmetics world. Thus, when designing advertisements, marketers try to be as persuasive as possible using different techniques such as the AIDA model discussed above.

The selected advertisements were analysed to find out how they employed the AIDA model, e.g. which features used in the advertisement grab the attention of the readers and what aspect created an interest and desire which could lead to consumers buying the product being advertised.

2.2.3 Aristotle’s proofs of persuasion

Similarly, the three Aristotelian’s proofs of rhetoric are used by many advertisers to persuade readers. The three Aristotelian proofs of persuasion are explained by Staugaite (2014) as pathos (appeal to emotions), ethos (appeal to character) and logos (appeal to logic).

When they want to appeal to people’s emotions (pathos), advertisers try to evoke emotional responses from the readers. They do this by using different images portraying both positive and negative scenarios about certain products. If they want to paint a bad picture about another company’s products, advertisers use negative images. Kenechukwu, Asemah and Edegoh (2013) refer to the technique of painting a bad image as “name calling” or “ad hominem”. Kenechukwu et al. (2013, p. 957) further explain that “marketers use the name calling technique to make buyers reject

a product on the basis of negative attributes, instead of looking at the available evidence”. Advertisers can, for instance, use a picture of a person suffering from acne because they have used some low quality products from a rival company. Advertisers do this to evoke feelings of pity towards the person portrayed in the picture and, at the same time, discourage people from using the “bad product”, and win them over to start using their company’s products. Advertisers can also be persuasive by using positive images, for example using pictures of people in jubilee, celebrating a victory of some election, or a family enjoying a drive in their new car.

Ethos centres on credibility and character. Ethos is used in advertisements by marketers to convince the consumers, for instance, that their products, services or ideas are reliable and credible. Marketers achieve this by giving some sort of statistics from experts like doctors, engineers or scientists to prove that their companies or products are reliable. Marketers make use of phrases like “four out of five men use this shave gel”. Given such statistics, people are led to believe that that shave gel must be effective, as it is being used by many people. Any man reading such a statement would want to use that shave gel because many other men are using it. Advertisers also make use of famous people or celebrities to endorse their products or ideas, and make the advertised product, idea or service appear more credible to the readers.

Advertisers also use some logical appeals or reasons to win people over (logos). When advertising a product, marketers give all the evidence, facts, data, statistics and logic reasoning for the consumers to entirely understand how the product works and what it does.

The employment of ethos, pathos and logos are relevant to the study of male cosmetics because it is their employment in the adverts that led to men making decisions to purchase cosmetic products. Marketers must make sure that they are persuasive enough, because men have just started using cosmetics in recent years. Thus, men need to be convinced and constantly persuaded through means such as the employment of the three Aristotelian proofs of persuasion.

2.4 Definition of terms

The terms *language*, *cosmetics*, *advertisement* and *advertising*, *persuasion*, and *print advertisement* form the backbone and foundation of this study. References to these terms will be made throughout the study; therefore, it is of importance to define them from the onset.

2.4.1 Language

Language is functional in creating and changing attitudes in people, for example in metrosexuals. Nevertheless, such functional features are usually hidden, unless deliberate efforts are made to make them known. Kannan and Tyagi (2013, p. 3) argue that “language is a powerful tool for a human being to communicate with others effectively. Therefore, the use of right and effective language both in spoken and in written form brings success”.

The fact that this study aims at analysing the use of the English language in male cosmetics advertisements makes language the crux of this work. Having some insight into what language is from the very start, will contribute to a better understanding of most aspects in this investigation.

According to the Oxford advanced learner's dictionary (2005), language is a system of communication in speech and writing that is used by the people of a particular country or area. This definition looks at language in general; however, this study aims at looking at the use of the English language in advertisements geared towards male cosmetics consumers. Such language used in advertisements deviates from normal grammatical uses in order to create different effects in the audience. Chung and Sharma (2012, p. 158) assert that "since it is important to create a positive impact about a product, the language used for advertisements is carefully chosen. A number of linguistic features get foregrounded to create different styles in order to design the advertisements which have imperishable impact on the reader." For example, a company using the following phrase as a slogan "We are BETTER". The first word that will catch the readers' eyes is the word 'better' because it is written in capital letters so that it stands out. That sentence is also incomplete and that means readers would be engaged with such an advert for long, as they would want to find out, BETTER than who or what?

2.4.2 Cosmetics

According to Shimpi and Sinha (2012, p. 78), cosmetics are substances which are usually defined under certain drug and cosmetics acts and rules as "articles which are meant to be rubbed, poured, sprinkled, or sprayed on or introduced into or otherwise applied to the human body for the purpose of cleansing, beautifying, promoting attractiveness or altering the appearance". Among the products included in this definition are skin moisturisers, perfumes, lipsticks, fingernail polishes, eye and

facial makeup preparations, shampoos, permanent waves, hair colours, toothpastes, deodorants and any material intended for use as a component of a cosmetic product.

The Oxford advanced learner's (2005) defines cosmetics as a substance that you put on your face or body to make it more attractive.

Having shed some light on what cosmetics in general are, is valuable knowledge to have. However, it is important to keep in mind that this work focuses on male cosmetics.

2.4.3 Advertisement and advertising

Advertising has become part of everyday life; people are bombarded with thousands of advertising messages on a daily basis and are influenced in one way or the other. Cuhadar (2005, p. 5) affirms that “in everyday life, people come into contact with many different kinds of advertising”. Because of the persuasive aspects of advertising, every person is affected in one way or another. Advertising is presented through various media houses such as newspapers, magazines, leaflets, brochures, the radio, television, billboards, in public transport, the internet and direct mail advertising, as well as outdoor advertising and in places of public services such as hospitals, schools, banks and police stations.

It seems as if the terms ‘advertisement’ and ‘advertising’ are used interchangeably by some writers; however, there appears to be a difference between the two. “Advertisement, which is sometimes referred to as an ‘ad’ or ‘advert’ in informal writing, is defined as a notice, picture or film telling people about a product, job or service, while ‘advertising’ is the activity and industry of advertising things to

people on television, in newspapers and on the internet” Oxford advanced learner’s dictionary (2005).

According to Harris and Seldon (1962) as cited in Kangira (2009), advertising is basically a public notice that is “... designed to spread information with the view of promoting marketable goods and services”. In other words, advertising offers publicity for the sale of commercial goods and services. Ali and Shahwar (2011) define advertising as a form of communication that typically attempts to persuade potential customers to purchase or to consume more of a particular brand of product or service.

What all these definitions have in common is the fact that advertising promotes ideas, products or organisations with the aim to give information and to persuade people to buy the products being advertised in the market place, but not much information is really shared about what exactly is an advertisement.

The researcher understands an advertisement as a design or art form that contains information about the product, service or idea that is being sold, and advertising as a practice of telling or informing people about the products being sold. However, for the purpose of the research at hand, the dictionary definitions are adopted, namely: Advertisement, which is sometimes referred to as an ‘ad’ or ‘advert’ in informal writing, is defined as a notice, picture or film telling people about a product, job or service, while ‘advertising’ is the activity and industry of advertising things to people on television, in newspapers and on the internet” Oxford advanced learners’ dictionary (2005, p. 22).

2.4.4 Persuasion

Persuasion is the act of changing people's views and beliefs by making them see things the way advertisers want them to see things. According to Kenechukwu et al (2013, p. 955) persuasion means "to induce people to take a desired action."

Persuasion is a popular concept in the advertising arena.

The prime aim of advertising is to persuade people to buy the advertised products, ideas or services. When designing advertisements, marketers use different persuasive techniques and enticements to lure consumers. In order to change men's mind-sets to invest in cosmetic products advertisers use language skilfully, alluding to men's needs to make them want or desire the product being advertised. Marketers employ rhetorical questions, for instance, "What man would not want to have Lancôme in his collection?" Any man reading that would feel if men are supposed to have that perfume in their collection, why not him. He would not want to be left out, therefore he might just buy that perfume.

2.4.5 Print advertising

The activity of advertising can be carried out through different platforms, such as online, television, radio and print media. Print advertising is a form of advertising that uses printed media, such as newspapers and magazines, as well as pamphlets, to reach the desired audience. Although there are some controversies that print advertisements are traditional and no longer relevant in this technologically-driven world, this work focuses on selected print advertisements for the benefits given below.

2.5 Advantages of print advertising

Since today's life seems to be lived more and more in a digital world, many companies and businesses question whether print advertising is still appropriate, effective and worthwhile (Hatton, 2009). Cuhadar (2005, p. 5) posits that "although newspapers and magazines have been unable to keep up with the rapid increase in the advertising volume on TV stations, the print media continues to be an important advertising medium that guarantees great success even in the age of electronic advertising media". Based on the findings of his recent research, Hatton (2009) confirms that the print media are still alive and well. His claim is supported by some of the following advantages revealed in his studies, as well as some insights from other authors.

When compared to internet and television advertisements, which flash and vanish in the blink of an eye, print advertisement stay on the page (Hatton, 2009). Whenever they feel the need, readers can page through the publication and they will certainly find the advertisement there, as long as the publication is in circulation. In other words, people can take their time reading the advertisement. Hatton (2009) further claims that advertisements in magazines can promote a product or service for months, or even years until the magazine is disposed of.

Hatton (2009) argues that, in comparison to other forms of advertising, no other advertising mode provides that much potential prolonged existence from a single investment as do the print media. Print publications that reliably deliver high-quality, dependable content develop trustworthiness with their readers. This invites readership to a greater extent (Hatton, 2009).

According to Hatton (2009), people passively watch television and listen to the radio, where images and sound made may, or may not catch their attention. The person who picks up a newspaper or opens a magazine makes a conscious decision to engage with the words and images on the page. The reader must physically turn pages, look at all the material and make choices about what to read.

According to Hatton (2009), the pass-along readership has always been a strong advantage of print advertising over other forms of advertising. Kostkova (2008, p. 15) concurs by stating that “magazines have extensive ‘pass-along’ readership. People can read and re-read advertisements in magazines, they are permanent; the whole family and even friends can read them”. Readers will often pass their magazines or newspapers along to other people, either to point out an article, advertisement or photo. Kostkova (2008, p. 15) further consolidates his claim by stating that “many magazines are displayed in waiting rooms at doctors’ surgeries, hairdressers and many other public places. This enables a large number of readers to become involved; producers are aware of this fact and they rely on it”. Online advertisements do not offer the same level of pass-along readership that is seen of print advertisement.

Print media allow advertisers to choose their own space for advertisements. Thus they can manage their budget and expenses while planning for the advertisement (Hatton, 2009). Cuhadar (2005, p. 34) explains that “unlike web advertisements, magazine adverts in particular take advantage of using large size images to attract attention and in this way advertising is becoming more and more in the viewer’s face” (p. 15). He adds that using huge images in advertisements triggers people

purchase decisions in a positive way and it seems as if the product automatically takes root in their memories.

Print media are easy and effective media to spread awareness or advertise in any particular geographical area. A local newspaper is the best way to spread news about any local event (Hatton, 2009). In the same light, Kostkova (2008, p. 16) agrees that “newspapers are really a mass medium, because they are read among all social classes. They may be local or the national papers have local supplements so they cover specific areas”. Another strong point that he brings to light is that newspapers are produced daily, so they always contain fresh advertisements and can be flexible in addressing readers. Although magazines are not produced daily, they are produced for a particular geographical area that makes it possible for them to promote advertisements based on local needs or promote news about local events, just like newspapers.

2.6 Aims and purposes of advertising

Advertising aims at persuading a target market to purchase or to consume a product. Chugh and Sharma (2012, p. 158) reveal that “advertising not only offers information but also has a strong element of persuasion”. Advertisements are designed to attract and persuade potential customers in order to create interest in a certain product. Kangira (2009, p. 39) articulates that “advertising is aimed at selling a product, an idea, a service or an attractive image”. Advertising can be looked at from different perspectives such as social, economic and political perspectives. From the economic perspective, advertising has two functions: one is to persuade potential customers to buy the product being advertised, and the other is to provide

information. Raj (2015, p. 75) highlights that “advertising helps to determine which styles are fashionable, which resorts are in, which music we hear, which public figures are our next folk heroes”. Kannan and Tyagi (2013, p. 1) posit that “advertising helps to inform the customers about the brands in the market and the variety of products useful to them”.

From the above opinions it can be concluded that advertising is beneficial to both consumers and advertisers. To consumers it is helpful in the sense that it informs them about the products that are being sold or on sale, in other words, it provides them with information that might be valuable to them. It benefits the advertisers in that, when their products are known, people will buy them and sometimes their products or companies gain popularity because of advertising.

In order to open up an ever-increasing market for male cosmetics products advertisers always have their audience in mind and market their products in more persuasive ways. Marketers choose the best advertising mode to reach the target consumers, for example, if they want to advertise a new deodorant for men they will advertise it in male magazines such as *Kick-off*, *Automobile*, *Men's health* and *Car and drive* as an easy and obvious access to the targeted audience.

2.7 Advertiser's focal point

Before undertaking the exercise of advertising, there are basic things that advertisers must bear in mind. Some of these will be discussed below.

2.7.1 Target audience

According to Kostkova (2008, p. 14), “not all advertisements are intended for all people. The idea of each advertisement is that it must address a particular group of people, who have an interest in particular areas”. Once the audience is identified, critical studies are carried out about their needs. Knowledge about consumers’ needs will help advertisers when designing advertisements to be able to attract their consumers’ attention, arouse their interest and stimulate their desire for the product. This leads to customers taking action.

In the same light Kangira (2009, p. 40) states that “it appears that designers of advertisements capitalise on people’s needs such as love, status, security, esteem and self-recognition. They also analyse people’s desires for pleasure, beauty, happiness, good health, power, sex and comfort among others, before they design an advertisement”. Having a target audience and knowledge about its needs is vital when designing an advertisement.

In some instances advertisements allay people’s fear, e.g. male cosmetics products. Just like women, men sometimes have fears of not being accepted or of getting old. Therefore, they engage in all sorts of activities or buy cosmetics that are believed to remedy aging, such as using anti-aging facials and going to gyms.

Men are also sometimes made to believe that if they are not using certain products, not participating in certain sports or hanging out at certain places they are not men enough. Metrosexuals are a good example of such men; they visit spas for treatments or use certain cosmetic products, put on designer clothes and keep up with new fashion trends, just to fit in. Advertisers are aware of insecurities and fears that men

have; therefore, they respond by providing various solutions and remedies through advertisements to make men buy such products. Below are examples of images of such products that are specifically geared towards men.



Anti-Wrinkle, Firming Cream



Age Fight Gel Perfecteur

Perfecting Fluid

Figure 1: Men cream and Age fighting gel

2.7.2 Competition

According to Cuhadar (2005, p. 5), “in the face of the growing diversity and ever increasing interchangeability of products, advertising has evolved into a critical, competitive factor in the marketing mix”. It appears that capturing people’s attention and interest is not easy. Competition from other marketers poses a great challenge when designing an advertisement. Sometimes advertisements of the same products by different cosmetic houses can be found on the same page in a publication, and consumers are most likely to respond to the most appealing advertisement. So advertisers must bear the competition factor in mind when designing advertisements.

One of the aims of advertising, as written by Ren and Yu (2013, p. 86) is that “advertising is aiming at identifying and differentiating one product from another in

order to persuade the consumer to buy that product in preference to another”. Having the competition factor in mind will help the advertisers to create outstanding and attractive advertisements. Popova (2010, p. 20) reveals that because of competition, “companies are becoming more and more ingenious and are employing various tactics to attract people’s attention, make them buy, and ultimately, make more money. Sometimes these attempts involve unlawful, devious or dirty tricks”. Tapping from the insights above, it will be wise for advertisers to have the aspect of competition in mind whenever they are crafting their advertisements.

2.7.3 Medium of advertising

In order to address the target audience, advertisers use a variety of media. As stated earlier, the most frequently used media are radio, television, direct mail and outdoor posters, billboards and transit advertisements on buses, trams and trucks, newspapers, and magazines (Kostkova, 2008).

Advertisers consider their target audiences. Male cosmetics advertisements can therefore be found readily in magazines such as *Car and Driver*, *Automobile*, *Gentlemen’s Quarterly*.

2.8 Advertisement layout and structure

Advertisements are normally composed of headlines, sub-headlines, body copy/text and signature lines. When crafting advertisements, there are certain techniques and elements that advertisers employ to make their advertisements noticeable and attractive. Next follows a description of some of the elements in detail.

2.8.1 Headline

Headlines are short, powerful and to the point. Kostkova (2008, p. 11) holds that “words that will be read first are positioned to catch the most attention; they are set in larger noticeable type than the rest of the text”. Headlines can be designed to provoke readers, inform and command, as well as to question them. Raj (2015, p. 75) states that “a headline must be immediately comprehensible and directly moving. At the same time it must possess all the succinctness of an epigram; therefore it highlights the essence of its message and leaves items of low information value unexpressed”. In most advertisements headlines are made to stand out by the use of larger font sizes and bright attractive colours.

2.8.2 Sub-headlines

Sub-headlines are little headlines, normally in smaller type size, and may appear in a different colour. They are designed to give the key sales point and important facts fast (Kostkova, 2008).

2.8.3 Body copy

Body copy is the main part of the advertising message, often divided into subheadings. Vaičenonienė (2006, p.49) reveals that “body texts differ from slogans in a way that they do not have to be short, memorable and striking. Usually, they repeat the ideas expressed in the slogan, give additional information about the advertised product and try to convenience the consumer in its positive qualities”. Kostková (2008, p. 13) posits that “body copy, sometimes called just text, tells the complete sales story; it is a logical continuation of headlines and sub-headlines”.

The text gives much information about how the product works and how it satisfies the readers' needs; it acts as a campaign to promote the product being advertised. According to Cuhadar (2005), the information given to the audience, the content of the product or the service and the most important messages that are announced to consumers are in texts. In the body copy of the following advertisement design, more information about the mascara has been given by the text. The bulleted information gives full details of how the mascara works and how it benefits the consumers.



Figure 2: L'oreal Mascara

2.8.4 Signature line

The signature line includes brand-names, which are often accompanied by a trademark or slogan. Slogans are normally short phrases that are designed to catch the eye of the reader. Sometimes slogans become so fixed in the community's consciousness that they are almost as well known as the products themselves. According to the Oxford advanced learner's dictionary (2005), a slogan is "a word or phrase that is easy to remember, used for example by a political party or in advertising to attract people's attention or to suggest an idea quickly" Examples, are Nike's "Just do it",

First National Bank “How can we help you?”. Slogans are normally designed in a way that they will catch the attention of the people and remain memorable.

Kostková (2008, p. 12) advises that “A slogan should stay the same for years, should be recognised immediately, customers should understand it. Effective slogans are short, simple, memorable, easy to repeat and should differ the product from the competitors’ one”. Raj (2015, p. 75) concurs by mentioning that “a slogan is kept in constant use at least for one campaign over a period of time. Slogans may use an appeal or a pleasant description of the product quality, can be charged with emotions and become psychological-movers”.

Slogans in male cosmetics advertisements are designed in a way that they appeal to men. Advertisers use words and phrases that appear to refer to a certain group of ‘real men’, which most men presumably want to be associated with. Phrases like ‘For men’, ‘What real men use’, ‘For men that work hard’ as well as ‘What every man want’ are popular. Men will be persuaded to buy because they consider themselves real and hardworking men.

2.8.5 Images and graphics in advertisements

The use of images is one of the many tactics that advertisers employ to increase sales because images are considered to be very successful in catching the eye of potential customers. Salomo (2015) argues that an image is one of the most striking factors in both print and online advertisements.

In the same light, Christelle (2012) reveals that “images evoke situations and realities in our lives or encourage us to dream about things that we would like to

have or do” (p. 26). Cuhadar (2005, p. 33) affirms that, “in reality, the most important function of an image in advertising is to inform the consumers about the product or service being sold, or to create brand awareness by showing the product directly to the consumers”. Sometimes the advertisers only show an image of the product being sold, for example a picture of shoes or a perfume container. Sometimes images are paired with some text, so that the text can give more detail or information about the image. However, having both image and text is effective in that it makes the message clearer.

Images of celebrities are also used in advertisements to endorse ideas or products. The celebrity endorsement tactic is used by many advertisers because it is effective. Its effectiveness is brought about by the fact that most people like to identify with famous people, and readers tend to believe whatever these famous people say. Some people would want to look like the celebrity that is shown advertising or using a product, so they will end up buying that product to get the desired results.

To attract men to purchase cosmetic products marketers use male celebrities that are considered manly to give testimonies about the goodness of the product being advertised, even if those celebrities are not using that product in reality. If they want to advertise a body cream for instance, they use a popular footballer such as David Beckham, accompanied by captions such as “specifically made for hard working men like him”. Advertisers can also play with any person’s images portraying how unattractive the person looked before he used that product and how good-looking the person is after using that product, to prove that the product being advertised is really

good. In the example below, an image of a famous movie star was used and that of the perfume that is being advertised.



Figure 3: Brad Pitt advertising a perfume

2.8.6 White/open space

Cuhadar (2005, p. 52) writes that “White space includes areas of the layout that are void of printed images”. Filling up the entire design space will usually not produce good results. When all the space is used up in the design it looks untidy and clumsy. Sometimes the message will even become distorted because of too many details. The use of white /open space can add to the visual quality of a layout. The text or the picture that is presented when there is so much white space available is easier to read, thus the message comes across without hindrances. The picture below epitomises a good utilisation of open space. There is so much ample space for the text to be seen and read clearly and for the image visibility.



Figure 4: An advert with ample space

2.8.7 Colour

When planning or designing a printed advertisement, colour is an important element to be considered. The use of colour can draw attention and produce a strong emotional and psychological impact in people. In agreement, Cuhadar (2005, p. 21) explains that “the usage of colour is one attention-grabbing feature in advertising. Human emotions are very often triggered by colour. It is a kind of an entrance to a person’s deepest thoughts and feelings, and desires”.

Different colours have traditional and symbolic meanings. Different colours can mean different things, but it seems as if in most cultures a black colour is associated with sadness or with anything negative. White symbolises peace or happiness, while red is mostly associated with blood and spiritedness. These colours are, however, not confined to such associations. They can be used, e.g. in advertisements to create certain desired effects in the readers.

A basic understanding of colour is essential for designers of advertisements to help them create interesting and attractive advertisements. Colour is normally used to add

interest, value and variety to a design. Using too much of a black colour, for instance, is not good for an advert because black is associated with negativity. A colour that fades the text in the advert will also discourage people from reading the advertisement, because people normally do not waste time reading an advert that is not clear. A fair mix of bright colours in an advertisement will be of benefit, because bright colours are generally attractive.

When advertising male cosmetic products, it is commendable for marketers to put the colour aspect into consideration. There are certain colours that are associated with men and those that are exceptionally for women. A pink colour for instance, is mostly associated with women while darker colours, such as black and blue, are associated with men. An advertisement of men's perfume or deodorant for instance, is expected to be in a darker colour such as black or blue colour, but not in pink.

2.8.8 Font type and font size

Font face is an important element to consider when designing an advertisement. Not all the font faces are suitable when composing advertisements. "In modern typography there are two basic forms of typeface: serif and sans serif" (Cuhadar, 2005, p. 37). Veruschka (1998) as cited in Cuhadar (2005, p. 37) defines serif and sans serif as:

Serif typefaces have clearly emphasised serifs and clear differences in the thickness of the strokes that make up the letter. They are most often used for text in books and newspapers. Sans serif typefaces are faces without serifs, and they have no differences, or only slight differences, in the thickness of the strokes. They are most often used for titles, headings, and in advertising.

To reach the goal of designing an attractive and attention-grabbing advertisement, marketers usually employ the sans serif typefaces.

Similarly, deciding on what font size to use is crucial when designing an advertisement. An advertisement is not normally composed of a single font size. It is an attractive technique to use different font sizes for different headings. For instance, a sub-heading is usually not written in bigger prints than the main heading or slogan. A fair mix of various font sizes, mixed with some colours, adds value to an advertisement, compared to an advertisement that is written only in capital letters, for instance.

An advertisement that is entirely written in bold or italicised, or underlined letters may not only be a turn off to readers, but also a loss to the company, because it will probably fail to bring to the fore the desired message about the product. Thus advertisers try to mix and balance font sizes and types when they are designing advertisements.

2.8.9 Spacing

Items that are placed too close together in an advertisement are a turn-off to the readers. Nobody wants to read a clumsy advert. For instance, there is normally a balance between pictures and text in an advert. An advertisement is usually not composed of too many pictures or text that is scattered all over the advertisement, without leaving ample space for the readers to move their eyes when they are reading such an advertisement.

To sum up, the advertisement layout is an important aspect to consider in the exercise of advertising, because failure to attract potential customers is failure to making money, which is the initial drive of any advertising activity.

There are many aspects to consider when one is designing an advertisement geared to men, because men have not been using cosmetics as confidently as women have. To convert men to use cosmetics marketers need to make men feel that these cosmetic products are specifically made for their needs, because there is a difference between men and women's needs, otherwise husbands would just share or continue to use their wives' cosmetics. Enticements such as colours, images, language in the body copy should make men feel that they are specifically catered for. These enticements would best be noticeable at first sight in advertisement layouts or structures geared to men, phrases such as "Nivea for men" or "Endangered for him" will be best used as headlines in male advertisements to make men feel that such products were specifically made for them.

2.9 Function of language in advertising

Advertising is one of the fields in which language is often greatly altered or manipulated so that it has a specific effect on the targeted consumers. Language is used not only to communicate ideas, but also to persuade or convince others to see things the way advertisers want them to. Popova (2010, p. 20) asserts that "language can deliver or imply messages, change attitudes, install values, create emotions. Words can have an incredible and often unpredictable effect on people; they can tell, convince, dissuade, offend, create or solve a problem, make people love or hate". According to Sindano (2014), "a creative and skilful use of language is of paramount

significance in advertisements; the focus is on using the language to excite and amuse the consumers". Raj (2015) asserts that language has become a communication tool which influences consumers' attitudes towards products, companies, brand names, lifestyles and public issues. The above insights reveal that language is a powerful tool in advertising.

Marketers usually have hidden motives behind the choices of words that consumers see in advertisements. In other words, what consumers read in the advertisements is just the surface meaning of those words, while there is usually an underlying implication, which is the hidden aim. Kangira (2009, p. 39) reveals that "the language that is used in the commercial advertisements in general often does more than just inform the public about products that are on sale; the language usually has an extra crucial task of trying to persuade potential customers to buy the products." Kannan and Tyagi (2013, p. 3) concur by stating that "visual content and design in advertising have a very great impact on the consumer, but it is language that helps people to identify a product and remember it".

To sum up, language is a powerful communication tool and of great importance in people's lives, because it serves them in many different ways and areas, such as advertising. Without language communication among people is almost impossible.

The communication to persuade men, who by nature, do not seem to be attracted to cosmetic products needs rigorous thinking so that it brings out the message clearer to the intended audience. For communication to be effective in male cosmetics advertisements, language is usually distorted by marketers to create desired and best ways to put messages across to male consumers.

2.10 The persuasive aspect of language in advertisements

According to Vaičėnėnė (2006, p. 43) “the goal of advertising is to persuade consumers to act or think in a textually determined way in order to boost sales of particular commodities and services”. In order to capture attention, convey the message and persuade the consumer, advertising texts use a range of manipulative language devices (Vaičėnėnė 2006).

Persuasive language is language which is used to change people’s views about the things in the world around them. It is used in different social spheres, such as in church, politics and education, as well as in advertisements. In churches it is used to make people believe in certain doctrines and teachings that the church management follows or believes in. In politics it is used by politicians to make people keep in line with their inclinations and vote for certain candidates or political parties. Persuasive language in education is used by institutions in their mission statements and in presenting the courses they offer, whereas in advertisements language is used to persuade people to buy the products or services that are being advertised. It can be concluded that the shared aim of using persuasive language in all the above domains is to win people over.

When one considers the fact that male cosmetic advertisements are relatively new, advertisers need to be as manipulative and persuasive as possible by bringing men’s world into the adverts. Marketers of male cosmetic products make use of different images (such as of cars, women, sport stars paired with the product being sold, such as perfumes or face products) to attract men’s attention to these advertisements.

These images are mostly accompanied by well-chosen words or phrases promoting the product and at the same time inviting men to buy the product being sold.

For the purpose of this work, persuasive language in advertisements is the focal point. In addition to manipulation of language to persuade, advertisers also use some of the persuasive techniques shared below (Schrank, 2011).

2.10.1 Scientific evidence and experts

People tend to trust whatever information is written or given by experts, because they are believed to be excellent in their fields. Doctors and scientists are the epitome of the most widely believed and trusted experts. People feel better when they are attended to by a doctor and they will trust the medicine that doctors prescribe rather than prescriptions from nurses. Scientists, on the other hand, are trusted because they provide evidence through presenting statistics, using charts and graphs, presumably based on scientific research.

Advertisers capitalise on the fact that certain people are trusted; thus, they use statements like “scientifically proven”, “dermatologically tested”, “recommended by most doctors”, “what most doctors use”. People will buy products with such captions, because they feel safer and believe that they will get the desired results.

2.10.2 Testimonials and celebrity endorsement

Another popular and effective technique that most marketers use is celebrity endorsement. People pay more attention to famous people. Marketers, capitalise on using celebrities in their advertisements to capture the attention of their customers. Celebrities are used to give testimonies about the value or quality of a product or

endorse an idea. Customers will respond because they want the advocated good results, or they believe that they will end up looking like that specific celebrity.

According to Cole as cited in Cheng et al. (2010, p. 575), increasing endorsement of metrosexual celebrity opinions, such as David Beckham and Brad Pitt, who are seen as manly men, and publicising that men can make themselves look better by employing the product, have contributed to making men feel more comfortable. It has positively changed men's attitudes towards the idea of consuming male grooming products.

2.10.3 Bandwagon, majority beliefs and group dynamics

Naturally, human beings like to belong to or to be part of teams or groups; they do not like to exist in isolation. Thus, some people participate in activities just because they have seen others participating. They do that because they do not want to be left out or labelled as old-fashioned.

Advertisers capitalise on the above fact by using the bandwagon technique. They persuade people to do something by making them believe that others are also doing it. Marketers normally persuade people to join the crowd or be on the winning side by encouraging them to use a certain product that everyone else is using. They use phrases like "You do not want to be the only person without it!"

People believe in the assumption that, if most people believe in something it must be true, or if a particular product is used by many people it must be effective. This need of wanting to be part of, or belong to, and following the latest trends, leads to most

people jumping on the bandwagon, which is of great advantage to advertisers because they will acquire more customers.

2.10.4 Flattery

Politicians and marketers flatter people by telling them what they want to hear or by praising them. Sometimes they flatter men by providing “solutions” to their problems and making them believe in false claims, employing phrases like “Nivea Men cream - instant skin care that leaves no traces”. Given the fact that most men are now paying attention to their grooming, men are lured into buying that cream that leaves no traces behind. Although the traces being referred to in the claim above are not explicitly made clear by the advertiser, men might buy a product with such caption.

2.10.5 New

People like new things, feelings, ideas or just change in general. Advertisers make people believe that when a company, service or product is new, it is improved and it will bring new feelings, looks and changes. Cosmetic companies, for instance, come up with new designs for containers just to make people believe that the products are new and improved. This is not always true because sometimes it is only the container design that has changed, but it contains the same old product. Advertisers make use of phrases like: “New design, New you, New feeling” (Ponds face wash).

2.10.6 Perceived reward

The technique of rewarding people is common with advertisers. Reward offers you something “extra”. Marketers normally tag a free gift or discount to the product being advertised to attract people. Special offers and sales can be considered as some forms of reward too, because sometimes there is no discount at all and people do not

even know what the price of the product was before the discount, or before it was placed on sale. Sometimes part of the sales price caters for the cost of the tagged gift.

Examples of rewards are: “Buy 2 for the price of 1” or “Buy 1 get 1 free.”

2.10.7 Timing

The time an advertisement is delivered is of great importance. Sometimes the message is not persuasive, but just the fact that an advertisement comes out in season makes it persuasive. For instance, placing adverts for bunny eggs just before Easter, placing adverts of warm clothing (pullover, jackets, coats and jerseys) just before the winter season, or placing stationaries in adverts just before school starts can be effective in persuading people to buy the products being advertised. Advertisers therefore take advantage of the timing factor, and make sure that their advertisements are in season. With cosmetic products important times could be different seasons, as well as holiday and adventure times.

2.11 Advertising claims

In addition to the above discussed persuasive techniques, there are popular claims that advertisers normally employ when marketing their products. Among them are common weasel words or phrases. Popova (2010, p. 22) explains that “weasel words and phrases are emptied of meaning. They are widespread in advertising and marketing, whose goal is to impress and attract people rather than invite them to think carefully and rationally about something”. Schrank (2011) is the main proponent behind the claims that are often employed by the advertisers. He explains a “claim” as the verbal or print part of an advertisement that makes some claim of

superiority for the product being advertised”. To paint the necessary picture of the claimed superiority, advertisers employ some of Jeffrey’s claims.

2.11.1 The weasel claim

Words or claims that appear substantial upon first look, but disintegrate into hollow meaninglessness on analysis are weasels. Commonly used weasels include: “fights”, “works”, “comforts”, “helps”. “Listerine fights bad breath.” “Fights,” not “stops or prevents.”; “Helps control dandruff symptoms with regular use.” The weasels include “helps control,” and possibly even “symptoms” and “regular use”. The advertisements below made use of some of the weasel words:

The image shows a collection of skincare products with text overlays highlighting specific claims:

- Estée Lauder Idealist Even Skintone Illuminator:** "Reduce dark marks, unevenness and discolouration with Estée Lauder Idealist Even Skintone Illuminator. This oil-free formula brightens the skin, making it more radiant. Available at Edgars, R725."
- Lancôme DreamTone Ultimate Dark Spot Corrector:** "Reduce the appearance of dark spots with Lancôme DreamTone Ultimate Dark Spot Corrector, which targets problem areas. This customised corrector works on all skin tones. Buy it at Stuttafords stores, R850."
- Kiehl's Clearly Corrective Dark Spot Solution:** "Fight dark spots and marks with Kiehl's Clearly Corrective Dark Spot Solution that uses Activated C, Peony and white birch to target pigmentation spots and correct uneven skin tone. Available at Edgars stores, R615."
- Vichy ProEven Night Dark Spots & Uneven Skin Tone:** "Minimise dark spots caused by environmental factors by applying a mask at least once a week. Vichy ProEven Night Dark Spots & Uneven Skin Tone works best at night because that's when skin cell turnover is at its peak. If your blemishes are intense, use the cream nightly. R399, Dis-Chem."
- Elizabeth Arden Skin Illuminating Brightening Day Serum:** "Day serum, which promotes skin brightening. It can be applied to your skin daily. Available at Edgars, R595."
- Coverderm CC Complete Care:** "Dark Spot Solution... to Rapidly Clarify Skin Tone... Correction... Complete Care CC... 30 ml"

Figure 5: Examples of weasel claims

Kannan and Tyagi (2013, p. 5) concur that “weasels are words which suggest a meaning without actually being specific”. In the same light, Popova (2010, p. 21) exemplifies that “advertising a sale as giving you up to 50%, 75% or 80% reduction is making use of a weasel phrase because the recipient is misled to believe that any item will be reduced by the stated percentages.”

2.11.2 The unfinished claim

The unfinished claim is one in which the advertisement claims the product is better, or has more of something, but does not finish the comparison. e.g. “You can be sure if it’s Westinghouse.” Sure of what? And “Magnavox gives you more.” However, it is not clear more of what is offered.

Kannan and Tyagi (2013, p. 5) hold that one type of unfinished claim is the open comparative, for example “Brown’s Boots Are Better” posing the question “better than what?” Another type is the bogus superlative, “Brown’s Boots are Best”, posing the question “rated alongside what?” Marketers employ this claim to make their products appear better than other products.

2.11.3 The “We’re different and unique” claim

Schrank (2011) as cited by Patricks (2014) points out that this kind of claim states that there is nothing else quite like the product being advertised. The uniqueness claim is supposed to be interpreted by readers as a claim of superiority, e.g. “Cougar is like nobody else’s car.”

Another example is “If it doesn’t say Goodyear, it can’t be polyglas.” “Polyglas” is a trade name copyrighted by Goodyear. Goodrich or Firestone could make a tyre

exactly identical to the Goodyear one and yet could not call it 'polyglas', a name for fiberglass belts.

2.11.4 The “water is wet” claim

“Water is wet” claims say something about the product that is true for any brand in that product category. The claim is usually a statement of fact, but not a real advantage over the competition. e.g. “Skin smells differently on everyone.” As do many perfumes. Also “Tafel Lager, the natural beer” stating that it is made from grains and water as are other beers (Patrick's 2014, p. 7).

2.11.5 The “So what” claim

This is the kind of claim to which the careful reader will react by saying “So what?” A claim is made which is true, but which gives no real advantage to the product. e.g. “Strong enough for a man but made for a woman.” This deodorant claim says only that the product is aimed at the female market.

2.11.6 The vague claim

The vague claim is simply not clear. The key to a vague claim is the use of words that are colourful but meaningless, as well as the use of subjective and emotional opinions that defy verification. e.g. “Lipsavers are fun, they taste good, smell good and feel good” and “For skin like peaches and cream”.

2.11.7 The endorsement or testimonial

A celebrity or authority appears in an advertisement to lend his or her stellar qualities to the product. Sometimes the people will actually claim to use the product, but very

often they do not. e.g. “Joan Fontaine throws a shot-in-the-dark party and her friends learn a thing or two.” (See 2.11.2)

2.11.8 The scientific or statistical claim

Advertisers use some sort of scientific proof or experiment, a very specific number or an impressive sounding mystery ingredient Jeffrey (2010) as cited by Patricks (2014) e.g. Sinarest “created by research scientists who actually get sinus headaches.” By using these claims, advertisers want to make people believe that the product will work for them since it was created by professionals for themselves. In this regard, Popova (2010, p. 22) affirms that words become weasels words by virtue of the way they are used.

Popova (2010, p. 22) further reveals that “an expression that turns out to be a weasel one when used by advertisers and not by statisticians is: *Nine out of ten housewives* use this detergent. Another one is “*Two out of three dentists* recommend this toothpaste/dental floss (see 2.11.1).

2.11.9 Compliment the consumer claim

This kind of claim butters up the consumer by some form of flattery. e.g. “We think a cigar smoker is someone special” (See 2.11. 4).

2.11.10 Rhetorical questions

This technique does not demand a response from the audience. A question is asked, but before the viewer or listener can answer the answer is suggested in such a way as to affirm the product’s goodness, e.g. “Plymouth, isn’t that the kind of car America wants?”

2.12 Linguistic means used in advertising language

Before exploring the linguistic means employed in the language of advertising, it is vital to explain what grammar is, because all these linguistic devices or means fall under one of the subfields of grammar. They are: phonetics, syntax, phonology, pragmatics, semantics and morphology. According to De Voss (2011, p. 18), “grammar is the study of rules governing the language. The set of rules governing a particular language is the grammar of that language; thus, each language can be said to have its own distinct grammar”.

Another imperative thing to highlight is the dividing line between grammar and syntax. De Voss (2011, p. 18) holds that:

While grammar is the study of rules governing the use of language, syntax is the subfield of contemporary grammar together with phonology, phonetics, morphology, semantics, and pragmatics. In linguistics, syntax is the study of the rules, or ‘patterned relations’ that govern the way words combine to form phrases and phrases combine to form sentences.

The language used in advertisements often deviate from the use of everyday language. Marketers often violate the rules of language to fulfil their desires when designing advertisements. Ren and Yu (2013, p. 86) posit that “deviation/variation is opposite to norm, it refers to a selection of a linguistic item outside the range of normally allowed selections.” As is commonly known, the prime aim of advertising is to persuade people to buy the product. Therefore, the language that advertisers use moves away from the normal everyday use of language to manipulate readers to buy the product being advertised.

Given the competition in the advertising field, marketers try their best to be as persuasive as possible, although it does not come easily. They make their advertisements attractive to catch the attention of the people, try as much as possible to differentiate their products from other products and highlight the uniqueness of the products.

It appears that most marketers gear their language use in advertisements to the AIDA model of advertising. The language in the advertisements is designed to grab the attention (A) of the readers, evoke interest (I) in the product being advertised, and create desire (D) in them, which will lead them to the action (A) of buying the product. It is these combined techniques that make people give a thought to what they have seen or read, and the result is linguistic manipulation which will lead them to the decision to buy the product.

2.12.1 Semantics

Popova (2010, p. 21) acknowledges that words are not restricted to one single meaning. “Most words have several meanings, which are classified as either denotative or connotative. The denotative meaning is the literal meaning of a word, while the connotative meaning comprise the emotions and feelings that the word generates”. Popova (2010) further explains that “advertising makes an extensive use of the connotative meanings of words in order to achieve its main goal - make people purchase particular goods mostly by manipulating their emotions”.

Given the fact that words and phrases can be used in different sentence environments and acquire different meanings, advertisers take advantage of that when designing their advertisements. Under semantics, which deals with the meaning of the words

and phrases, advertisers use some of the following techniques when designing advertisements for male cosmetics to persuade people to buy their products.

2.12.1.1 Hyperbole

A hyperbole is a deliberate use of overstatement or exaggeration to achieve emphasis (Lapšanská, 2006, p. 45). Hyperboles are often used in advertisements to put emphasis on the best feature of the advertised product e.g. “Fights wrinkles! Renew collagen in just 48 hours” (Lancôme).

2.12.1.2 Simile

According to Cuddon (1999, p. 510) as cited by Duboviciene and Skorupa (2014, p. 71) a simile is “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image”. They always contain the words “as” or “like”, e.g. “As soft as a mother’s love” (Sta’soft advertisement). Similes usually help to promote some positive characteristics of the product that is being advertised.

2.12.1.3 Personification

A product can be turned in to a person by giving it human abilities such as emotion, speech and thoughts. According to Cuddon (1999, p. 661) as cited by Duboviciene and Skorupa (2014, p. 66), personification is “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects”. These attributes may include sensations, emotions, desires, physical gestures and expressions, as well as powers of speech, among others.

Personification helps advertisers to create advertisements that are engaging and more interesting to people. Oftentimes the persona given a product correlates with

the gender the product is geared toward so that it is persuasive enough. Sometimes people just buy a product because it is named after a celebrity or someone influential in their own lives. The advertisement below gives a good example of personification.



Figure 6: Example of Personification

2.12.1.4 Metaphors

Metaphors compare two unlike things by saying that the one thing is the other or they can be explained as statements or pictures which cause a receiver to experience one thing in terms of another. Smit (2012) differentiates between conventional metaphors and creative metaphors. Smit explains that “Conventional metaphors are metaphorical usages which are found again and again to refer to a particular thing while creative metaphors are those that a writer or speaker constructs to express a particular idea or feeling in a particular context”. In order to understand what is meant when a creative metaphor is used, the reader has to unpack the metaphor.

Metaphors do not represent one single truth or idea; thus, they need to be scrutinised in the context in which they are used to derive the meaning. Advertisers make use of metaphors to make readers engage longer with an advertisement when they are trying

to figure out the meaning. The longer the reader engages with an advert, the more it will be rooted in his/her mind. According to Lapšanská (2006), a single metaphor may be worth a hundred words of advertising text. Metaphors have an interesting value and stimulate the curiosity of the reader about the product. In addition, metaphors also evoke some emotions from people and make the message memorable. For example ‘This oil-free formula brightens the skin, making it more radiant’- Estee Lauder Idealist Even Skintone Illuminator.

2.12.1.5 Antithesis

Antithesis compares and contradicts ideas or statements within a sentence. Chugh and Sharma (2012) explain that, “For emphasis, a striking opposition or contrast of words is used in the same sentence. To emphasise the goodness of products or service advertisers employ striking contrasts when designing advertisements” e.g. ‘*Come as a student leave as a manager*’ (Institute of Hospitality & Management)

2.12.1.6 Metonymy

Metonymy is the use of a single characteristic to identify an entity; it can be an individual or an object. Cuddon (1999, p. 510) as cited by Duboviciene and Skorupa (2014, p. 64) defines metonymy as “a figure of speech in which the name of an attribute or a thing is substituted for the thing itself”. Wren and Martin, (2009) as cited in Chung and Sharma (2012) concur and explain that “a figure of speech in which an object is designated by the name of something which is generally associated with it is called metonymy”. When marketers are advertising their products, they employ this technique by mentioning something, or a characteristic

that has to do with what is being advertised, e.g. ‘I like Toyota’ (Toyota cars). In this example the word Toyota expresses the whole group of Toyota cars.

2.12.1.7 Homonymy and homophony

According to Fromkin and Rodman (1996), as cited in Kangira (2009, p. 43), “Homonyms are words that are pronounced the same but have different meanings”. These words may or may not be spelt the same, e.g. ‘by’ and ‘buy’; and “bank” and “bank”. Advertisers take advantage of the sound factor in such words and create puns, thus drawing readers’ attention to the advertisement.

2.12.2 Phonological aspects

Phonology deals with how words are pronounced. Advertisers normally play with the sound factor of words when designing their advertisements, by deviating from the normal way of how words are spelled so that they have the desired sound. In other words, they use words creatively to create similar sounds, either at the beginning or end of sentences. They do this to create some desired effect in people.

As cited in Ren and Yu (2013, p. 86), Leech (1966) mentions apharesis, syncope, apocope and special pronunciation for the convenience of rhyming and also some unusual word stresses as examples of phonological deviation. They further elaborate that phonological deviation is represented by the frequent appearance of alliteration, end rhyme, rhyme at the beginning and the end, as well as homography in advertisement.

2.12.2.1 Rhyme

Rhyme is a popular tactic used by marketers. Words that end in the same sound are normally used in advertisements to grab and retain the attention of the readers. Cuddon (1999, p. 750) as cited by Duboviciene and Skorupa (2014, p. 67) best explains rhyme as “the formalized consonance of syllables”. Rhyme depends on sound, rather than on the written words. Chugh and Sharma (2012, p. 161) state that “rhyme is musical and is successful at catching the customer’s attention”. Advertisers usually use rhyming words in jingles, slogans and headlines to create some effect in the readers. The following Gillette slogan contains rhyme. ‘Gillette - the best a man can get’ (Gillette blades). Another popular slogan where rhyme is employed is ‘Beanz, Meanz, Heinz’ (advertising Heinz beans).

2.12.2.2 Assonance

Assonance is a linguistic device, in which the same vowel sound is repeated in words usually close together to create an effect in readers. It is not so obvious a type of scheme as alliteration. Advertisers make use of this technique to capture the attention of the readers and make their slogans popular, e.g. smooth move (advertisement for Veet, hair removal cream).

2.12.2.3 Alliteration

Another dominant sound technique that is popularly used by advertisers is alliteration which renders flow and beauty to an advert. It can also be referred to as a clever memory device used in slogans. Cuddon (1999, p. 23) as cited by Duboviciene and Skorupa (2014, p. 68) defines alliteration as “a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated”. Alliteration

helps advertisers to deliver a powerful message that can stay longer in the minds of the readers e.g. ‘Functional... Fashionable... Formidable...’ (Fila shoes). Advertisers often employ these sound devices (rhyme, assonance as well as alliteration) in advertisements because they are helpful in attracting customers and increasing sales.

2.12.3 Graphological deviation

Graphology deals with how words are presented on paper or the form in which they appear on a page. According to Ren and Yu (2013), the simplest most effective way to attract readers’ attention is to change the form or size of a word, phrase or even the whole discourse. Ren and Yu (2013, p. 87) also posit that “for the sake of being emphatic, associative, and conspicuous, spelling deviations come into wide and frequent use by repetition of morphemes, words and punctuations, capitalisation, misplacement, deletion, addition and malapropism”

Advertisers violate the way words and sentences are supposed to be used by using techniques like unpredictable spelling of words “4ever”, “Bar B Q”, unexpected print of letters, whether the size or the shape is similar to some object and this object replaces the letter. Numbers are more convenient to transfer the relevant meanings and attract more attention than the common words (Ren & Yu, 2015, p. 88). Graphological deviation is also employed in poetry. The picture below gives an example of graphological deviation in a poem because the form in which the words are written forms the shape of a rain drop.

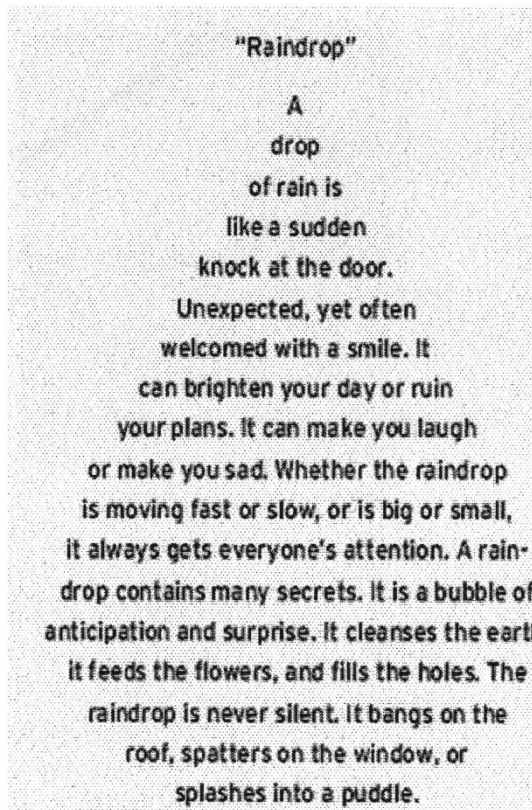


Figure 7: Example of Graphological deviation

2.12.4 Lexical and morphological aspects

Lexis is subject to innovation and experiment. "Advertisements have rich and colourful vocabulary; that is, the use of nouns, adjectives, neologisms, clipping, acronyms, blending, and so forth" (Chugh & Sharma, 2012, p. 162).

2.12.4.1 Adjectives

Adjectives are used to modify words like nouns and pronouns. In advertisements they are often used to hype the product being advertised. This exaggeration causes an increased number of comparative and superlative adjectives (Lapšanská, 2006). Chugh and Sharma (2012, p. 162) concur that "advertisers use comparative and superlative degrees of words to exhibit the excellent quality/superiority of their

product/person”. Raj (2015, p. 76) asserts that “in the vocabulary of advertising, the word class which has pride of place is adjectives. The copywriter finds that most of the adjectives are squeezed of their semantic value, he therefore has to take recourse to new epithets”.

Epithets are forms of adjectives that are used to describe particular characteristics of a product or an event. There are two types of epithet: epithet constants (commonly used stereotyped collocation, e.g. *heavy rain*, *bright day*) and epithet ornans (decorative) e.g. *sweetest flower*, *attractive* and *eligible men* (Lapšanská, 2006). In advertising, most widely used are epithets like *fresh*, *new*, *gentle*, *creamy*, *silky*, *delicious*, *beautiful*, *ideal*, *excellent*, *unforgettable* and *eternal* to describe the product.

2.12.4.2 Neologisms

The most common usage of lexical deviation is neologism (the invention of new ‘words’). When new words are made up “for the nonce”, i.e. for a single occasion only, rather than as serious attempts to increase the English word-stock, they are called nonce-formations (Ren & Yu, 2013, p. 86). ‘Coinages or nonce formations that are popularly used by advertisers are a good example of neologisms. The privilege of coining new words is shared equally by copywriters and poets, e.g. ‘all-in-one’, ‘wrinkle-free’ (Raj, 2015, p. 76). The changing of the normal spelling of words is also a kind of coinage, e.g. ‘quik chocolate’ instead of ‘quick’.

In trying to be creative and unique, advertisers come up with new words and expressions which are later adopted in the language. Various means, such as

affixation, compounding, conversion, shortening, blending and back-formation are used to form new words.

Newly formed words are always striking and interesting for the readers. Thus they serve as a pull to people to read the advertisement. Here are some detailed examples:

(A) Compounding

Compounding allows advertisers a chance to exercise their innovative skills with regard to words. Combining two different words to refer to one thing or to a product is skilful and attractive. This happens when each lexical unit has two or more roots. The combined words can also make a profound impression on the people's mind when the reader sees the product for the first time. According to Raj (2015) for compound heads, the most popular formation is the combination of two nouns: e.g. "night-cream", "crease-resistance".

(B) Affixation

As stated above, advertisers play skilfully with words to create desired effects in the advertisement. According to Raj (2015, p. 76), "affixation is the adding of a prefix or suffix to an existing word to form a new word". Lapšanská (2006) explains that the addition of these words to the root words usually changes the lexical meanings and word classes of the root words. A prefix changes the lexical meaning of the word and not the word class, e.g. **anti**-aging, **hyper**active, dislike. A suffix usually changes the lexical meaning of the word, as well as its word class, e.g. a clock (n), clock**wise** (adv.).

(C) *Blending*

Blending is one of the techniques that advertisers employ whereby they fuse elements of two different words, e.g. *High-Tech* (*high* and *technology*), *Wi-Fi* (*Wireless-Fidelity*) *brunch* (*breakfast* and *lunch*), *tellyphone* (*television* and *telephone*) (Lapšanská, 2006, p. 35). When effectively employed in an advertisement, affixation and blending can attract potential customers, promote products, as well as manipulate readers into believing the inscriptions on the product, e.g. ‘anti-aging’.

2.12.4.3 Numerals

When using numbers for advertising it is suitable to use figures for emphasise and words for formality e.g. do not miss our 10th anniversary sale (emphasis). When used in a sentence, numbers draw the readers’ attention to that specific word. For example, “Ponds makes you 4ever young”. Lapšanská (2006, P. 32) posits that “numerals give credit to the product being advertised while creating some sense of trust in the people. They are used to define quantity”. For example, the percentage of a certain substance in the product, the number of years the product has been used and the number of customers who use that product and are satisfied. Sometimes the use of percentage (%) mark is used to ensure the genuineness of the product e.g. Dettol: “be 100% sure” and Anchor tooth paste: “100% vegetarian”.

2.12.4.4 Foreign words

The use of foreign words in advertisements reveals the origin or exclusiveness of the product in relation to a particular country, e.g. “La crème de la crème of lip colour”. This is a French phrase that means “the best people or things of their kind”

(Lapšanská, 2006, P. 32). The French word cream evokes the impression of superior quality.

2.12.4.5 Idiomatic expressions and proverbs

According to Lapšanská (2006, p. 36), “An idiom is an expression that means something other than the literal meaning. A proverb is a type of idiomatic construction. It is a well-known phrase or sentence that gives advice or says something that is generally true”. Lapšanská further elaborates that:

Advertisers use idioms and proverbs because they are familiar to most potential customers in society. The idiom or proverb in a text may be used without formal changes, or in a creative way, where an element of a proverb or idiom is slightly changed or placed by another word to create a pun and, consequently, a connection with a product.

One such example is “All that glitters is style” advertisement (for Skoda Fabi car). This is a replacement of the popular idiom. *All that glitters is no gold*. Idioms are frequently used in commercial advertisements as a rhetorical device to promote products by creating humour, attracting the reader’s attention and adding persuasive force to the message.

2.12.4.6 Collocations

Ren and Yu (2013, p. 88) posit that “deviation of collocation refers to the combination of some words which normally cannot be collocated”. e.g ‘Hair looks smoother, calmer, and healthier.’ The words *smoother*, *calmer* and *healthier* are not normally associated with hair. Hair is normally described as coarse, thin and soft.

2.12.4.7 Functional conversion

“Functional conversion is to change a word’s common part of speech, such as a verb to a noun and vice versa” (Ren & Yu 2013, p.88). Raj (2015, p. 76) concurs by stating that “functional conversion consists in adopting an item to a new grammatical function”. Raj (2015) further explains that when one part of speech operates as another part of speech, the language acquires fresh vitality and variety. Lapšanská (2006) states that:

In advertising language, the interesting part of the noun phrase is the pre-modifying part, which is usually very complex and is characterized by certain unusual structural features. The complexity of pre-modification is based on the effort to catch, describe and specify the properties of the product in attractive way, e.g. “Gingery Fudgy Nutty Creamy Mischievous Mouthfuls” – the word ‘fudge’ is a noun but here its adjective form is used. This is an example of a neologism.

2.12.5 Syntactic aspect/deviation

Syntactic deviation includes violations in syntactic arrangement which could be described as “bad” or “incorrect” grammar (Chugh & Sharma, 2012, p. 159). The use of incorrect grammar is a common practise among advertisers. Advertisers violate the grammar rules of language to achieve their goal of designing attractive advertisements. They do that through some of the following syntactic deviations discussed below.

2.12.5.1 Sentences types

According to Lapšanská (2006), sentences may be distinguished into four types: declaratives, interrogatives, imperatives, and exclamatives. Advertisers use these types of sentences to achieve different goals. These sentence types are normally used in advertisements in deviant ways to create some persuasive effects.

Commands and questions, for instance, are used in advertisements because they evoke the sense of personal communication in the reader. Imperative syntactic constructions are frequently used in advertisements (Chugh and Sharma 2012, p. 164) e.g. “Let’s surprise you”, “Come experience France.” Another typical type of question used in advertising is rhetorical questions. It assumes only one possible answer: “What more could anyone ask from a Clarins gift?” The implied answer to this is “Of course, nothing” (Lapšanská, 2006, p. 39).

2.12.5.2 Parallelism

“Grammatical parallelism consists of phrases, clauses or sentences of similar grammatical construction” (Chugh and Sharma 2012, p. 164). Parallelism can be achieved in two ways, namely by anaphora and epiphora. *Anaphora* “is the repetition of the same word or group of words at the beginning of several consecutive sentences or verses to emphasize an image or a concept” e.g. “*More* defined. *More* conditioned. *More* beautiful lashes. *More* than Mascara with more black impact (Estee Lauder) *Epiphora* “is the repetition of the same word or words at the end of the successive phrases, clauses or sentences.” e.g. ‘Hear *new*. Feel *new*.’

Parallel structures are easy to remember. When designing their advertisements, marketers employ this strategy because it lasts longer in the minds of the readers. Every time it comes to mind, it reminds them of the product being advertised.

2.12.5.3 Ellipsis

An elliptical construction is a sentence in which certain word/words are deliberately omitted because they can be understood easily from the context. In almost all the headlines, elliptical sentences are used (Chugh & Sharma, 2012, p.163). Although the use of elliptical sentences can mislead the readers sometimes, they help the readers to engage with the advertisement for a long time when they are trying to fix and figure out what has been left out.

Elliptical sentences can also create some ambiguity, because having omitted word/words makes sentences open to different interpretations. For example the heading of an advertisement for a company that manufacture beds (Ortho-King) that reads “Nobody is better in bed”, creates some ambiguity. There is an implication in understanding that heading because a lexical item “manufacturing” has been omitted at the end of the sentence. If it reads “Nobody in better in bed manufacturing”, readers will understand the intended meaning right away (Kangira 2009).

2.12.5.4 Tense

It appears as if among all the tenses, the present tense and specifically present indefinite tense that is most frequently used in advertisements, e.g. “Gitanjali *presents* RIVAAZ” (Chugh & Sharma, 2012, p.163). The use of other tenses, for example, the past tense will make the advert appear invalid, because it will seem old or the advertised product does not serve the advertised purpose any longer. The use

of present tense makes advertisements more relevant and answers to the now needs of the readers.

2.12.5.5 Puns

Among other advertising techniques, puns are highly deemed as useful tools in assisting the advertisers to attract the audience's attention and change their attitudes towards the product being advertised. According to Alrasheedi (2014, p. 72) "a pun is a clever play on words, alike in sound, but different in meaning. The double meaning is used to convey humour". Yi-bo (2015) concurs by stating that there are two meanings in a pun, one being the literal meaning and the other the intentional one.

Advertisers make use of puns in headlines in order to grab attention of the readers. According to Dyer (2008) as cited in Alrasheedi (2014, p. 73) "the use of puns in advertising can effectively give the advertisers the merit of sustaining of the audience's attention. By punning, the audience has to make an extra processing effort and thus the audience will be attracted in order to solve the ambiguity of a given pun." Yi-bo (2015) has classified puns in four categories, namely, homophonic, semantic, grammatical and idiomatic puns.

(A) Homophonic puns

The homophonic pun refers to a word having the same or similar sound with another word for example "*Have a nice trip, buy-buy*" (An advertisement for a supermarket). The word *buy-buy* in that advertisement has the same sound as *bye-bye*, so that makes it open for different interpretation by different readers, thus grabs their attention in trying to work out the real meaning of the advertisement.

(B) Semantic puns

Semantic pun means one word appears once or twice, but it has two different meanings. For example “*We suit you*” (An advertisement for a clothes shop). The word *suit* in that advertisement is ambiguous; thus, it could mean “fit or satisfy”, it could also mean “provide a set of clothes”. The intentional meaning of that phrase will depend on what service that shop renders customers, be it manufacturing suits or providing other items that suit customers.

Puns play with the minds of the readers and thus intrigue them. Puns are therefore an effective tool when designing an advert.

(C) Grammatical puns

According to Yi-bo (2015), each portion of a sentence has a grammatical role and in different contexts could have different meanings; therefore, grammatical puns are those with grammatical uses. Omitting some words or using words with more than one grammatical function creates puns in phrases.

For example, *Coke refreshes you like no other can* (An advertisement for Coca Cola). The word *can* in that advertisement has more than one grammatical function. If taken as a noun, the advertisement would mean: ‘Coke refreshes you like no other can of drink’, but as a modal verb it would mean: ‘Coke refreshes you like no other drink can refresh you’. In trying to untangle the ambiguity in this pun, customers will have some fun playing with words and it will create a lasting effect of that advertisement in their minds, which sells the advertisers aim.

(D) Idiomatic pun

Yi-bo (2015, p. 605) posits that “idioms and slangs can catch the audiences’ eyes and they are very concise and economical. Many advertisers also make use of idioms or slang as a way to make advertisements more interesting”.

For example “An apple for everyone keeps worries away” (An advertisement for Apple Company). This advertisement is similar to an old saying: ‘An apple a day keeps the doctor away’. In the context of a company advertisement, this idiom means if one buys an Apple electronic product, he/she will not have to worry about being disappointed in the product. All in all, puns attract readers’ attention, make advertisements readable and memorable.

2.12.5.6 Structural ambiguity

Structural ambiguity is similar to puns discussed above, in the sense that ambiguous constructions can also be interpreted in more than one way. Advertisers use many ambiguous words and phrases to make their advertisements attractive or to create false ideas in potential buyers.

De Voss (2011, p. 232) explains that “structural ambiguity occurs when a phrase or sentence has more than one underlying structure”. Advertisers can be intentionally ambiguous to raise intrigue and invoke associations. e.g ‘made in Scotland from Girders’.

2.13 Conclusion

This chapter presented a review of various aspects of advertising and advertisements, particularly on advertising male cosmetic products. Some information on the

importance of a literature review was shared at the very beginning, followed by a discussion about the masculinity theory. The view that masculinity is socially constructed and the fact that there is not a single masculinity, are some of the main points that the theory centres around. Details on the AIDA principle of advertising and the three Aristotelian proofs of persuasion were shared, focusing on how they are relevant and can be employed in the study of male cosmetic advertisements.

The main and important terms were defined for a better understanding of most aspects in this chapter and some reasons why the researcher chose print advertising over online advertising were shared. Furthermore, deliberations on the aims and purposes of advertising were shared, followed by the information regarding the layout and components that are expected to appear in the advert. Moreover, a discussion of what marketers should bear in mind when designing an advert was also shared.

This chapter did not only present information on the function of language in advertising, it also presented information on how language is used persuasively in advertisements. For better understanding of the persuasive aspect of advertisements, the researcher presented advertising claims as one of the techniques that researchers use to persuade readers.

Finally, the linguistic means that advertisers employ in advertisements were discussed under six language levels, namely semantics, phonology, graphology, lexis and morphology, as well as syntax.

The next chapter will present the methodology used to collect data. It will provide detailed information on the research approach and design, population and sample, procedure, data analysis, as well as research ethics.

CHAPTER 3

METHODOLOGY

There is always a way to get something done - R. Nekongo

3.1 Introduction

This chapter presents the systematic collection and analysing of data in order to answer the research questions posed in Chapter One. Details regarding the research approach and design, the research population and sample, research instruments, procedure, data analysis and the researcher's stand on research ethics are also covered in this chapter.

3.2 Research Approach and Design

This study is carried out from a qualitative approach point of view. A qualitative approach is the type of approach in which researchers do not primarily focus on quantification or the statistical and numerical perspectives of the phenomenon being investigated, but dwell on carrying out some in depth analysis of the problem being investigated. According to Bell and Bryman (2011, p. 61) "qualitative research is the collection and analysis of primarily non-numerical data (words, pictures and actions)". Numbers versus words is the main distinction between quantitative and qualitative research but this does not mean qualitative researchers do not use quantification at all. Bell and Bryman (2011, p. 61) posit that "qualitative researchers engage in quasi-quantification through the use of the terms such as *many, frequently, rarely, often* and *some*. For them to use such claims they must have engaged in a limited quantification".

The qualitative approach was considered to be the most appropriate approach for this study, because the researcher carried out an in-depth analysis of the advertising features used in the selected English male cosmetics advertisements to have a broader understanding of how these features are employed to make the advertisements attractive and persuasive.

Leedy and Ormrod (2010) stated that all qualitative approaches are similar in that they focus on phenomena in natural settings i.e, in the 'real world' and that they involve studying those phenomena in all their complexity. This brings in the aspect of ontology where the researcher tries to study the entities in their natural setting and makes discoveries from the analysis. In the investigation at hand the researcher did not try to simplify or amend the use of English in male cosmetics advertisements, but rather recognised that this investigation has many dimensions and layers, thus efforts are made to portray the issue in its complex form.

Leedy and Ormrod (2010, p. 135) argue that "the term qualitative research encompasses several approaches to research that are, in some respects, quite different from one another (case study, ethnography, phenomenological study, grounded theory study and content analysis)."

Kothari (2004, p.31) defines a research design as "the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure." To justify why the design is important in research Kothari (2004) explains that it facilitates the smooth sailing of various research operations. To ensure such smooth sailing of various operations in this research study, a case study design was chosen. Leedy and Ormrod (2010, p. 137)

state that “in a case study, a particular individual, program, or event is studied in depth for a defined period of time” (p.137).The case study design was the most appropriate design for this study, because it aimed at investigating a single case in-depth, which is the use of English in male cosmetics advertisements.

Furthermore, the study had a time frame of one year which is advertisements from February 2015 to February 2016. “A case study may be especially suitable for learning more about a little known or poorly understood situation” (Leedy and Ormrod, 2010, p. 137). As stated in the significance of the study (see 1.4), the advertising of male cosmetics advertisements is a fairly new practise in the advertising arena, which has been previously dominated by female cosmetics advertisements, thus not much research has been carried out on male cosmetics advertisements. This fact made the case study, the most appropriate for this study because it seems that little is known about male cosmetics and there is more to learn and discover. Leedy and Ormrod (2010) posit that to answer some research questions researchers carrying out qualitative research dig-deep to get a thorough understanding of the phenomenon. They collect numerous forms of data and examine them from various angles to construct a rich and meaningful picture of a complex, multifaceted situation.

In the research at hand, the researcher did not just collect the data from a single source and analysed them against one language theme; data were collected from two magazines and from a plethora of male cosmetics advertisements that were found in those magazines. Thirty advertisements on male cosmetics were studied in depth to

get answers to the research questions and develop a complete understanding of the issue being investigated.

The researcher carried out a desktop study to analyse advertisements to establish whether they contain advertising features, such as alliteration, metaphor, catchy slogans as well as to establish how the used advertising features revealed the AIDA model of advertising and the three Aristotelian proofs of persuasion to influence the potential male customers (see 2.3 and 2.4). In addition the masculinity theory, (2.2) was also employed to analyse how the portrayed male images revealed the androgynous and metrosexual characteristics in selected male cosmetics print advertisements in the two selected magazines.

3.3 Population

Qualitative researchers draw their data from many sources, not only from a variety of people, but perhaps also from objects, textual materials, and audio visual and electronic records (Leedy and Ormrod, 2010, p. 147). Given that argument, the population of the study at hand was not drawn from one source; it comprised all the advertisements of cosmetics geared towards men in two magazines, *For Him (FH)* and *Gentlemen's Quarterly (GQ)*. These two magazines were selected because they mainly advertise products that are geared towards men. The population consisted of all advertisements of cosmetics for men. However, the analysed advertisements were chosen based on the themes emerging from the literature review.

3.4 Sample

Populations are very large groups of people or items. It is almost impossible for researchers to study the entire population of interest; instead, researchers select a subset or sample of that population. For instance, for the study at hand, the researcher was not able to study all advertisements in all the volumes or issues of the *Gentlemen's Quarterly* and *For Him* magazines. A sample of advertisements in the publications from February 2015 to February 2016 was selected.

Not all sampling methods are appropriate for all studies. There are different approaches to sampling which fall into two main categories: probability sampling and nonprobability sampling. According to Leedy and Ormrod (2010), probability sampling encompasses simple random sampling, proportional stratified sampling, cluster sampling and systematic sampling, whereas nonprobability sampling comprises convenience sampling, quota sampling and purposive sampling, amongst others.

Leedy and Ormrod (2010, p. 205) differentiate that “While the researcher can specify in advance that each segment of the population will be represented in the sample in probability sampling; in nonprobability sampling, the researcher has no way of forecasting or guaranteeing that each element of the population will be represented in the sample”.

Given the above distinctions, the research at hand used a nonprobability method where purposive sampling was employed to select the sample. According to Bell and Bryman (2014) the goal of purposive sampling is to sample cases/participants in a strategic way, so that those sampled are relevant to the research questions. Usually

the researcher wants to ensure that there is a good deal of variety so that sample members differ from each other in terms of key characteristics. In the same light Leedy and Ormrod (2010, p. 147) state that “more often, qualitative researchers are intentionally non-random in their selection of data sources. Instead, their sampling is purposeful; they select those individuals or objects that will yield the most information about the topic under investigation”.

In this work, purposive sampling was used to select thirty advertisements that advertise male cosmetic grooming products among all other advertisements in the selected magazines, because they would contain the information that the researcher needed to answer the research questions and discover other dimensions of the research under investigation. In purposive sampling, people or other units are chosen, as the name implies, for a particular purpose. The researcher selected 15 adverts from the *FHM* and 15 adverts from the *GQ* magazines from February 2015 to February 2016. This time frame was chosen because all the advertisements on cosmetics geared towards men in the two magazines for all the years could not all be accommodated in a single study.

3.5 Procedure

The researcher purchased the magazines (*FHM* and *GQ*) from February 2015 to February 2016 and cut out all the cosmetics adverts geared towards men. To avoid bias of any nature, all the adverts from one magazine were put in a bowl and the researcher randomly picked 15 from that population. The same process was repeated for the advertisements from the other magazine.

Adverts on desires of men, such as hair products and facials, i.e. toners and moisturisers, and lip care products, which were previously typically for women, were among the selected advertisements.

3.6 Data analysis

According to Cresswell (2003) “the process of data analysis involves making sense out of text and image data. It involves preparing the data for analysis, conducting different analyses, moving deeper and deeper into understanding the data, representing the data, and making an interpretation of the larger meaning of the data”. This view agrees very well with the data that were analysed in this study. They contained text and images. The masculinity theory, AIDA model of advertising, the three Aristotelian proofs (logos, pathos and ethos) of persuasion as well as the linguistic elements were employed in this investigation to analyse the content and images of the selected advertisements.

These selected advertisements were scrutinised according to the tenets of the masculinity theory to discover those characteristics that revealed androgynous and metrosexual characteristics. A thorough analysis of the selected thirty adverts was also made in trying to find out how the marketers appealed to consumers’ emotions, what characters, people or celebrities were used to endorse the advertised products, or to lend some credibility to the products, as well as what logical arguments were employed to lure or persuade potential customers to buy the products (three Aristotelian proofs of persuasion). The researcher also focused on finding out how the AIDA model of advertising was incorporated in advertisements to find out how language is used to attract and interest the buyers, create desire and enforce action.

These advertisements were not only analysed against the linguistic elements from all the levels of language such as semantics, graphology, syntax, lexis and morphology, but analysis were also made against the non-linguistic elements such as white space, fonts and colours to establish how their employment attract and persuade potential customers to buy the advertised products. Data will be presented under emerging themes.

3.7 Research ethics

Ethics is one of the most important aspects to consider when carrying out research. Researchers do not just do or act as they please, or just study or force participants or lure them to be part of the research process, they follow ethical guidelines.

Research ethics encompasses those principles that guide researchers on how to carry out research without causing any harm to the entities involved. Through research ethics, researchers are warned against deception, invasion of privacy, violating rights or being biased. Awareness of research ethics is needed so that researchers can make informed decisions.

Against the above background, the researcher considered research ethics, and thus the data collected in this study were used purely for academic purposes and not for the researcher's personal benefit or economic reasons. The study is also conducted in an academic and professional manner and adhered to the ethical code prescribed by the University of Namibia.

The researcher did not promote bias against men or ridicule any of the male groups that were deliberated in the thesis. The researcher was objective and avoided personal and cultural biases at all cost.

3.8 Conclusion

This chapter presented the methodology that was employed for this study. A discussion about the research approach and design that was used for this study was presented covering reasons why the qualitative approach as well as the case design was the most appropriate choices for the study at hand.

Information about the population as well as the sample that was generated from the chosen population was shared. Bearing in mind that it is impossible for researchers to study the entire population of interest, the researcher explained why the sampling method as well as the sample chosen was the best for this study. In addition the procedure that was used to select the advertisements that were analysed in this study was also clearly stipulated.

The chapter also covered the data analysis and details regarding the employment of the masculinity theory, the AIDA model of advertising, the three Aristotelian proofs of persuasion, as well as the linguistic elements. Finally the researcher's stand with regard to research ethics was shared.

CHAPTER 4

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

Discoveries are treasures - R. Nekongo

4.1 Introduction

This chapter presents the collected data as well as their analysis and interpretation. Data were analysed and interpreted against the masculinity theory, AIDA, three Aristotelian proofs of persuasion, as well as linguistic and non-linguistic features. The findings are based on the tenets of masculinity theory as well as on the above listed features.

The researcher aimed at finding answers to four research questions posed in Chapter 1, namely:

1. What linguistic features are used by advertising companies to market male cosmetics?
2. How are the Aristotelian proofs of persuasion (pathos, logos and ethos) used in male cosmetic advertisements to appeal to male consumers?
3. How is the AIDA model of advertising reflected in male cosmetic advertisements?
4. How do print images contribute to persuade potential male customers to buy male grooming cosmetics products?

The findings are presented according to themes emerging from data analysed. All the adverts analysed are given in an Addendum at the end of this document.

4.2 Masculinity theory

Masculinity aspects are revealed in various ways by different advert designers in different adverts. The masculinity theory centres on the view that masculinity is fluid, socially and culturally constructed. What a certain society regards as masculinity might be totally different from the next society's view of masculinity. Thus the portrayal of men in media such as television and magazines depends on a certain society's perception of masculinity. Macho, retro sexual, dandy, metrosexual and androgyny are some of the terms that are used to refer to different types of men. Moreover, the masculinity theory states that, in recent years men, have started showing interest in their physical appearance and they have started using cosmetic products. In the data collected for the study at hand, various adverts for men cosmetic products such as perfumes, deodorants, hair products such as holding sprays and styling gels, body creams, anti-aging creams, wrinkle decrease, hair removal and shaving products were analysed.

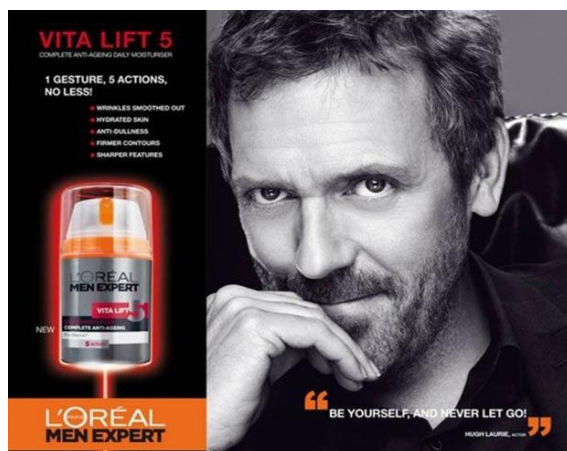
Of the thirty studied adverts, twenty-two (1, 2, 3, 5, 6, 7, 10, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 28, 29 and 30) adverts are composed showing a combination of people and product images while the remaining eight (4, 8, 9, 11, 14, 24, 26, and 27) are singly made up of product images with some text. It appears that most advert designers incorporate men's portraits in advertisements geared towards men, to attract their attention and to emphasise or foreground the idea that the product that is advertised is for the male gender.

The twenty-two adverts of people and product images have also appeared in five different categories portraying different types of men, as well as other masculinity features.

4.2.1 Macho men

Some adverts portray men who appear to be confident or proud of their masculinity. This seems to feed into the stereotype of men supposedly being tough, manly and self-reliant.

Advert 28 below portrays a sophisticated man. Although he appears to have greying hair he looks younger and good for his age. He presumably uses the anti-aging moisturiser that is advertised.



Advertisement 28

His composure and the way he looks over to the reader signify that he is proud. The fact that he is looking over the reader could be interpreted that the product that he uses made him confident and proud of whom he is thus the attitude he is portraying. He could be described as a macho man.

Macho men are also stereotyped as typically sports-loving, sports car-driving, tough and strong. Advertisement 10 below also feeds into that stereotype because it portrays men who are involved in a rugby game. Their bodies look strong and fit. Since masculinity is socially constructed, this advert designer might also be portraying that men in that society are supposed to be strong, powerful, participate in sport activities that require strenuous work, just like the men portrayed in the advert (Also see adverts 2, 6, 20, 25 and 28).



Advertisement 10

4.2.2 Androgynous men

Having both male and female characteristics and qualities is referred to as androgyny. Such characteristics could be portrayed through sexual lifestyle, sexual identity, gender identity as well as fashion. Regarding masculinity, an androgynous person portrays both masculine and feminine characteristics and there is confusion whether they are male or female.

Upon first sight it is confusing whether the person in the advert below is male or female. Clover analysis of the advert has to be made to discover the gender.



Advertisement 18

The phrases “real men don’t wear makeup...” as well as “dandy guy” that are written in the body text help to disentangle the gender ambiguity of this man. A dandy guy is a flamboyant or effeminate male who takes great care with his clothing or general appearance. If it was not for those phrases there would still be confusion about his gender because the picture does not make it clear whether he is male or female. His facial skin looks fresh, young and spotless as though it was that of a woman. Such a picture reveals the softer side of men and proves that men are not always strong and powerful as portrayed in the macho category above, but that they also have a softer side.

In the next advertisement it is clear from the looks that the person in the picture is male, but a softer feminine side could also be noticed.



Advertisement 30

He does not appear tough or powerful; his baby face signifies softness and friendliness. He appears to be more of a metrosexual who cares much about his physical appearance. His portrait reverts against macho characteristics in all respects (Also see advert 17).

4.2.3 Urban men

The masculinity theory also states that most men, especially those in urban areas, are now paying attention to their physical appearance and how they smell, compared to men in the olden days. They have started using various cosmetic products, such as perfumes and facial creams. They also practise aromatherapy and go to spas for treatments.

It appears that the man in the next advert is a metrosexual man. The term *metrosexual* refers to urban men who pay special attention to their grooming and appearance (Simpson, 2012). Souiden and Diagne (2009) as cited in Cheng at al.

(2010) concur by explaining that metrosexual men are those who live in big cities (i.e. metropolitan areas), place high importance on their appearance and spend a considerable amount of money and effort to boost their self-images and lifestyles.

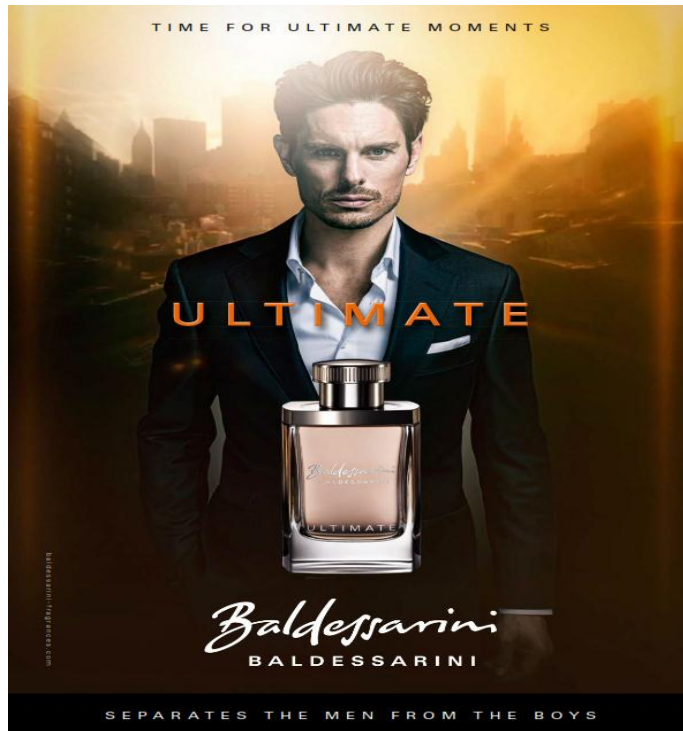


Advertisement 25

The background in this advert shows an urban setting. It can be interpreted that the man portrayed in the advert lives in an urban area and depicts how urban men in that society are expected to look. He looks clean and handsome and his good looks are complimented by the watch on his wrist, the sunglasses he is wearing and the bag he is carrying. It can be assumed that men in rural settings would not normally take as much pleasure in these things as urban men do. All the above mentioned indicates that this man lives in an urban setting and he cares about his physical appearance.

The man in the following advertisement also appears to be metrosexual. He looks well groomed, formal, strict and serious. He portrays typical male characteristics such as confidence, fearlessness, toughness and power; he is also not smiling. The

fact that he is not smiling feeds in the stereotype that men maintain a serious and tough look to prove their superiority over other people, especially women.



Advertisement 12

The portrayed man in this advert is smartly dressed. He has on a blazer and underneath it is a long sleeved shirt that is matching with the pocket handkerchief. This fashion trend is more popular with urban men. The way the image is portrayed also lures into thinking that this man represents the type of men that are regarded as real men in that society, and men are expected to dress like him. A city background and image of the perfume presuppose that the product that is being endorsed is more relevant to, and suitable for urban men.

4.2.4 Adverts with women

This category consists of three adverts where women appear (6, 22 and 23). These advert designers have purposefully incorporated images of women to appeal to men's sensuality because men are typically attracted to women.



Advertisement 6

Although there are women in this advert, a macho man is still the centre of attention. His muscular body that is covered by tattoos reveals his strength and power. The fact that he has a trophy signifies victory and superiority. Like often in the world of men, women in this advert occupy a subordinate position. Their pictures are not as big as that of the man and are placed below him, putting more importance on the man. Women appear to be in love with him and cannot get enough of him, because of the 'Invictus' perfume that he has used.

Given the fact that men are typically attracted to women, women's images are also used in the advert as an attraction tactic. Any man who lays his eyes on that advert

will spare a moment to read the advertisement just because of the female images that are incorporated.



Advertisement 22

Although this advert portrays a man and a woman, the man appears to be the centre of attention. His portrait is in the forefront while the woman is placed behind him. That makes the man a leader and the woman a follower. The woman is also shown shaving the man and that act could suggest that the woman honours and values this man. The phrase 'girl not included' that is written in the body text positions women as commodity that can be bought and sold like the shower gel.



Advertisement 23

What is being advertised in the advert above is a spray for men. However, the designer was smart enough to use a picture of an attractive, half-naked, sexy and pretty woman. Her picture was intentionally used for sensual reasons and to attract men's attention. She is presented in her black and white underwear and a striking red vest. Naked men or women in underwear are normally not publicly displayed, because it is considered as a taboo in most African societies. Her picture will raise eyebrows and capture people's attention (especially men) and draw them to the advert.

4.2.5 Specific body area adverts

The fifth category contains images of products that are being advertised, as well as the specific body part where those products are applied or used. Advertisement 3 shows the chest and abdominal area where the hair remover is used on the male body.



Advertisement 3

Although the focus is on the specific body area where the product is used, the designer purposefully chose to present the attractive and muscular body of a man who appears to maintain his body through exercise. The portrayed chest and abdominal area are attractive and men who would come across this advert are challenged to have their bodies in that attractive shape. It could also be interpreted that real men in that society where this cosmetic product is used frequently are expected to be strong and muscular, just like the man who is portrayed in the advert (Also see advert 29).

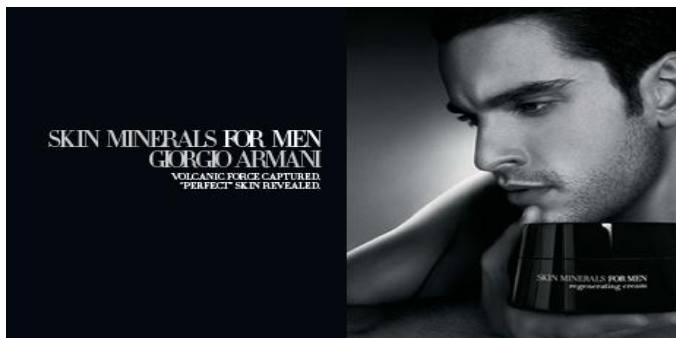
The masculinity theory also states that men have started using cosmetic products in recent years and cosmetic companies have seen that as a money making avenue. They have responded to this by producing cosmetic products geared specifically to men. In connection with this idea, twenty eight advertisements out of the thirty analysed advertisements contain phrases such as 'for him,' 'for men,' 'men body and face,' 'the new fragrance for men,' 'body spray for men,' 'real men,' 'what men want,' 'men expert' to assure men that these products are specifically produced for them (See adverts 1,3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22,

23, 24, 25, 26, 27, 28, 29, and 30). Only advertisement 2 and 20 do not have any phrase that indicates that it is a man's product that is being advertised. The two advertisements below are given as examples of the above discussion.



Advertisement 27

The caption 'MEN'S SKIN CARE' gives the impression that products are specifically made for men. However, there is no information shared that explain why these products are specifically suitable for men and not for women.



Advertisement 21

The inscription 'skin minerals for men' that is written in capital letters on the containers as well as in the body text affirms that there are products that are purposefully produced for men. The portrayal of the man's image proves that this advertisement is geared towards men only.

4.3 AIDA and three Aristotelian proofs of persuasion

These two advertising strategies are merged because they overlap. The success of the AIDA model is dependent on the employment of the three Aristotelian proofs of persuasion.

The AIDA model is used by advertisers to create good and successful advertisements of a particular product for the intended audience. AIDA stands for Attention (grab the viewers' attention), Interest (create interest in the product), Desire (create a desire for the product) and Action (show the need to buy the product) (Rawal, 2013). The Aristotelian three proofs of persuasion are explained by Staugaite (2014) as pathos (appeal to emotions), ethos (appeal to character) and logos (appeal to logic).

To attract and persuade readers that the advertised product is indeed desirable, advertisers use different features in ads such as images of people (especially celebrities), pictures of products, specific linguistic features to explain how the advertised product works, as well as to hype it with deviations at different language levels.

Drawing from the corpus, the following advertisements that targeted men contain most of the attractive and persuasive features that are prevalent in all adverts. A detailed discussion is presented under each advert.



Advertisement 2

According to Cole as cited in Cheng et al. (2010, p. 575), increasing endorsement of metrosexual celebrity opinions, such as David Beckham and Brad Pitt, who are seen as manly men, and publicising that men can make themselves look better by employing the product, have contributed to making men feel more comfortable with using male cosmetic products. It has positively changed men's attitudes towards the idea of consuming grooming products.

The portrait of the well-known soccer star David Beckham is not only incorporated in this advert to attract men, but also to lend more credibility to the perfume that he is endorsing. As a soccer star, he has a great number of fans across the globe. Men are likely to buy this perfume because of the ethos of the person endorsing it, and not necessarily because they like it. The logic behind the portrayal of his image is that he is considered and viewed as a real man, who is successful and has a legacy behind his name, therefore those who want to be like him are lured into buying the perfume he appears to be using himself.

Men who regard him as a role model will develop some interest in the perfume that he is advertising and will desire to use it, which will then lead to the action of buying it. Next to David Beckham is a picture of the perfume that is being advertised. Because the perfume is presumably used by someone who is admired because of his masculinity traits, the advertisement will have stronger appeal to men who aspire to or believe that they possess or exhibit those traits. Advertisers also play on men's emotions (pathos) by portraying images of what a modern man should look like. Since some men follow trends, they fall in this trap and buy those cosmetics that are sold in the name of being used by role models, such as the perfume in this advertisement.

In the following example the designer has employed the three Aristotelian proofs of persuasion, which resulted in the effective manifestation of the AIDA model of advertising.



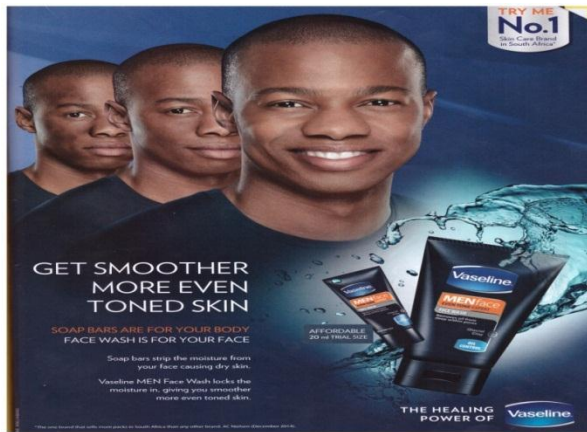
Advertisement 7

A male ethos with healthy, clean, good looking hair is portrayed in the advertisement. A picture of a shampoo container that is displayed beside him implies that he uses that anti-dandruff shampoo. His fellow men's attention is immediately arrested by this good looking man with healthy, clean hair. Having their attention captured by the portrait, men would be more likely to read the entire advertisement to find out what exactly is being promoted.

Men's interest is aroused when they read how the shampoo works and by looking at the man's healthy hair. A desire to start using this shampoo will be created in men who want their hair to look like this man's hair and that will lead to the action of buying this shampoo. Some men will not only buy the shampoo because they want the results of having healthy, clean hair but because it is advertised by someone famous or someone they regard as their role model; therefore, the ethos of the man plays a very important role in the advertisement.

The linguistic features in the parallel phrases '100% FREAK-FREE and 100% FRESHNESS' are strikingly attractive, in other words, the AIDA model is used here as well. Men's attention is drawn to the advertisement just by reading those two phrases because they are inviting and interesting. The use of percentages also reinforces the presumed value of the shampoo. Giving some kind of statistics makes people trust the product. The presentation of some facts through statistics is what Aristotle refers to as *logos*. Men's trust is also likely to be won that way and they would lead into the action of buying that shampoo.

Advertisements that contain portraits of men before and after they have used the advertised product are decisively used as a form of logos. They serve as proof that the advertised product really works.



Advertisement 1

This advertisement is composed of three pictures of a man who uses a Vaseline face product for an even tone. The pictures suggest how his face skin has been transformed by using this face even tone product continuously. Different colours and phrases written in different font sizes are also used to attract men to this advertisement and to give information regarding how the face wash works. Two containers of Vaseline face wash are displayed for readers to obtain knowledge of how the product that is being advertised looks.

Seeing how the man's skin face has transformed at three different stages would lure men into believing that this face even tone product is a reliable product because it really works. In the last portrait the same man is finally smiling, which shows that he is happy with the results that he obtained (Also see advert 16).



Advertisement 4

Readers are convinced by, and attracted to the above advertisement. The depiction of three anti-perspirant containers, as well as the use of four different colours is an attractive tactic used by the marketer. When readers are attracted to something, they pay attention to such detail. When men's **attention** is captured in the advert, they would develop some **interest** in the product and a **desire** would be created in them just by looking at those pictures which would then lead to the **action** of buying it. Men's emotions (pathos) are also relied upon, because they are made to believe that this anti-perspirant is the best, by the phrase 'the world's 1st anti-perspirant'.

Moreover, the use of different colours is persuasive in that they are masculine colours blue, black, grey and maroon. It seems as if men are made to believe that this advertisement about this specific anti-perspirant is exclusively made for them.



Advertisement 19

Men's attention is instantly captured by the phrase 'world's no.1'. Readers will be attracted to the advertisement to find out what the world's no.1 product is. Another striking and attention grabbing feature of this advert is the portrait of a clean and handsome man (ethos). Just at first glance his picture is likely to create an interest in his fellow men to discover more about the product being advertised. His skin is fair and he is handsome. Men's emotions (pathos) are also triggered, because they are lured into thinking that men in this society are supposed to look clean, smart and handsome, just like the man in the advert.

However, what is not guaranteed is whether men who will buy the cream would look exactly like him after using it. The advertiser did not share whether the cream is suitable for all skin types and the duration it should be used to get the desired results.



Advertisement 23

The portrayal of half-naked people (ethos) is the most attention grabbing tactic that this advertiser has used. The picture of a naked man being shaved by a half-naked woman in the shower immediately attracts men's attention to the advertisement. Readers would want to know what is being shown or what the message of this advertisement is. Looking at a clean, good looking man being shaved by a lady arouses men's interest to find out more about what exactly is being advertised. Once they read the advertisement to find out how this shower gel works, and the results it brings forth, the desire to buy this product will be awakened in them and it will lead to the action of buying that shower gel.

Although the names of the people in the advertisement are not mentioned, they must be some famous people because advertisers mostly use famous people to lend some credibility to the product or to draw people's attention to the advertisement. Some men might also buy the shower gel only because they identify with one of the people shown in the advertisement. People's emotions (especially men's) are played with

because they are lured into believing that once they buy this shower gel they would feel like the man displayed in the advertisement, which is not necessarily true.

Even though it can be classified under non-linguistic features, the use of colour is one of the main features that help the successful manifestation of the AIDA in advertisements. Although not every advert is colourful, each of the thirty analysed adverts incorporated some colour. Colours are normally used to make advertisements interesting and attractive to readers. A dull advert will work against the advertising purpose, because dull colours are not eye - catching; therefore, readers may be bored by such an advert. The advertisement below epitomises the kind of advertisement that would seem not to entice and appeal so much to readers.

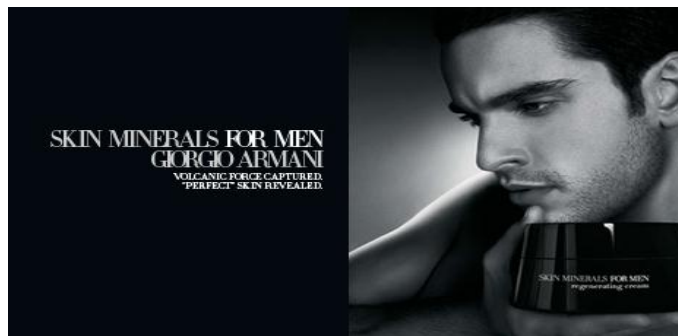


Advertisement 26

The designer of this advertisement did not put the colour aspect to good use, because the advertisement is only composed of two colours (grey and white). The phrases that are explaining the different ingredients and benefits of the bar of soap could have been written in different colours to attract men as a target audience to the

advert, and to help keep them focused until they finish reading the entire advertisement.

This is not to suggest that when dull colours are used in an advertisement the advert will automatically be unattractive. An advert like the one below is composed of dull colours, but it is likely to attract attention because it is complemented by attractive images: that of a handsome man and another that displays what the advertised body cream container looks like.



Advertisement 21

Though it is composed of monochrome colours, other components such the man's portrait and the picture of the body lotion, are likely to attract men to the advert.

As stated earlier, the aim of using colours is to draw readers' attention to the advertisement and once their attention is seized, they might read the entire body text which normally contains information on how the advertised product works. Cuhadar (2005, p. 21) concurs that "the usage of colour is one attention-grabbing feature in advertising. Human emotions are very often triggered by colour. It is a kind of entrance to a person's deepest thoughts and feelings, and desires." The designer of

the following advertisement made good use of colours because features in the advert are printed in different colours.



Advertisement 22

4.4 Linguistic features

Drawing from the analysed adverts, language was used in various persuasive ways to make men believe that the advertised products are desirable and effective. The most prevalent technique was the employment of graphological deviation and the use of adjectives to describe the advertised product. Most products are personified and this was mostly made possible by the use of adjectives. Compound words such as ‘anti-ageing’ and ‘non-greasy’ were used in some advertisements to give more information about the product. Most designers have used ‘NEW’ as a technique to make men think that the advertised product must be good, since it is new. Commands and rhetorical questions, as well as metaphors, are also some of the persuasive features that were employed by the advert designers to appeal to men.

Of the thirty analysed advertisements, adverts 5, 11, 13, 15, 16, 28 and 30 are given as examples, because they contain most of the linguistic features that were employed to sell the products.



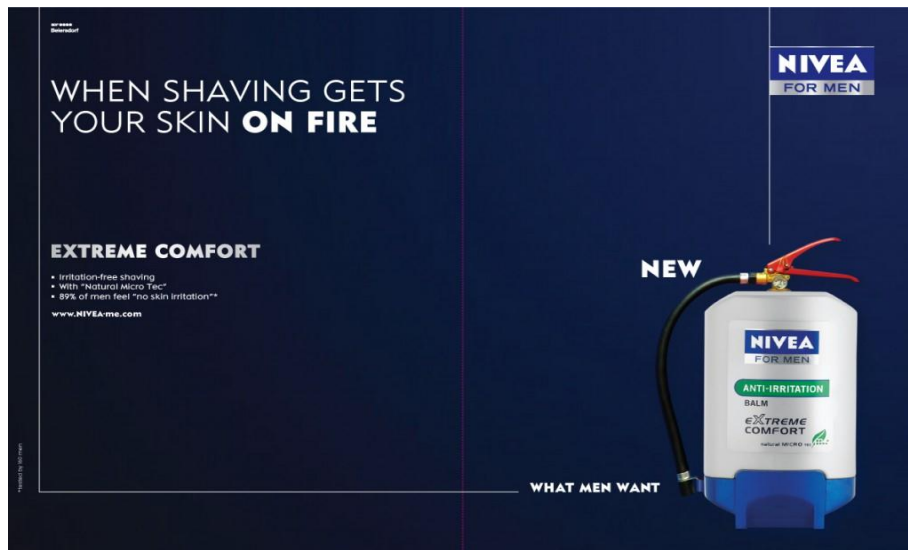
Advertisement 5

The clause “introducing fish hairstyling” means that this hair styling is new and that is the reason why it is being introduced. Only new people or things are introduced. The first young man is displayed in deep thought and next to him is the phrase “tackle life with style”. This phrase is positioned to seem like the answer to whatever problem he is thinking about and he is advised to tackle life just with style. This means he has to use this hairstyling to solve the problem that he has. Men are indirectly informed in that ad that should they have hair problems ‘fish hair styling’ is the answer.

On the Super fish body text, the advertiser used compound words “wet-look” and “non-greasy” to give more information about the product just by using a single word.

Adjectives such as 'smooth' and 'controlled' are used to describe how the style will turn out if the person uses Super fish or Stick fish. Adjectives will help men to imagine and create pictures in their minds of how the product feels or looks and to imagine how they would look after using these products. Below the fish sign is a caption 'hard cone hold' which is a personification because fish is given a human attribute of holding.

On the second product which is the texturizing cream, the word "original" that is written below the fish suggests that they will get the value of their money if they spend it on something original, such as this texturizing cream. The word *texturizing* on the cream container appears odd although it means this cream will give your hair good texture. Moreover, the noun phrase *firm hold* on the same container is personifying the cream, because it is given the human attribute of holding. Adjectives are also used in this advert to describe how the style comes out. If one uses the texturising cream the style will look smooth or choppy and chunky. The word "re-workable" as well as the contracted word "doesn't" have also been used to give more information about this cream and to attract men to the advertisement. All these adjectives, compound words and personifications are used to paint good pictures of the advertised products in the minds of men and to convince them that the products are indeed favourable.



Advertisement 11

The main heading 'When shaving gets your skin on fire' is a subordinate clause. It is written in that way so that it does not explicitly inform men what to do if shaving gets their skin on fire; it is left to them to figure out the answer. The advertiser opted to give the solution pictorially using a fire extinguisher that is connected to a balm to mean that that balm prevents the skin from burning, just like a fire extinguisher would prevent the damage a fire can cause. The marketer has intentionally incorporated a fire extinguisher to appeal to men. In comparison to women, men are the ones who mostly use fire extinguishers to put out fire. Thus the marketer saw it fit to speak to men using something that they are familiar with.

The sub-heading 'extreme comfort' is persuasive in that it contains the adjective *extreme* to explain the type of comfort men will get if they use this balm. That adjective *extreme* makes men think about, and imagine the comfort that is being referred to. Therefore, men are challenged to buy the balm to discover if it really gives that comfort. The compound-adjective 'irritation-free' that is used to describe

the benefit that men feel when they use this balm is an advertising tactic that is employed to give more information just by using a single word.

‘With natural micro tech’ is another advantage of using this balm that is given in the advertisement. The word ‘natural’ used in that phrase lures men to believe that this balm is safe to use, because it has some natural properties. Man-made things are not so trustworthy; therefore, coming across a product made of natural micro tech is soothing and enticing.

‘89% of men feel no skin irritation’: this clause is used as proof (logos) through statistics that this balm is effective, because the advertiser claims that 89% of men who have used this balm did not experience skin irritation. Given these statistics, men’s pathos will be evoked and those who suffer skin irritation might think that they have found a suitable product to solve their problem. However, the designer did not share who conducted the study where such conclusions are drawn. It is possibly just another tactic used to sell their product.

The word ‘new’ that is written separately is so visible and conspicuous. It is incorporated to give the message that this is a new type of anti-irritation and men must buy it. They are invited to try something new and experience new results.

On the container is a compound word ‘anti-irritation’, written on a green background so that it stands out. It is intentionally written on a green background because green is a peaceful colour that promises life. Green was also used to give hope to those that suffer irritation that they should use anti-irritation to see the end to their problem.

The word ‘extreme’ on the balm container is also written in a deviant way to attract men’s attention because the X is written larger than all the other letters in the word.



Advertisement 13

The body text in this ad gives more information about dermalogical products, assuring men that as a company it cares about the health of its customers’ skins.

Alliteration, which is the repetition of the same consonant sound at the beginning of words following each other, is employed in this advertisement. It is used in the line that reads “So we won’t waste your time with fancy packaging, movie stars or overblow hype”. Alliteration is used to create a specific effect in the men because it is enticing and interesting. The way the phrase sounds, will help to stay long and engraved in the minds of men and that will make the product familiar to them. In addition, personification as literary device is also employed in a claim that states

dermalogica provides a smart solution to skin care that delivers proven results. The human ability of provision is given to *dermalogica*. Can solutions really be smart? Or did the advertiser just use the idea to make the advert interesting? Those are some of the questions that readers will be engaged in. The designer has also made a hyperbolic claim by writing that “The kind that keeps skin healthy for life”. Can anything really keep a skin healthy for life? The designer has also employed alliteration in that phrase by repeating the [k] sound.

The end phrase reads “Your skin”. Here the advertiser is speaking directly to men, because this clause comes across as a spoken communication. Men might react to this advert just by reading this phrase because they feel they are the ones being spoken to. This feeling will be created by the use of the possessive adjective ‘your’ in that phrase.



Advertisement 15

“No.1 skin care brand in South Africa”. This phrase is a deviation because a number is written among letters. Yet again Vaseline claims to be the “No.1” skin care brand in South Africa, but information is not shared about who had carried out a study concerning all the skin care brands in South Africa. In addition, the designer does not mention other skin care brands in South Africa that Vaseline is rated alongside.

“Don’t underestimate the damage the Sun can do”. This warning does not directly say men must buy this Vaseline with SPF 15 to protect their skin from being damaged by the Sun, it is said indirectly. The word “Don’t” is contracted in the phrase to attract readers to the information.

“Vaseline SPF 15 Even Tone Moisturiser helps restore damaged skin and has SPF 15 that provides 15X protection from the Sun”. In that sentence, capital letters are used in the middle of the sentence in words like “Even”, “Tone” and “Moisturiser”. This

is a graphological deviation because capital letters are used at the beginning of sentences and to start proper nouns.

The SPF that is used in that toner is said to provide 15X protection from the sun, a claim that has no proof in the advert to back it up. In addition, the word *helps* in that phrase is a weasel word because upon reading it first, it seems to mean that it restores, but in actual fact it only assists the process of restoring the damaged skin and the advertiser does also not say to what extent it does help. Since men have started taking keen interest in their physical appearance, they will buy this toner that has 15 x protection from the sun so that they protect their skins from the bad effects of sun burn and keep looking fresh.

“With Vitamin B3 and four sun screens, it’s a convenient 2-in-1 solution for active men who enjoy being outside”. A preposition “with” is used to start a sentence which does not happen in the normal way of using language. Since most men like to partake in sports activities that do not take place indoors, they are lured into thinking that this toner that has ‘four sun screens and vitamin B3’ is the best for them to apply whenever they are participating in such activities.

According to Lapšanská (2006), *personification* is a term used when giving human qualities or attributes to inanimate objects or abstract ideas. The phrase “The healing power of Vaseline” personifies Vaseline because it is said to have power like human beings. When it is personified, it makes it seem dependable like human beings and men would expect their facial problems to be healed.

“Men Face even Tone expert”. That caption on the container gives clarity that this even tone is for men’s faces and not for women’s. The word “expert” makes men feel that this even tone product is the expert in toning men’s faces. People tend to believe in information from experts and thus many men might buy it if they see the word ‘expert’ on the container.

“Brighter skin in 2 weeks”. The word “brighter” is an adjective promising what type of skin men would acquire if they use this even tone product in two weeks. The time span in which the results will show is given, although no proof is provided about whether changes will really be noticeable in two weeks or not; it is the readers’ choice whether to buy and see if they can get the results in two weeks, or not.

“Visible spot reduction”. The word ‘reduction’ in this phrase is a weasel word, because some people might think that their spots will disappear but the phrase only says reduction meaning the spots will still be there, it is only their visibility that will be reduced. Being conscious about their physical appearance, most men would want to appear fresh and attractive especially to women but that would not be possible with spots on their faces, therefore, they will buy this toner to reduce the visibility of spots on their faces.

A combination of numbers and words e.g. ‘2-in-1, 2 weeks, SPF 15 and Vitamin B3’ is used to attract men and give more information at once. When numbers are used in a sentence, they attract people’s attention to the segment that contains them, because they show a marked choice.

L O R É A L

What you think are great lines, she thinks are premature wrinkles.

NEW
WRINKLE DE-CREASE
 ANTI-EXPRESSION WRINKLES
 MOISTURISING CREAM

Wrinkle De-crease, moisturising cream with Bowelox™

1st expression wrinkles? Fight back!
 Instantly smoothed expression wrinkles. Reduces the appearance of wrinkles.

ADS™ Active Defense System, a powerful active ingredient, helps soothe the skin for less irritation and more comfort.

Long-lasting hydration, non-greasy, non-sticky formula. Used daily after shaving, it soothes razor burn.

www.lorealmen.com

Expert technology for every man's skin.

L'ORÉAL men expert
 THEY'RE WORTH IT TOO

Advertisement 16

The cream is hyped when the advertiser used a variety of adjectives to describe what the cream does, or how it works. NEW, WRINKLE DE-CREASE, ANTI-EXPRESSION WRINKLES, MOISTURISING cream. People naturally love new things, it can be new looks, feelings or new clothes. The adjective “new” gives the information that the cream is new; therefore, men are led to think that it is different from all other L’Oreal creams that have been there previously, and thus some men would buy it. The fact that the cream is said to “de-crease wrinkles” will make men buy it because nobody wants a wrinkled face even though wrinkles come naturally. However, what men will fail to realise is that using that cream does not mean they will not have wrinkles, as it only reduces their visibility.

The phrase “Anti-expression wrinkles” gives readers the impression that if they use this cream, their wrinkles will not show. Some men would buy without thinking that as nature takes its course wrinkles will show, because no one escapes natural body

changes. Additionally this cream is said to be “hydrating”. This means it would keep men’s bodies fresh and soft, and those are the benefits that every man wants when investing in creams. Mentioning that this cream is “hydrating 24h” persuades men to buy it. Moreover, the same adjectives are printed in capital letters as if they were headings. The use of capital letters at unusual places is referred to as graphological deviation, because such writing has deviated from the normal way of writing.

In the line “1st expression wrinkles? Fight back!” the advertiser has used a rhetorical question “1st expression wrinkles? Thereafter a command is given. A question was posed that is answered with a command to fight back when men experience wrinkles for the first time. Another striking line in the body copy reads “instantly smoothed expression wrinkles” This whole line is a hyperbole, because it is impossible for a cream to produce results instantly. Creams are used over and over to produce results and sometimes they do not even bring forth any change. The word ‘instantly’ is also an adverb telling the reader how wrinkles are smoothed.

The advertiser has also lured men into buying the cream because he/she has used weasel claims in phrases such as ‘reduces the appearance of wrinkles’ and ‘wrinkle de-creases’. The words ‘reduces’ and ‘de-crease’ are weasel words because, upon first looks, they seem to remedy the wrinkle problem, but once they are analysed they only lessen the visibility of wrinkles. The phrase that contains an acronym ADS-Active Defense System also contains a paradox. It reads ‘ADS, Active Defense System, a powerful active ingredient, helps soothe the skin for less irritation and more comfort’. Using contrasting words such as ‘less’ and ‘more’ and ‘irritation’ and

‘comfort’ does not only entice the readers, but it also makes the advertisement interesting.

Compound words such as ‘anti-expression’, ‘long- lasting’, are used in the body copy to give more information about the cream. Advertisers use compound words economically because they give much information about the product at once, as each word that forms a compound has a meaning of its own. All those compound words and adjectives will tempt men to buy the advertised cream, hoping to acquire and feel the claimed results.



Advertisement 28

The word ‘complete’ in the phrase ‘complete anti-aging daily moisturiser’ implies that this moisturiser does not need any complementary product, since it works perfectly well on its own to prevent the aging process. Again the word *anti-aging* in the same phrase is a weasel word, because upon reading first, it appears to mean that the moisturiser will remedy the aging process or men will not age if they use this

moisturiser. However, once it is analysed it only means that it delays the aging process, but it cannot prevent or stop the aging process from taking place.

The clause ‘1 gesture 5 actions, no less!’ is metaphorically used to mean that men only have to do one thing, which is buying the moisturiser and they will receive 5 results which are listed by the red bullets. Men are promised that their wrinkles will be soothed, their skin hydrated, dullness will be done away with, they will have fewer contours and their features will be sharpened once they use this moisturiser. The advertiser has also used prefixed words such as anti-dullness and anti-aging to attract men and give more information about the moisturiser.

On and below the container, the marketer has used the phrase ‘L’Oreal men expert’ the word expert in that phrase entices men and makes them develop trust that they will get the promised benefits because L’Oreal claims to be an expert company in producing men’s products. Another advertising method that was employed to win men is the word ‘new’. The advertiser has capitalised on the fact that people like new things. Therefore, getting the information that this anti-aging moisturiser is new some men would want to use it first before others do, and some would think that it is an improved or better version of anti-aging moisturisers since it is new.

The advertiser has also employed direct speech in the phrase ‘be yourself, never let go!’ is written between inverted commas to make it seem as if it is the man in the picture talking to other men. Men will feel as if they are the ones being spoken to directly. They are advised to be themselves by using the anti-aging moisturiser and never to let go of who they are, because the anti-aging moisturiser will sustain their looks.

Advertisement 30 below also contains most of the prevalent persuasive features that were discovered in the corpus.



Advertisement 30

The heading of the advertisement is persuasive and attractive in many ways. ‘Fights 8 main problems of oily skin’. To start with, it is written in simple language that any person can understand. A simplified heading works in the company’s benefit because a large audience will get the message clearly. Again it is written in two different font sizes to attract readers.

The word ‘fights’ in the heading is a weasel word because upon first sight it appears to mean that it solves 8 main problems of oily skin, but once analysed it only means it fights those problems to an unknown extent.

The sub-heading ‘1 application 8 main benefits’ is interesting in that it is composed of numbers and words. It basically implies that men only have to apply that face

wash and they will receive 8 benefits. This sub-heading is also hyperbolised because it is just farfetched for one to receive 8 benefits all in one application.

To make the information interesting and persuasive the face wash is personified in many ways in the body text. Personification is made possible by the use of weasel words that have been used to describe what the face wash can do for those that use it. It is said to ‘remove’ oily shine, ‘prevent’ black heads and white heads, ‘help’ to prevent pimples; it ‘unclogs’ ‘tightens’ and ‘refines’ pores, ‘refreshes’ the skin as well as ‘smooths’ and ‘evens’ out the skin. All those human attributes would really entice men and evoke expectations that this face wash would remedy their skin problems.

The word ‘new’ written just above the face wash containers implies that this product was just made, so men are invited to buy it and receive the eight benefits that it offers. The phrase ‘Nivea for men’ is simply used to send a message that this product is for men.

4.5 Non-linguistic features

Advert designers employ various strategies to make their advertisements successful. They incorporate features such as colour, good spacing, smiling people, endorsers’ signatures as well as websites.

4.5.1 White/open space

Cuhadar (2005) writes that “white space includes areas of the layout that are void of printed images.” A good use of white/open space adds value to an advert because features within the advert would be clearly seen and nothing will hinder or lead to the

distortion of the advert message. Underneath is an advert where the designer has made good use of white/open space (Also see advert 11).



Advertisement 9

The sentence *We need to talk* usually introduces an important or serious topic and that draws people's attention to the advert. This advert contains very few components/ features. For some adverts geared to men, advertisers only use for instance a picture of a man and the product that is being advertised. Sometimes they just use the product's image and a few lines explaining how the product works (See adverts 2, 6, 7, 10, 11, 12, 17, 19, 20, 21, 25, 27 and 29). The fact that the previous advert does not contain so many features benefits the company, because a great number of men will read it in no time and get the message. Men are simply informed that when stress strikes they should use this deodorant, or better yet, they must just start using it already because it protects people from stress. This message is explicitly given to men in the phrases beside the deodorant container that read 'In case of sudden stress; stress protect deodorant'. The blue background as well as the word 'men' that is written on the container help to clear the message that this advert is geared towards men.

4.5.2 Smiling

A smile is a symbol of joy, peace, happiness and contentment. Some advert designers make use of smiling people to draw readers to the advertisements. Readers would want to find out why the portrayed person is happy; therefore, they would spare a moment to read the advert. Once that is done they will end up reading the entire advert, which is exactly what the designer intended.



Advertisement 15

In some societies men do not normally smile, because they are expected to appear serious, tough and powerful. The fact that the man in the advert is displayed smiling could really make a man pause to find out the reason behind the smile. In the previous advert, it could be interpreted that that man is smiling because he is pleased with the results he received after using Vaseline face wash. Men are lured into believing and buying that face wash just because of the smile on the endorser's face (Also see advert 1).

4.5.3 Signature

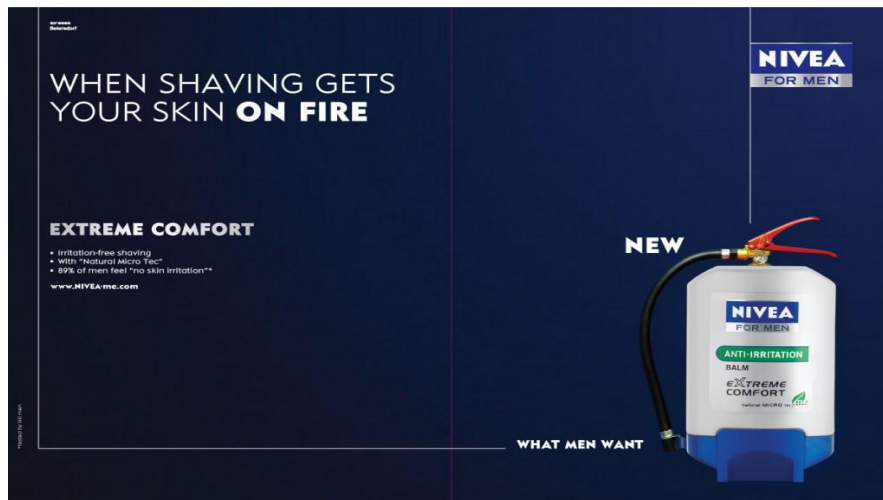
Another interesting tactic that male advert designers use is the signature of the endorsers. Advert 17 and 22 are examples of such adverts where signatures form part of the advert. Advert 17 is displayed below.



Advertisement 17

To win men's trust, next to the model/endorser is his signature and name printed in full (Christian Bautista) as well as his titles (model/endorser). Men will have some trust that they are buying a product (body spray) that is recognised and approved by this endorser's signature. Signatures are used on documents that contain information that people are in agreement with.

4.5.4 Websites



Advertisement 11

Advertisement 11 above (as well as advert 6, 7, 10, 12, 16, 23 and 30) has incorporated a website where interested people could log on to find out more information about the advertised product (www.nivea.me.com). Displaying a website also wins men's trust, because men are made to think that since the company is not afraid or hesitant to give a website; it is confident in its products. Incorporating a website is also a clever way or tactic that designers use to expose readers to many other products that a company sells. Once logged on, readers will not only find information or just a picture of the initially advertised product, but of many other products.

4.5.5 Font sizes

Font size is one of the popular tactics that advert designers use to attract readers (such as men in this case) to advertisements. Different font sizes do not only make adverts interesting but they are also used to emphasize selected words or phrases in

the advertisement. The advert below contains various words and phrases that are written in varying font sizes according to their importance in the advert.

Grooming Edited by Paul Septon

What's in store: The best new scents /// Get a buzz cut /// How to grow expert stubble

Beat the winter blues
Here's your mid-year guide to sharp grooming

That new smell

Naturally, these winter months are a time for rethinking how, and how often, you want to smell. But what's in the new season? Well, men's fragrances have fetched up more compliments from the opposite sex in recent years as much as Mr. Burberry, while Tom Ford is as mysteriously smooth and casual as ever. D&G's Velvet Collection offers the highest quality, and it's like winter was created as a result of its Leather scent, not the other way round. Bvlgari's latest is a slightly fresher and more formal take on our long-standing favourite, Man in Black, the warm spicy masculine wear that can keep you old during the day, soon Absolute from Dunhill is the award-winner with a razor that some might say is worth buying.

1. Burberry Mr Burberry 100ml R1 395 2. Dolce & Gabbana Velvet Exotic Leather 150ml R5 090 3. Tom Ford Patchouli Absolu 50ml R2 460
4. Bvlgari Man Black Cologne 60ml R1 060 5. Dunhill Icon Absolute 100ml R1 295

Advertisement 8

The word 'grooming' is not only presented in an attractive yellow colour, it is also written in a larger font size than all other words and phrases in the advert, because the designer wants it to stand out and attract men to the advertisement to let them know that it is about male grooming products.

Although the phrase "beat the winter blues" is also written in a larger font, its size cannot be compared to that of the word 'grooming'. This was decisively done by the designer based on the purpose these words serve in the advertisement. Many other words and phrases are written in different font sizes according to their importance and the purpose they serve in the advertisement.

4.8 Conclusion

Chapter 4 explained how different types of masculinities are revealed through different features in advertisements. Different types of men, such as the macho, dandy, androgynous and metrosexual men were identified and classified in groups. Characteristics, such as looks, attitude and dress code, were used to categorise men into above listed groups. Subsequently, the employment of the AIDA model and the three Aristotelian proofs of persuasion to persuade men to believe and buy the advertised products were discussed.

The way in which language was manipulated to entice and attract people to advertisements was discussed under linguistic features. Although different kinds of deviations were employed to make advertisements interesting, graphological deviation geared towards possible male users of cosmetic products, dominated the corpus. It was shown how various techniques, such as rhetorical questions, false claims, personification, alliteration, metaphors, commands, hyperboles, adjectives and compound words, among others, were employed to make advertisements interesting to male consumers, and to hype the advertised products. Finally, features such as white/open space, smiles, signatures, websites, font sizes and face and their importance in attracting male buyers were discussed under non-linguistic features of advertisements.

The next chapter will cover a discussion of conclusions drawn in this study based on the masculinity theory and the four research questions.

CHAPTER 5

DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

Every beginning has an end - R. Nekongo

This chapter presents a discussion and the conclusions drawn from findings. Conclusions of the findings are made based on the masculinity theory and the research questions posed in Chapter 1. Finally the chapter also looks at recommendations regarding this study.

5.1 Discussion

5.1.1 Masculinity

Advert designers appeal to different types of men by incorporating images of men in the adverts. According to the masculinity theory, there are different types of men because masculinity is socially constructed. Men such as the macho, dandy, metrosexual and androgyny were identified in the corpus.

The macho men are portrayed as strong and powerful and indulging in strenuous activities such as playing football. They also appeared tough and serious. (See adverts 2, 5, 6, 7, 10, 12, 13, 17, 19, 25 and 28). It appears as if the dividing line between dandy guys and metrosexuals men is blurring because these two types of men both place particular importance on physical appearance and style. The advert designer reaches out to his/her target audience, because whoever identifies with the man portrayed will be drawn to the product because the whole point of incorporating male images is to make all kinds of men respond to the message in the advert. (See adverts 2, 12 and 19).

Pictures of androgynous men also form part of the corpus to appeal to men who seem to have an interest in both male and female fashion or gender avenues (See adverts 18, 20 and 30).

5.1.2 AIDA and three Aristotelian proofs of persuasion

The AIDA model and Aristotelian three proofs of persuasion combined were successfully employed by most designers. (See 2.3 and 2.4 respectively). In almost every advert, the marketers have used a picture of a person to endorse the advertised product. They mostly made use of famous people or celebrities (ethos) like David Beckham, who is used in advertisement 2, endorsing his own perfume.

In some cases a celebrity's name, signature and titles are provided next to their pictures to win men's trust. Pictures of famous men are used as a way of attracting other men to advertisements and to work on their pathos (see 2.11.2) to identify with the celebrity, to make them desire their looks and to eventually buy the product in hope to acquire the desired results.

Marketers do not only appeal to men's pathos by using portraits of other men, they also appeal to them through language use. They state or list all the benefits that a person will acquire if they use that product. In the end men that are desperate for results would buy the advertised product without thinking twice hoping to see the end to their problems.

Logos (see 2.4) is employed through logic reasoning and giving proof through pictures and statistics. Some advertisements indicate the amount and kind of ingredients contained in the advertised product, or the number of people who have

used the product and are satisfied with the results or outcome to make other men believe in, and thus buy the product (see adverts 7 and 11). There is also some logic behind using celebrities' pictures, namely to show how readers or men will look should they use the advertised product.

5.1.3 Linguistic features

Most advertisers use different linguistic features (see 2.13) to persuade men to buy these male grooming products. In almost every advert marketers have used adjectives to describe the advertised products and how they work. Adjectives are used to create colourful images in men's minds about how they will look or feel after using the advertised product.

Most of the adjectives that were used hype the products, which mean marketers often employ hyperboles (see 2.13.1) to market their products. Marketers have also made use of compound words to give more information. Personal adjectives and pronouns, such as 'you' and 'your' are mostly employed by designers to make men feel as if they are the ones that are personally being spoken to, or addressed.

Moreover, designers have also used some metaphors (see 2.13.4) to advertise their products. Personification is one of the most prevalent techniques that were employed by most designers to make their adverts attractive and interesting (see adverts 2 and 12).

Alliteration (see 2.13.2.3) is one of the literary devices that was employed by these marketers to create some effects in readers, e.g. 'we won't waste your time'. Some designers have made use of false claims (see 2.12) to attract men and make them

believe that their products are good and effective. e.g ‘No.1 Skin care brand in South Africa’, ‘World’s no.1’. However, information such as who conducted the research and the other companies or products the advertised companies and product are rated alongside are not provided to prove that these claims are genuine.

Given the fact that using cosmetics has previously been a women’s only avenue, marketers make sure that when designing adverts for male cosmetic products they make it clear that that the advertised product is for men. Twenty-eight advertisements out of the thirty analysed advertisements contain phrases, such as ‘for him’, ‘for men’, ‘the new fragrance for men’, ‘body spray for men’, ‘real men’, ‘what men wants’, ‘men expert’(See adverts 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30).

Based on the findings, conclusions can be made that most advert designers use NEW as a claim or technique to attract men to their advertisements. Of the thirty analysed advertisements fifteen adverts contain ‘new’ as an adjective to describe and give more information about the product that is being promoted (see adverts 1, 2, 3, 4, 6, 8, 11, 13, 14, 16, 23, 28, 28 and 30).

5.1.4 Print images

Every advert that forms part of this corpus contains an image either of a person or product. Of the thirty adverts studied, twenty-two (1, 2, 3, 5, 6, 7, 10, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 25, 28, 29 and 30) are composed of a combination of people and product’ images while the remaining eight (4, 8, 9, 11, 14, 24, 26, and 27) are singly made up of product images with some text.

The first category of twenty-two adverts that are portraying people can further be divided into four categories. Category one contains 17 adverts that are composed of a man's image and the product that is being advertised (see adverts 1, 2, 4, 5, 6, 7, 10, 12, 13, 15, 16, 17, 18, 19, 20, 21, 25, 28 and 30). Based on this figure, it can be concluded that when advertising male cosmetics products, advert designers mostly use male images to appeal to the male gender. Men's pictures are used to consolidate that the advert is geared towards men and to make men venture into thoughts like: "If other men (especially celebrities) are portrayed using this product why not me", or "this might be the product that every man is using". Male images are also used as proof to show the results men would receive or simply how they will look should they use such products.

The second category contains two adverts (adverts 6 and 23) that are composed of a combination of male and female images. Although women are incorporated in these adverts, they occupy subordinate positions. Their images are either portrayed below the man's image or they are portrayed behind him. That places more emphasis on the men and makes them the centre of attention. However, women's pictures are only included to make the advertisement interesting. It can be concluded that although some designers use both male and female images in designing adverts that are promoting male cosmetics products, male images are amplified and that makes them the centre of attention.

Category three constitutes a young sexy and attractive woman and the product that is being advertised. In this instance the conclusion is just that her picture is solely used as a sexual attraction in the advert. Finally, the last category shows male body parts

where the advertised products are used (adverts 3 and 29). Such images are not only used to make adverts interesting; they are also purposively used to clarify the message and to show what men will look like after using such products.

The second main category that comprises 8 adverts composed of product images does not have subdivisions. Images of products in such adverts are simply incorporated to show men what the advertised product looks like and to prevent men from buying wrong products from rival companies. Product images are also used to attract readers and to make them want to have such products in their cosmetics collection, just because of container designs.

5.2 Conclusions

The reviewed literature contains studies discussing various features that are often found in advertisements such as Lapansaka (2006), Cuhadar (2005) and Chugh and Sharma (2012). The present study validates some of them. Regarding advertisement layout or structure (see 2.9), features such as headline, sub-headlines, body copy, signature line, images and graphics, white/open space, colour and font type and size are customary incorporated or used. In the study at hand, the use of features such as colour, body copy, signature line, images and graphics, white/open space and font size abounded. In contrast, however, headline, sub-headlines and font type were rather used minimally.

Moreover, persuasive techniques (see 2.1), such as testimonials and celebrity endorsements, scientific evidence, scientific experts and advertising claims (2.12), such as 'weasel claims', 'unfinished claims', 'new' as a claim and rhetorical questions were richly used in the corpus. A large number of adverts did not

incorporate techniques such as flattery and bribery (see 2.11.1.4 and 4.11.1.6 respectively). Their omission was surprising because these types of techniques are commonly used in advertisements. Their employment was going to be of great use, especially given the fact that men need to be really drawn into, and attracted to this fairly new avenue of investing in cosmetics. It would be interesting to know whether the lack of flattery and bribery was a unique characteristic of male cosmetic advertisements, or whether it applies to female cosmetic adverts as well. A comparison study would, therefore, be fruitful in this regard.

As far as the advertisements studied are concerned, linguistic features can be divided into four main categories, namely semantics, phonology, graphology, as well as lexical and morphology. On the basis of the findings, semantic features (see 2.13.1), such as hyperbole (which is dominantly made possible by the use of adjectives), personification and metaphors were predominantly present in the corpus as compared to features such as simile, metonymy, as well as homonymy and homophony. However, given the size of the corpus (30 adverts from two magazines) these results cannot be generalised to other areas of advertising geared towards men.

Furthermore, despite the fact that phonological aspects (see 2.13.2) make adverts interesting and last longer in the minds of readers, it is surprising to discover that they were barely used in the corpus. Apart from alliteration and assonance which were also sparingly used, other features, such as rhyme which is commonly used in adverts to make them attractive, was absent in the entire corpus. However, a phonological study on male cosmetics advertisements would be a profitable study to

give some insight regarding the significance of phonological features in advertisements.

There are different types of deviations (see 2.13.3); however, the most prevalent form in this corpus was graphological deviation. It is made frequent by capitalisation, unexpected print letters, the use of numbers among letters, as well as unqualified comparisons for example 'the no.1 skin care brand in South Africa' (see advert 1). Deviant words, clauses, phrases and sentences make advertisements attractive and interesting, thus their employment.

Various lexical and morphological features are argued to be common in advertisements (see 2.13.4). Features such as the use of adjectives, neologisms (which can be achieved through compounding, affixation and blending), numerals, foreign words, idiomatic expressions, collocations and functional conversion fall under lexis and morphology, because all of them have to do with word formation. Unexpectedly, only adjectives, compound words and numerals were recurrently used in the corpus (see 4. 6). It is surprising because marketers were expected to put their expertise to good use when designing male cosmetic advertisements to lure men into this new avenue of using cosmetics. Coming up with neologisms could have been one of the successful ways to arrest men's attention and entice them, as well as keep them entertained when perusing advertisements promoting male cosmetics.

As far as syntax is concerned, features such as sentence types, parallelism, ellipsis, tense, puns, as well as structural ambiguity are claimed to be popular in advertisements (see 2.13.5). However, the present data only indicated little to no use

of such features (see 4.6). Conversely, the present simple tense and different sentence types were frequently used.

Having presented and discussed the way in which various advertising features were employed, the researcher found some prevalent, exceptional and remarkable features that can safely and justifiably be concluded as seeming to lead to the success of a male cosmetic product advertisement. This can be concluded because a large number of male advert designers incorporate pictures of men, used 'new' as a claim, used the word 'men' and different colours.

Most advert designers used pictures of men to appeal to the male gender (celebrity endorsement (see 2.11.1.2). 'New' as a claim was vastly used to make men think that the advertised product was improved and thus more effective, since it is new. Readers were also extensively invited and assured that the advertised products were geared towards them by the constant use of the word 'men', in almost every advertisement. Moreover, the use of colour was one of the features employed to a large extent to attract readers and to make advertisements interesting.

5.3 Recommendations

The researcher recommends that customers should scrutinise and engage in thorough analysis of the features incorporated in advertisements before they buy the advertised products. Marketers sometimes manipulate the language to make their adverts attractive and to make men want to buy their products. Sometimes they also incorporate edited images presenting clean skin and spotless faces, just to make people desire such looks and to eventually purchase the advertised products.

Scrutinising adverts before buying a product would be a wise act, because customers or readers would be able to deduce from the given information whether the claims that the marketers have employed are genuine. On the other hand, it would also be advantageous for advert designers to come up with new and more interesting strategies, in addition to pictures of men and phrases such as ‘for men’, ‘for him’ and ‘new’ that are used repetitively.

The analysis surfaced that popular advertising techniques such as flattery and perceived reward were not used in this study. However, it would be interesting to know whether the lack of flattery and bribery was a unique characteristic of male cosmetic advertisements, or whether it applies to female cosmetic adverts as well. A comparison study would, therefore, be fruitful in this regard.

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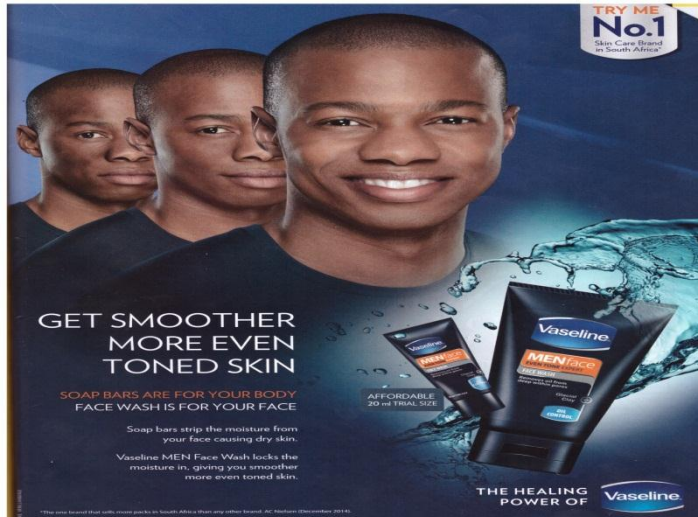
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APPENDIX

Advertisement 1



Advertisement 2



Advertisement 3



Hair-Free Skin That Lasts Days Longer Than Shaving.
The Abs Are Up To You.

Works While You Shower!

TRY NAIR™ FOR MEN

Advertisement 4



Shield
MOTIONsense™

Experience New
Shield MotionSense™

New

Now Available in store

The World's 1st anti-perspirant*
activated by movement.

*with unique microcapsules

Advertisement 5

INTRODUCING FISH HAIRSTYLING

Fish

Tackle life with style

SUPERFISH
THE STYLE: Smooth and controlled
THE FINISH: Wet-look with flexible hold
THE BONUS: Non-greasy with moisturizing ingredients

BORN IN SOHO LONDON EST. 1987

Fish ORIGINAL
THE STYLE: Smooth or choppy and chunky
THE FINISH: Reworkable with firm hold
THE BONUS: Doesn't dry hard so you can give your look a tune up

Get hooked.
Fish is available at selected Checkers, Dis-chem, Pick n Pay, Zando and other leading retailers/stores nationwide.

[/FishSohoSA](#)

Advertisement 6

paco rabanne
The new fragrance for him
INVICTUS

www.pacorabanne.com

Advertisement 7



Advertisement 8



Advertisement 9



Advertisement 10



Advertisement 11



Advertisement 12



Advertisement 13

*achieve the
closest shave
possible and
your healthiest
skin ever.*




Dermalogica is about skin health. So we won't waste your time with fancy packaging, movie stars or overblown hype. We're about a smart solution to skin care that delivers proven results – the kind that keeps skin healthy, for life. Your skin.

dermalogica

© 2011 Dermalogica, Inc. All rights reserved. www.dermalogica.com | @dermalogica | #dermalogica

Advertisement 14

NEW

ALL MEN ARE BORN EQUAL.
SOME BECOME MORE EQUAL
THAN OTHERS.



INTRODUCING NEW PLAYBOY SIGNATURE.
WITH TWICE THE FRAGRANCE YOU WILL
MAKE YOUR PRESENCE FELT.

Playboy Signature is a registered trademark of Playboy Enterprises, Inc. © 2011 Playboy Enterprises, Inc. All rights reserved.

Advertisement 15

No.1
Skin Care Brand in South Africa

DON'T UNDERESTIMATE THE DAMAGE THE SUN CAN DO

Vaseline Men SPF 15 Even Tone Moisturiser helps restore damaged skin and has SPF 15 that provides 15x protection* from the sun. With vitamin B1 and four sunscreens, it's a convenient 2-in-1 solution for active men who enjoy being outside.

VASELINE MEN SPF 15 EVEN TONE MOISTURISER

THE HEALING POWER OF Vaseline

*Based on SPF 15 which provides 15x longer protection against UVB rays vs. untreated skin.

Vaseline MENface
EVEN TONE EXPERT
Lightens skin in 2 weeks
with 2 weeks of use.

Vaseline MENface
EVEN TONE EXPERT
SPF 15
Moisturiser

Advertisement 16

L O R E A L

What you think are great lines, she thinks are premature wrinkles.

THE NEW WRINKLE DE-CREASE ANTI-EXPRESSION WRINKLES MOISTURISING CREAM

Wrinkle De-crease, moisturising cream with Borealis™.

Instantly smoothes expression wrinkles. Reduces the appearance of wrinkles.

ADS: Active Defense System, a powerful active ingredient, helps soothe the skin for less irritation and more comfort.

Long-lasting hydration, non-greasy, non-sticky formula. Used daily after shaving, it soothes razor burn.

www.lorealmen.com

Expert technology for every man's skin.

L'OREAL men expert
THEY'RE WORTH IT TOO

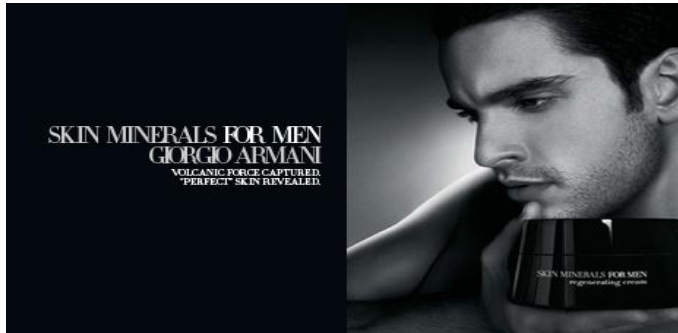
Advertisement 19



Advertisement 20



Advertisement 21



Advertisement 22



Advertisement 23



Advertisement 24



Advertisement 25



Advertisement 26



Advertisement 27

**MEN'S
SKIN CARE**
DISCOVER THE LATEST GROOMING
FINDS EVERY GUY NEEDS.



Advertisement 28

VITA LIFT 5
COMPLETE ANTI-AGEING DAILY MOISTURISER

1 GESTURE, 5 ACTIONS,
NO LESS!

- WRINKLES SMOOTHED OUT
- HYDRATED SKIN
- ANTI-DULLNESS
- FIRMER CONTOURS
- SHARPER FEATURES

NEW
**L'ORÉAL
MEN EXPERT**
VITA LIFT 5
COMPLETE ANTI-AGEING

**L'ORÉAL
MEN EXPERT**

“ BE YOURSELF, AND NEVER LET GO! ”
HUGH LAURIE, actor

Advertisement for L'Oréal Men Expert Vita Lift 5 moisturizer featuring a product shot and a portrait of Hugh Laurie.

Advertisement 29



Advertisement 30

