



**GENRE ANALYSIS OF PERSONAL CARE PRODUCT
ONLINE ADVERTISEMENTS: THEIR MOVES,
RHETORICAL DEVICES, AND GENDER
IDENTITIES CONSTRUCTIONS**

BY

MR. CHATNARONG CHAIDET

**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY IN ENGLISH LANGUAGE STUDIES**

**DEPARTMENT OF ENGLISH
FACULTY OF LIBERAL ARTS
THAMMASAT UNIVERSITY**

ACADEMIC YEAR 2021

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DISSERTATION

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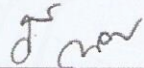
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ADVERTISEMENTS: THEIR MOVES, RHETORICAL DEVICES, AND GENDER
IDENTITIES CONSTRUCTIONS

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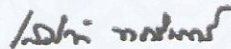
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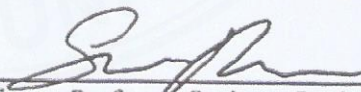
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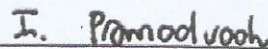
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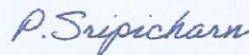
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ABSTRACT

The purpose of this study was to examine moves, rhetorical devices, and identity and gender portrayal of the women and men's personal care product online advertisements. The data was taken from the brand official websites in the period of 2019. The corpus consisted of 1,611 words in total, 841 words of women advertisements and 770 words of men advertisements. The data was both manually analyzed and automatically extracted with AntConc 3.2.4w program. The modified frameworks used in this study were based on: Bhatia's (2004, 2005) move structure of promotional discourse in terms of move structures identification, McQuarrie & Mick's taxonomy (1996) for rhetorical device identification, Kress & Van Leeuwen (2006) grammar of visual design for the visual composition and gender portrayal analysis.

The findings from the study are listed as follows. It was found that *Link button* move, a newly added move, was found in the advertisements. In terms of overall move of online advertisements, there were three obligatory moves: *Move 1 Headlines*, *Move 4 Detailing the product or service*, and *Move 11 Link button*. Concerning move found in the women's advertisements, there were three obligatory moves: *Move 1 Headlines*, *Move 4 Detailing the product or service*, and *Move 11 Link button*, and six optional moves: *Move 2 Targeting the market*, *Move 3 Justifying the product or service by*

establishing a niche, Move 5 Establishing credentials, Move 6 Endorsements or Testimonials, Move 7 Offering incentives, and Move 10 Signature line and Logo. Regarding the men's advertisements, there were three obligatory moves: *Move 1 Headlines, Move 4 Detailing the product or service, and Move 11 Link button,* and four optional moves: *Move 2 Targeting the market, Move 3 Justifying the product or service by establishing a niche, Move 6 Endorsements or Testimonials, and Move 10 Signature line and Logo.*

Regarding rhetorical devices found in the women and men's advertisements, it was found that *Parallelism, Rhyme, and Alliteration* were top three devices used in the women's advertisements, all of which were in schemes. On the other hand, the top three devices found in the men's advertisements were *Parallelism, Pun, and Metaphor*. Two-thirds were in tropes: *Pun and Metaphor*.

The results from verbal texts and visual composition revealed women identities as 'professional and powerful yet gentle,' while men were perceived as 'easygoing and energetic yet gentle.' The results revealed the equality of women and men and the traditionally perceived stereotypes of women and men were less prevalent.

Keywords: Online Advertisements, Move Analysis, Rhetorical Devices, Identity Construction

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I would like to express my gratitude and appreciation to my parents for their unconditional love and endless contribution and support in every aspect of my life, especially my financial support. Their support made me believe that I could succeed gracefully through my own efforts. Most importantly, I would like to thank my partner for his support and understanding. Without him, I would not pass the very difficult times I experienced while conducting this research. In addition, I would like to thank all my colleagues who gave me a lot of support and encouragement to complete my thesis.

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CHAPTER 1

INTRODUCTION

1.1 Rationale of this Study

Advertising is an effective communication vehicle for target audiences (Goddard, 2002). Marketing experts use advertisements to connect and communicate with target audiences who are interested in their products or services. They also utilize advertisements to deliver new product or service information, as well as a way to introduce promotions campaigns in order to persuade consumers to take action. Therefore, these advertisements must be persuasive enough to attract customers. Advertisers should creatively combine persuasive elements, such as the verbal components, representative endorsers, layout patterns, and aesthetics in order to boost consumer interest. There are many types of persuasive materials that can be employed, and language is one of the significant tools used to communicate and persuade via media (Sirbu, 2015).

In this era of globalization, the standard Lingua Franca worldwide is English (Crystal, 2012). It is used as the common language for people who speak different languages and share different cultures, and it reduces the language barrier regardless of the varying vernaculars (Kirkpatrick, 2011).

Due to the fact that English is the global language, it plays a significant role in various international sectors of communication, advertisement included (Labrador et al, 2014). English is not only the medium of communication among global citizens, It can also be the tool which carries western culture itself, or other globalized cultures for that matter, to many people who are unconsciously affected by its influence (Hjarvard, 2004). Consequently, advertisers who want to pursue their dream in the global market should acknowledge the significant benefits of the international language. Advertising and language can be used together effectively and creatively in revealing lexical units and verbal elements in order to persuade and attract a target audience.

Advertising's creativity of lexical choices, such as verbal metaphors and hyperbolic statements, are used to get the readers' attention (Vestergaard & Schrøder,

1985 cited in Martin, 2002), and generic patterns provide sites for researchers to explore linguistic creativity in advertising (Cook, 2008). Advertising is also poetic and employs creative use of rhetorical devices (Coker & Oke, 2012; Romanenko, 2014), as well as techniques that utilize various kinds of figurative languages, for example, alliteration, assonance ellipsis, and hyperbole (Chaysin, 2011; Dubovičiene & Skorupa, 2014; McQuarrie & Mick, 1996). Consequently, it is not only the creativity that advertisers must employ, but also the ability to select lexical items. However, this may be problematic for non-native speakers of English who work in the advertising industry, because the ability to use the English language allows non-native advertisers to compete with global advertisers in this specific discourse community (Kanoksilapatham, 2005). Lack of this language ability seems to block non-English-speaking advertisers or copywriters from the international market. The recognition of genre pattern and rhetorical devices of advertising can remedy this problematic situation.

Genre study has been the major focus of linguistic research for decades. Genre is the study of recurrent linguistic patterns of both spoken and written discourse, typically found occurring in situations or events of specific discourse communities that have specific communicative purposes conventional to those settings (Bhatia, 1997b; Swales, 1990), for example, a skincare product advertisement on a website targeted towards adolescent buyers (e.g. this product is tested on women aged 20 – 30.) The advertisement, like the skin care example, will guide the specific buyers within those discourse communities to unconsciously recognize the language or textual arrangement in those specific communicative events (Hyland, 2008).

According to Hyon (1996, 2017) classifications of genre traditions, there are three main genre schools, namely English for Specific Purposes (ESP), North American New Rhetoric Studies, and Australian Systemic Functional Linguistics (SFL). Each of these three schools of genre studies has its own distinct points. ESP school focuses on the genre patterns of “structure, style, content and intended audience” for non-native speakers of English in academic and professional settings (Swales, 1990. p. 58) and pays attention to social context (Swales, 2009). New Rhetoric studies, the second school, focus on L1 teaching in variety of disciplines and situational contexts. Finally, SFL school, developed by Halliday, the meaning of language is shaped by social context and recognizes *field* (activity occurring), *tenor* (relationship between

participants), and *mode* (channel and function of communication) (Flowerdew, 2012). SFL school of genre has overlapping focus points with the ESP school, but sees genre as the “relationship between language and its function in social settings” (Hyon, 1996. p. 696).

Scholars have studied genre in advertising, especially in the printed medium (Bhatia, 2004; Dayag, 2008; dos Santos, 2002; Feng, 2008; Hashim, 2010; Yuen, 2004; Zhou, 2012). The promotional genre of printed media includes advertisements, promotional letters, and book blurbs which can be realized by verbal features, text meanings, and contexts (Bhatia, 2004; Dudley-Evans, 1994). Teo (2008) found that *Appraising the products* and *Establishing credentials* were significant move in skincare product in print advertisements. Luo & Huang (2015) explored move structures in tourism brochure, the results revealed that *Attracting tourists' attention move*, *detailing the tourist destination move*, *Providing service information move*, and *soliciting responses* move were obligatory move.

However, in this digital age, where people are able to connect to each other easily by clicking buttons or links, via touchscreen, or via applications on personal computers or mobile devices, online advertisement is popular (Nakajima, 2016). Additionally, the number of internet users on digital devices is growing dramatically (Nielsen, 2009. cited in Briones, Kuch, Liu, & Jin, 2011) because it (i) offers spaces for various types of media, (ii) is easily accessed anywhere, and (iii) provides a broader range of uses than just communication, e.g. purchasing products or services, and financial transactions (Karson & Korgaonkar, 2001). With its increase in revenue for internet advertising, the advertisers in this discourse community must move forward from traditional advertising to a new digital platform in order to survive in this fast-growing, global, and competitive world. Advertisements on websites are not only static banners, but also contain animated elements or even interactive toolboxes (Janoschka, 2004). Advertising is multimodal and uses language, pictures, and music (Cook, 2001). Advertisers definitely have created a new genre for advertising in digital media with shared communicative purposes for the same communicative events and settings.

There have been numerous research studies on genre analysis and linguistic realization of advertisements, especially regarding printed media; advertorials (Zhou, 2012), job advertisement (Behnam & Behnam, 2012), and print advertisement (Dayag,

2008; Feng, 2008; Hashim, 2010; Van der Vliet & Redeker, 2011; Yong & Mei, 2018). However, there have been few studies concerning move structure of online advertisements and linguistic devices (Larbrador, 2014; Noriega & Blair, 2008). As Bhatia (2002) stated, genre is “versatile and dynamic in nature” (p. 6). Therefore, this study will concentrate on online advertisements.

With an increase of health and beauty awareness, consumers tend to look for the product or service that can implement their needs. However, the interests and lifestyles of consumers have changed over a long period of time. Male consumers pay higher attention to their skin’s health condition because they want to improve their self-image (Khuong & Duyen, 2016). Consequently, a significant number of personal care product advertisements, especially body and facial products, have increased in the market (Brand Finance, 2019b). Female consumers have normally been the target market of personal care products, for example general hygiene products, hair care, skin care, and makeup (Biesterbos et al., 2013), while male consumers have not been the main target (Schlessinger, 2007).

At the same time, the verbal and visual design of online advertisements possibly manipulates the perception of a new consumer base through the visual depiction of verbal and visual cues (Kress and Van Leeuwen, 2006). These verbal elements in online advertisements can be words, phrases, or sentences (Connor & Mauranen, 1999). The visual design used to capture the interest of new consumers includes color, gaze and gesture of represented participants, and even the use of camera shot and angle (O’Halloran, 2011; Vahid & Esmae’li, 2012). These visual elements of advertisements are multimodality which make the meaning of texts become more explicit and complete (Bezemer, 2012). In order to persuade and attract both women and men, the verbal message and multimodality of personal care product advertisements that advertisers use should be persuasive enough and create appealing meaning to attract both genders.

Since the verbal and visual design of advertisements can manipulate the consumers, they are part of self-definition process of consumers which play a role in shaping identity (Bartholomew, 2010; Mao & Hwuang, 2020). The projection of consumers’ identities is relevant to their interests which are unconsciously perceived from the media that they are exposed to (Bartholomew, 2010; Sandhu, 2018). Advertising can influence the identity construction of the consumers because it

highlights particular aspects and lifestyles of social groups (Bartholomew, 2010). Moreover, the advertising images accurately represent reality of some societies (Schroeder & Zwick, 2004). Mao and Hwuang (2020) found that identities of Chinese and American women portrayed in print advertisements were different. The identities of Chinese women were beauty-conscious, romance-pursuing, and maternal love-representing, the identities of women found in the American advertisements are those of confidence and uniqueness. Harrison (2008) also found that the portrayal of men in advertisements were contested between the traditional masculinity and contemporary metrosexuality. As a result, the portrayal of different social groups e.g., women and men, can be explored through the lens of verbal and visual design in advertisements. Moreover, the traditional gender differences (e.g. men as superior and women as inferior) can also be observed and contested.

Therefore, the use of language of online advertisements to communicate with consumers is important because personal care product advertisements have particular use of rhetorical move structure and linguistic features (Sawetsiri, 2017). Moreover, advertisers use unique characteristics of the verbal choices and visual elements since they reflect identity and gender differences (Chafai, 2008; John & Dumanig, 2013). Online advertisements influence the perception of consumers in various aspects (Dean, 1999). For example, products geared towards women emphasized color, emotion, relationship, and sense-related words, while men prefer ads with adventure, achievement, strength, and words reflecting superiority in a study of magazine language (Yang, 2010). Women also prefer bright color, while men prefer darker color (Men, Huang, & Hu, 2013). However, the study of identity and gender differences through the organization of move structure, rhetorical devices, and visual image has not been widely investigated. For this reason, this study will focus on the identity and gender difference from those perspectives.

The objectives of this study are (i) to discover the move structures used in women and men's online product advertisements, (ii) to explore rhetorical devices used in these advertisements, and (iii) to investigate identity and gender differences portrayed in advertisements. The focus of this study is on women and men's online personal care product advertisements since, as mentioned above, online skincare

marketing is a relatively new form of advertising, and this type of product is popular among adolescent Thai consumers.

1.2 Purposes of the Study

This study aims to accomplish the following objectives relating to online advertisement move structures, rhetorical devices, and identity and gender differences:

1. To identify the moves of women and men's online personal care product advertisements
2. To explore rhetorical devices used in such advertisements
3. To investigate the gender differences portrayed in such advertisements
4. To identify the gender identities constructed in such advertisements

1.3 Research Questions

The research objectives are converted into three explicit research questions as follows:

1. What are the moves found in women and men's online personal care product advertisements?
2. What are the rhetorical devices found in such advertisements?
3. How are gender differences portrayed in such advertisements?
4. How are gender identities constructed in such advertisements?

1.4 Significance of the Study

The present study provides a detailed description of the move structures and rhetorical devices that are applied in women and men's advertisements. These findings would provide the significant advantages to non-native speakers of English, novice copywriters in advertising industry. The results of this study are also beneficial for researchers, and instructors of English for Specific Purposes courses. The significance of this study can be explained in the following aspects.

First, the findings of the present study would provide an insight into the move structure organization and the rhetorical devices of women and men's advertisements. The finding of the present study may help non-native speakers of English and inexperienced copywriters to have a clearer picture of move structure and rhetorical devices used in these particular advertisements. These findings would also provide characteristics to help recognize broader trends in international advertisements. The results of the present study enable inexperienced copywriters to create effective online advertisements that can persuade consumers to buy their products or services.

In addition, the findings in this study might also provide insight into the move structure organization and rhetorical devices to be adapted as a basis for ESP and EFL teachers material designs or course preparations. Moreover, ESP or EFL teachers could modify teaching materials in order to support writing abilities of the students.

Finally, the findings on identity and gender differences in such advertisements would be useful in broader sociolinguistics and gender studies. Therefore, the findings of the present study would provide an analysis of a real-world genre type or gender norms in social contexts through verbal and visual designs in online platforms.

1.5 Scope of the Study

The scope of the study was limited to static online advertisements, written only in the English language, and compiled from brand's official websites. Additionally, the online advertisements were categorized as women and men's advertisements, according to target consumers. These online advertisements were compared to explore the similarities and differences of move structures, rhetorical devices, and identity and gender portrayal. The framework used in this study was based on several theories: Bhatia's (2004, 2005) move structure in advertisement framework for promotional genre analysis, McQuarrie and Mick's (1996) rhetorical devices in advertising language (e.g. Christopher, 2013; Miller & Toman, 2016; Smith, 2006), Kress and Van Leeuwen (2006) grammar of visual designs.

1.6 Definition of Key Terms

The definitions of key terms used in this study are listed as follows:

1. **Online advertisements:** The static banner advertisements which were compiled from the brand's official websites selected for this study
2. **Move:** A text pattern which is employed to convey the communicative purposes
3. **Rhetorical Devices:** The persuasive language utilized in online advertising in order to attract consumers' attention
4. **Identity construction:** A person's self-identification concerning beliefs, values, and attitudes which are socially and culturally constructed
5. **Gender differences:** The perceptions toward women and men
6. **Women and men's personal care product online advertisements:** The online advertisements which were classified in women or men's product categories in each brand's official websites

CHAPTER 2

LITERATURE REVIEW

This chapter presents the related literature of this study that comprises of four main components. First, the definitions of advertisements and the features of online advertisements are outlined. The notion of genre, genre analysis, and move structure of promotional genre are explored after that. Then the studies concerning rhetorical devices in advertisements are elaborated. Finally, the identity construction and gender differences are stated.

2.1 Advertisement

Advertisements are generally used to attract consumers' attention and create consumers' need toward advertised products or services. This section explores printed and online starting with definitions of advertisement, persuasion in advertisements, and analysis of online advertisements.

2.1.1 Definitions of advertisement

The definition of advertisement was provided by several scholars. An advertisement is defined as the well-structured presentation of ideas, products or services, and promotion in media (Arens, 2002; Dahlen & Rosengren, 2016; Kotler and Keller, 2009). It is also used to influence the consumers' opinions, attitudes, and emotions to buy the advertised product using persuasive functions (Cook, 2001; Kenechukwu et al., 2013; McMillan, 2004). Advertisements are defined as 'traditional' and 'interactive' advertisements, traditional advertisements such as radio, television, and print advertisement, and online advertisement (Karimova, 2011; Kawashima, 2006; Keller, 2009).

2.1.2 Persuasion in Advertisement

Some advertisements normally contain hidden persuasive elements and are gradually recognized by the consumer (Van Reijmersdal, 2009). Since the goals of communication are to be understood and believed, persuasion is the communicative act

that can complete these goals through the use of language (O'Shaughnessy & O'Shaughnessy, 2003; Taillard, 2000). Here, language is used for communication between marketers and consumers. Marketing communication is a mixture of several tools to persuade consumers to buy products or services through standard advertisements (Cook, 2001; Danciu, 2014; Kawashima, 2006).

Persuasive language is important for advertisers to make successful advertisements because they have to face a competitive market (Kenechukwu et al, 2013; Malmelin, 2010; O'Shaughnessy & O'Shaughnessy, 2003). An advertisement is persuasively informative since it provides the information about the benefit of the advertised product or service to the consumers (Kruti & Alan, 2009; Aliede, 2002). Moreover, it is also manipulative because it impacts and alters consumers' behavior, and their psychological and physical needs (Bigwell cited in Goldfarb, 2014; Kenechukwu et al, 2013).

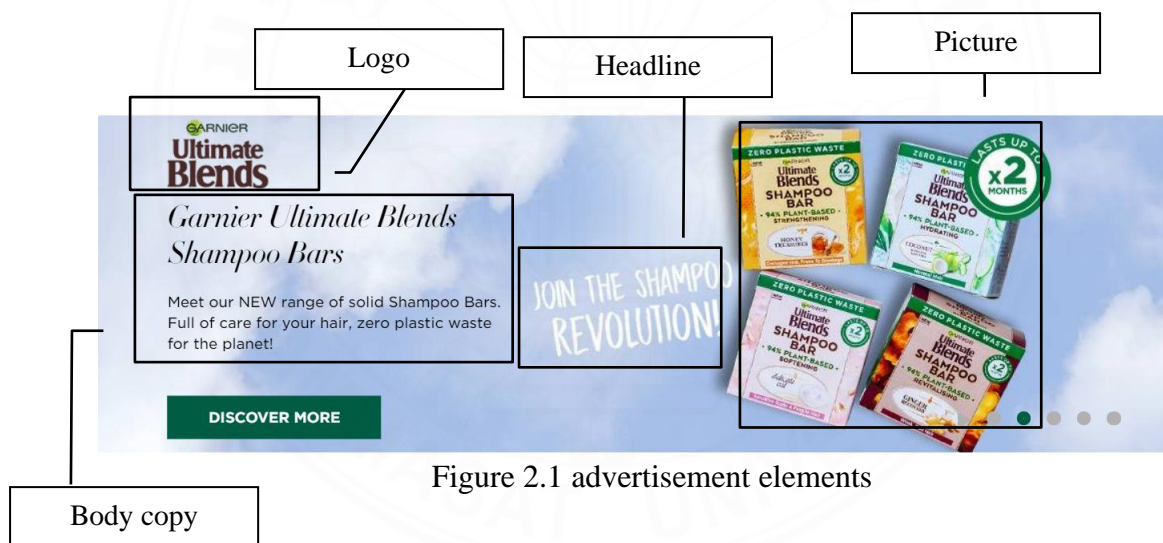


Figure 2.1 advertisement elements

An advertisement consists of four main components; picture, logo, body copy, and headline (Decrop, 2007). In an advertisement, the component that carries the persuasive function is the headlines (Yu, 2007). In other word, the headline is the most crucial part in advertisement. Its location is at the most distinctive place and is designed with a greater font size than the rest of the advertisement to attract the consumers' attention (Larson et al, 2005; Mirabela & Ariana, 2010; Smith, 2006). Advertisers deliberately create advertising headlines to attract and maintain attention of consumers (Smith, 2006).

According to a study on the effective components of tourism and print advertising conducted by Decrop (2007) the headline and picture were most rated as most prevalent among readers. The headline was most powerful for conveying information, while pictures were effective in attracting consumers' attention.



A slogan, oftentimes functioning as a headline, works as a persuasive device by using language as the medium of communication (Musté, Stuart, & Botella, 2015; Vaičėnonienė, 2006). A slogan is defined as a short, catchy, and memorable phrase used in advertisements and is normally separated from the body copy (Dass, Kohli, Kumar, & Thomas, 2014; Skorupa & Dubovičienė, 2015; Strutton & Roswinanto, 2014). Therefore, the characteristics of the headline and the slogan are similar, as they are used to attract consumers' attention with its distinctive character (Dass et al, 2014; Mirabela & Ariana, 2010; Osman, 2008; Smith, 2006). The slogan is used in advertisements for several reasons: to promote a brand's image, to stimulate brand recognition and recall, to provide the consumer reasoning to purchase a product, and to help consumers differentiate the advertiser's brand among other competing ones (Briggs & Janakiraman, 2017; Kohli, Leuthesser & Suri, 2007; Rosengren & Dahlén, 2006).

Moreover, Dass, Kohli, Kumar, & Thomas (2014) investigated the liability and recall of brand slogans. The data used in their study were extensive actual branding slogans that explored the factors that determine the likability of slogans. The findings revealed that (i) clear and relevant slogans that clarify the benefits of a product or service generate positive attraction toward consumers; (ii) creative slogans that rhyme are liked more than others.

According to Russell and Lane (1990 as cited in Osman, 2008), rhetorical devices can be used to enhance the memorability of a slogan. These devices are tools such as boldness, parallelisms, rhymes, rhythms, alliterations, and aptnesses (Russell & Lane; 1990), wordplay and rhymes (Rosengren & Dahlén, 2006). Filkuková & Klempe (2013) When comparing the effects of rhyme and non-rhyme slogans, results showed that rhyming slogans were more preferred than non-rhyming slogans. Rhymes were rated as more likeable, more original, easier to remember, and more trustworthy.

2.1.3 Online advertisement

The definition of an online advertisement is defined by Ha (2008) as any deliberate message that an advertiser intentionally placed on any online media format, including websites, search engines, and directories. One ubiquitous example of online advertising are the banners commonly found on the web (Ngai, 2003; Razzouk & Seitz, 2002; Sundar & Kim, 2013). In addition to banners, Burns & Lutz (2006) classified several other types including (i) banners, the most prevalent format, are horizontal, rectangular-shaped graphical elements found at the top of web pages; (ii) Pop-ups are any ads that interrupt the user by opening another window over their browser; (iii) Floating ads use a combination of Flash technology and Dynamic Hypertext Markup Language (DHTML) to create a translucent or shaded layer over the web page and then execute an animated ad within this layer; (iv) Skyscrapers are similar to banners, but rather than being located at the top of a Web page, these tall, thin ads are placed vertically along the side of a web page; (v) Large rectangular ads are placed within the copy where an editorial photo or graphic might appear. The editorial copy either wraps around the side of the ads or appears above and below the ads; and (vi) interstitial ads cover or are placed within a user's immediate browser window and are automatically presented to a viewer when moving between two content pages. Once the requested page loads, the interstitial disappears. Table 2.1 shows the examples of online advertisements.

Online advertisements	Examples
Banners	 <p>https://www.engadget.com/2014-08-14-the-creator-of-the-pop-up-ad-says-sorry.html</p>
Pop-ups	 <p>https://www.marieclaire.com/fashion/advice/g1905/best-fashion-moments-of-the-90s/</p>

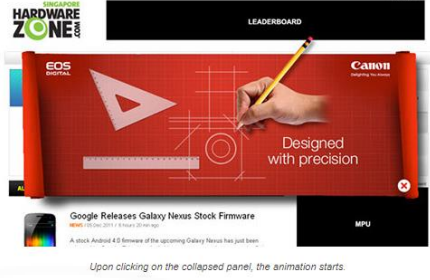
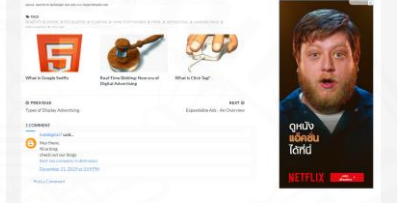


Online advertisements	Examples
Floating ads	 <p>https://www.behance.net/gallery/11240369/Canon-EOS-Floating-AD</p>
Skyscrapers	 <p>https://journeyofdigitalmedia.blogspot.com/2013/12/floating-ads-overview.html</p>
Large rectangles	 <p>https://www.marieclaire.com/fashion/advice/g1905/best-fashion-moments-of-the-90s/</p>
Interstitials	 <p>https://a.bestdealfor10.life/robot36fpms1/index.html?c=e0f5bb0e-082f-446d-a9cd-fd255285c093&a=174625</p>

Table 2.1 Examples of online advertisements

The media (e.g. magazines, websites) are the tools in which the advertisement is enclosed for the audience (Janssens & De Pelsmacker, 2005). Verbal and visual features of online advertisements often resemble print advertisements, but the effectiveness lean more onto online advertisements e.g. a wider audience (Ha, 2008). Online advertisements affect the consumers by creating promotional acceptance and purchase intention (Kimefeld & Watt, 2001).

Online advertising is a key economic driver in the internet economy, creating a wide variety of websites and services (Guha, Cheng & Francis, 2011). It is a new way for advertisers to promote their products or services and it delivers quick and accurate information about products, services, and business (Becker-Olsen, 2003; Tutaj & Van Reijmersdal, 2012).

Labrador et al (2014) stated that online advertisements contain shared features, textual, and contextual features, with other types of advertisements. Although online advertisements tend to use multimedia and interactive features, the differences, in terms of linguistic features between online and print advertisements are subtle (Janoschka, 2004). In other words, print advertisements and online advertisements share similarities and differences in terms of rhetorical devices (alliteration, rhyme, and parallelism) and their functions (persuade and attract attention).

2.2 Genre

The following section presents a genre overview, genre analysis, move analysis, and move structures in promotional genres.

2.2.1 Genre Overview

Genre refers to a writing that follows certain literary rules or conventions which socially recognizes the ways of language used in a particular situation (Hyland, 2003; Miller & Greenberg, 1981).

Furthermore, genre is the recognizable pattern that specialists use via conventionalized knowledge of linguistic resources (Bhatia, 1993, 2014; Swales, 1990). The notion of genre is extended when members of a specific community recognize the similarity in linguistic realization derived from the frequent use of linguistic resources (Bhatia, 1993; Dudley-Evans, 1994). It is “a distinctive category of discourse of any type, spoken or written, with or without literary aspirations” (Swales, 1990; p. 33).

2.2.2 Genre Analysis

Genre analysis is “an explicit description of the way in which texts are organized,” (Hopkins & Dudley-Evans, 1988). The term ‘genre’ can be described as “a distinctive type or category of literary composition” (Swales, 1990).

Genre analysis is an investigation of linguistic characteristics and discursive practices in various disciplines, for example academic communities, professional settings, workplace, and institutional contexts. In order to analyze linguistic patterns of genre, various frameworks must be utilized for the genres constructed by members in various discourse communities (Bhatia, 2017). As Bhatia (1997a, 1997c) suggested, the insight used is not only from linguistics only, but also from sociology, sociolinguistics and ethnographic studies, psycholinguistics and cognitive psychology, communication research, studies of disciplinary cultures and most importantly, insights from members of such specialist communities. The main purpose of genre analysis is to identify the move patterns in sentence structures that are packed with grammatical patterns and lexical features (Flowerdew, 2005; Henry & Roseberry, 2001). The result yields the connection between linguistic fingerprints of genre in specific move structure (Devitt, 2005).

There are roughly three fully developed traditions of genre analysis (Bawarshi & Reiff, 2010; Bhatia, 2004; Hyon, 1996, 2017), namely, English for Specific Purposes (ESP), Australian Systemic Functional Linguistics (SFL), and The Rhetorical Genre Studies school (RGS).

In the first school, The English for Specific Purposes (ESP), contains three main frameworks of study: discourse community, communicative events, and genre. The main focuses of ESP approach are (i) linguistic features e.g. verb tense, passive voice, and (ii) the structural move analyses e.g. move structure of research abstracts. These characteristics are identified in communicative events by shared communicative purposes (Bhatia, 1993; Hyon, 1996; MacKenzie, 2010; Swales, 1990, 2004) which members of that discourse community “have typified in order to respond to and achieve shared communicative goals” (Bawarshi & Reiff, 2010, p. 45). The ESP School helps non-native speakers of English master their rhetorical structures and support design of the pedagogical ESP materials (Flowerdew & Wan, 2010; Flowerdew, 2012).

The Sydney-based Australian Systemic Functional Linguistics (SFL), is concerned with the relationship between language and its forms and functions in particular situations (Hyon, 1996). There are features of social contexts that shape the form of language and they are called ‘field’ (the activity that is going on), ‘tenor’ (participants’ relationship), and ‘mode’ (the channel communication and function of discourse) (Flowerder, 2012). These three elements all together form the register of language, the context of situation, and choice of lexical used (Teo, 2000). The Sydney School is applicable for children in primary and secondary school, curriculum mapping, and adult immigrants to master the social functions in context (Bawarshi & Reiff, 2010).

Lastly, The Rhetorical Genre Studies school (RGS) is concerned with genre in various disciplines which focuses mainly on L1 writing (Hyon, 1996). Genre is “socially situated and culturally embedded” and contains beliefs, values, and ideologies of particular cultures and communities (Bawarshi & Reiff, 2010, p. 197). This school emphasizes the situational contexts, social purposes, and actions where genre is used within specific situations (Flowerdew & Wan, 2010; Miller, 1994). Members have to identify the genres in which situations happen and recognize the genre patterns in recurrent situations (Devitt, 2000; Flowerdew, 2012). In New Rhetoric, ethnographic methods are used to analyze the surrounded genres and actions. The members of particular community and culture understand social functions and contexts through situation. RGS pays attention to teaching writing to novices to comprehend the social functions or actions of genre in new discourse communities (Flowerdew, 2012).

The present study adopted the notion of genre in English for Specific Purposes School (ESP) as an analytical framework because it provides the benefits for inexperienced copywriters, advertisers, and ESP teachers. With genre knowledge, it is useful for non-native speakers because it facilitates the awareness of promotional genre in order to comprehend the functions of advertisements. The main focus of this present study is to investigate the genre in particular discourse community, in this case, online advertisements, and to facilitate non-English speakers who want to pursue their career in international marketing.

2.2.3 Move Analysis

The genre analysis in The English for Specific Purposes approach aims to identify move structure or generic structure, e.g. Swales's (1990) research article introduction and Bhatia's (1993) promotional genre. Swales (1990, 2004) claimed that genre analysis contained a series of moves. The underlying idea is that each communicative pattern has its own rhetorical structure. Move is organized patterns of texts which are regularly used by professionals to serve those communicative purposes (Bhatia, 1993, 2004; Biber, Connor, & Upton, 2007; Dudley-Evans & St. John, 1998).

According to Bhatia (1993), move can be realized by (i) lexico-grammatical features by studying language features where text belongs, (ii) textualization by specifying the language meaning used by members of a particular community of practice in a particular genre, and (iii) interpretation by looking at cognitive aspects of language organization. Move structure is recognized by a set of linguistic features, textual understanding, and expectation of discourse communities (Dudley-Evans, 1994; Swales, 2004). Moves vary in length and size. The range can be from phrase to paragraph but it has to at least contain a proposition (Connor & Mauranen, 1999). Bhatia (2004, p.11) suggested an interesting point concerning move analysis that move is "cognitive structure" and context is essential to be considered in realizing the move structure.

Identification of move consists of three levels of language features: analysis of lexico-grammatical features; word choices that text producers utilize to emphasize the intended meaning, analysis of text-patterning or textualization; text patterns that are divided into sets to convey the communicative purposes, structural interpretation of the text-genre; and context that make the text relate to a particular community of practice (Bhatia, 1993. pp.66-80). According to Connor & Mauranen (1999), identification of move begins with specifying the purposes or objectives of text creation and later divides those texts into units following its meaning (p. 51).

2.2.4 Move Structures in Promotional Genres

Promotional discourse is the most functional and fast improving area of discourse. They use varied and innovative "lexico-grammatical and discourse forms and rhetorical strategies" to describe and evaluate product or services in a positive way

(Bhatia, 2005, p.72), while the non-promotional discourse such as job descriptions, book introductions, and news editorials focus only on the content or informative functions of their mediums. Bhatia (2004) suggested that genres nowadays are rapidly becoming hybridized. This hybridization exists through the combination of functions (informational and promotional) rather than pure patterns of promotional and non-promotional genres. For example, a job application letter not only aims at giving information, but also presents the strong points of the writer to the reader.

The primary and major pattern used in promotional discourse is generally known as “advertising discourse” seen in advertisements such as sales promotion letters, and book blurbs (Bhatia, 2005). The move analysis in promotional discourse had been the focus in various empirical research studies, including sale letters (Yunxia, 2000), business letters (VBMP dos Santos, 2002), tourism brochures (Luo & Huang, 2015), online advertisements (Labrador, Ramón, Alaiz-Moretón & Sanjurjo-González, 2014; Sawetsiri, 2017) and print advertisements (Bhatia, 2005; Feng, 2008; Dayag, 2008; Teo 2008; Hashim, 2010; Van der Vliet & Redeker, 2011; Zhou, 2012; Yong & Mei, 2018).

Bhatia (1993) published his first renowned seven-move model of generic structures of sales promotion letters namely *Establishing credentials*, *Introducing the offer*, *Offering incentives*, *Enclosing documents*, *Soliciting response*, *Using pressure tactics*, and *Ending politely*. The sales promotion letters and job application letters were utilized in his work, because of their persuasive and self-promoting functions. Furthermore, Bhatia (2004) extended his study to the sub-culture of promotional discourse, from move structure of promotional genre in general to the deep aspects of genre in print advertisement. Other than the verbal elements used in those adverts, multimodality also enhance those verbal elements to be more interesting.

Subsequently, Bhatia (2005) amended his move patterns in advertisements to be more flexible and broader in the sense of usability. His new work seemed to (i) remove the subordinated aspect of the main move, e.g. *Justifying the product or service* and *Detailing the product or service*; and, (ii) add a significant move in the generic structure of advertisement, *Signature line and Logo etc*. However, the limitation found in Bhatia (2004, 2005) were omissions of new move inclusions,

detailed aspects or strategies of move identification. Table 2.1 explains Bhatia's (2005) move structure of advertisements.

Table 2.2 Bhatia's (2005:p.214) move structure of advertisements

Move	Description	Examples
Move 1 Headlines	<i>To attract and maintain readers' attention</i>	You're a man with sensitive skin (with distinct font size and color)
Move 2 Targeting the market	<i>To attract specific consumers by pointing out the significant benefits that serve the needs of target consumers in terms of age, interest, gender, and behaviors.</i>	Specially formulated for men who want clean, hydrated, and refreshed skin.
Move 3 Justifying the product or service by establishing a niche	<i>To establish a niche by signifying the need those consumers need to complete.</i>	As you age, skin takes longer to recover and responds more slowly
Move 4 Detailing the product or service	<i>To describe the product or service by offering more details, and providing information concerning its value.</i>	Introducing the first ever face masks from L'Oréal Paris
Move 5 Establishing credentials	<i>To assure consumers by establishing company's achievements, specialty, experience, and positive image</i>	NIVEA Vital products unite 100 years of NIVEA skin research
Move 6 Endorsement or Testimonials	<i>To reinforce consumers' confidence and to satisfy them by presenting comments or quotations of specialists or celebrities</i>	"This product is my life changer" (with celebrity picture)
Move 7 Offering incentives	<i>To increase attractiveness of and to persuade expected consumers to take action by offering a discount</i>	BUY NOW! You will get 20% discount

Move	Description	Examples
Move 8 Using pressure tactics	<i>To stimulate inclined consumers to make a quick decision by indicating the specified deadline.</i>	48 HOUR FLASH SALE
Move 9 Soliciting response	<i>To provide consumers with contact information, e.g. telephone number, e-mail, and addresses</i>	For further information : 1 (800) 800-0004
Move 10 Signature line and Logo etc.	<i>To identify the company's name and logo</i>	NIVEA IT STARTS WITH YOU

Table 2.2 Bhatia's (2005:p.214) move structure of advertisements

The following is an elaboration of the ten moves stated by Bhatia (2004, 2005). Additionally, the length of move explanation varies because some moves are not the main focus of scholars.

Move 1: Headline

The headline, characterized by distinctive font sizes and colors, is often the locus of attention featured at the most prominent part of the advertisement (Mirabela & Ariana, 2010). Normally, headlines may or may not have a slogan, though most use linguistic elements such as persuasive devices or strategies such as oversized and colorful texts (Leigh, 1994; Musté, Stuart & Botella, 2015; Smith, 2006; Smith, 2006). This move can attract consumers' attention, spur reader interest, publicize a product or service quality, manipulate consumers to buy a product or service, or strengthen brand memorability (Leigh, 1994; Mirabela & Ariana, 2010; Musté, Stuart & Botella, 2015; Smith, 2006). However, occasionally advertisements contain only one move such as a headline, signature line, or logo. In Bhatia's words (2005, p.215) "it is very rare to find all the moves in the same advertisement and in the same order." In any advertisement, the most essential move is the one that can make consumers differentiate the given brand from others (Bhatia, 2005). Brand name and logo can implement this function (Collins-Dodd and Lindley, 2003; Keller, 2003; Radder & Huang, 2008; Vranešević, & Stančec, 2003).

Move 2: Targeting the market

Targets offer specific messages for specific consumer groups according to their needs with clear and definitive statements (Luo & Huang, 2015; Osman, 2008). The purpose of targeting is to attract specific consumers by pointing out the significant benefits that serve their needs in terms of age, interest, gender, and behaviors (Sawetsiri, 2017). In this case, the second-person pronoun used to indicate the customers are 'you', or its possessive form 'your'. As Noguti (2016) stated pronouns disclose the information and encourage involvement of audience toward the advertisements.

Move 3: Justifying the product or service by establishing a niche

An advertisement may propose problems and offer solutions that require use of the product or service (Sawetsiri, 2017). Moreover, expressing a product's or service's uniqueness such as product benefits or ingredients is the way to differentiate the product from other competitors (McDowell, 2004).

Move 4: Detailing the product or service

A powerful product name is a strong tool in advertisements. It helps create significant effects for purchase decision making and product sales. (Charette, Hooker, & Stanton, 2015). After name selection, the advertisement works through the process of repetition and consumer familiarization with the product. (Skorinko, Kemmer, Hebl, & Lane, 2006)

Skorinko et al (2006) explored the color preference of 200 participants toward the 'fancy' and 'generic' color naming. The results showed that participants preferred fancy names, such as 'Mocha' or 'Ocean', rather than generic names such as 'brown' or 'blue.' Irmak, Vallen, & Roninson (2011) studied names of the food influences on product evaluation and perception of dieters and non-dieters. The result revealed that dieters rated unhealthy food names as lower in perceived healthfulness than non-dieters, while identical healthier food names are equally rated as healthy by both groups. Therefore, the positive and appealing product names can influence the inclined consumers more than generic or negative product names.

Bhatia (2005) asserted that one of the important moves in advertisements is 'offering a product description.' marketers differentiate between different brands in competitive situations and enhance consumers' product

memorability using unique product attributes such as benefits or descriptions. (Lee & Lee, 2007). However, product or service specifications cannot be included in online advertisements because of their limited space (Wu et al, 2016.)

Simonson, Carmon, and O' Curry (1994 as cited in Meyvis, & Janiszewski, 2002) reported that consumers tend to ignore the brand that does not offer the promotions and features of a product that were seen as valuable to the consumers' immediate needs. The products or services were often evaluated by consumers using different details on specific product benefits to complete their decision making process (Macias, 2003; Meyvis & Janiszewski, 2002).

Move 5: Establishing credentials

Expressing the credibility of a company can strengthen the confidence of consumers and promote the positive image of a product or service being advertised (Bhatia, 2004; Kathpalia, 1992). *Establishing credentials* is perceived as the way the company wants to be seen from the public (Huang, 2015; Koteyko, 2009). It outlines the company's achievements, specialties, and experiences concerning the advertised product or service (Bhatia, 1991, 2004). In the digital genre, this move is used to establish a trustworthy image for a product (Askehave & Nielsen, 2005).

Move 6: Endorsement or Testimonials

Celebrity endorsement used in advertisements can influence advertising effectiveness, brand recognition, brand recall, purchase intentions, and purchase behavior (Spry, Pappu, & Bettina Cornwell, 2011) and create positive attitude toward the brand (Saeed, Naseer, Haider, & Naz, 2014; Till, Stanley, & Priluck, 2008). Karasiewicz & Kowalczyk, (2014) stated that attractiveness of celebrities can be transferred to the brand's image and strengthen its attributes and benefits as well.

According to McCracken (1989, p.310), a celebrity endorser is defined as "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement." However, this popular definition seems to be dated. Chakraborty and Agrawal (2010) asserted that celebrity endorsers can be people who are publicly recognized by particular achievements, skills, or "notable and tangible characteristics" (Schlecht, 2003; van Krieken 2012). Wigley (2015) had a contemporary definition of celebrity endorsers in advertisements: a recognized individual who motivates popular interest and media

exposure, without necessarily having specific professional achievements or celebrity status.

Stone et al (2003) conducted a content analysis on the use of sport celebrity endorsers on sports related to print advertisements in 1990s. Results showed that as the proportion of athlete celebrity endorsers declined, advertisers tended to use an unknown model to promote products instead of using a known sport celebrity. Their reasons for avoiding celebrity endorsements were that many celebrities quickly become unpopular, lack credibility, are used in a clichéd manner, and often have negative reputations that affect brand image. Yet Karasiewicz & Kowalczyk, (2014) research asserted that celebrities had higher attractiveness than unknown models depending on the product category, so the choice of an unknown model may not benefit the brand's image.

Move 7: Offering incentives

Incentives are offered because they make products or services more attractive to consumers (Luo & Huang, 2015; Macro, 2002). Incentives are given by offering discounts, free additional products or services, special rebates, or free membership to motivate potential consumers (Bhatia, 1991; Luo & Huang, 2015). Andrews, Benedictus, & Brady (2010) suggested that incentives create values which bring about satisfaction, purchase intention, loyalty, and willingness to buy.

Move 8: Using pressure tactics

Bhatia (1991) claimed that this move is used to convince potential consumers to quickly make a decision about the promoted product or service by offering a special promotion if the consumers buy the product or service before a specific deadline. This move can be realized through linguistic expressions such as prompt actions, deadlines, or phrase like *as soon as possible* (Mehrpour & Mehrzad, 2013).

Move 9: Soliciting a response

Offering a contact number or e-mail strengthens the relationship between the company and consumers and creates purchasing possibilities (Macro, 2002). It contains “addresses, telephone numbers, official websites, and social network accounts” (Luo & Huang, 2015).

Move 10: Signature line and logo

Brand elements consist of the name, logo, symbol, or slogan. It enhances brand awareness, identity, and differentiation (Collins-Dodd and Lindley, 2003; Keller, 2003; Radder & Huang, 2008; Vranešević, & Stančec, 2003). A brand name comprises of “verbal symbols such as words, letters, numbers, or combinations thereof”, while a logo is a visual element that contains “stylized letters or word marks, pictorial symbols, or combinations of these” (Miller & Toman, 2016, p.475). In the online context, “consumers are likely to use recognizable cues (e.g. well-known brand names) to evaluate the value of a product, judge a store image, or make a purchase decision” (Huang et al., 2004; Park and Stoel, 2005 as cited in Park, & Lennon, 2009).

2.2.5 Related studies of promotional genres

Researchers have proposed move analysis models for the analysis of print and online advertisements (Bhatia, 1993, 2004, 2005; Kathpalia, 1992; Labrador et al, 2014; Yuen, 2004). Each model consists of obligatory and optional moves. An elaboration of a few selected models follows, are arranged in chronological order. First, 8 print advertisements are described followed by 4 online advertisements. Then, the related studies are in the following section.

In Bhatia’s (2005) revision of Bhatia (2004, 1993), he proposed well-known models that are widely used in promotional genre analysis. As a catalog summary, Bhatia’s move structure of print advertisements consists of *Move 1 Headlines*, *Move 2 Targeting the market*, *Move 3 Justifying the product or service by establishing a niche*, *Move 4 Detailing the product or service*, *Move 5 Establishing credentials*, *Move 6 Endorsement or Testimonials*, *Move 7 Offering incentives*, *Move 8 Using pressure tactics*, *Move 9 Soliciting response*, and *Move 10 Signature line and Logo etc.* According to Bhatia, the most important move in advertisement is ‘offering a product description’ (Bhatia, 1993, 2004, 2005).

Dayag’s (2008) study of the discourse of print advertisement in the Philippines, modified Simpson (2001) delineated frameworks in generic structures (GS) such as “Reason” (those which suggest a motive or reason for purchase) and “Tickle” (those which appeal to humor, emotion and mood) frameworks. Print advertisements were selected and organized into three categories: medicines, vitamins

and food supplements, and cosmetics/beauty/personal hygiene. Results showed that there were five generic structures found in print advertisements: *GS 1 Identifying product name/features + Citing positive benefits*, *GS 2 Creating a need/purpose + Recommending course of action*, *GS 3 Describing company/product + Identifying product name*, *GS 4 Creating need + Identifying product name*, and *GS 5 Giving reason/s for buying + Citing positive benefits*. Moreover, *GS 1 Identifying product name/features + Citing positive benefits* was found the most in medicines category, and Vitamins and food supplements category; whereas, *GS 3: Describing company/product + Identifying product name* was most frequently found in cosmetics/beauty/personal hygiene categories.

In Feng's (2008) diachronic and synchronic investigation, she explained 364 random print adverts in two newspapers in 1980 and 2002, both published in China. The samples differed in number, there were 87 samples of 1980 and 277 samples of 2002 due to the limitation of resources. The investigation revealed that there were similar moves among two periods, that is, *Introducing the offer by introducing product/services*, *Positively evaluating the product/services*, and *Soliciting responses*. Furthermore, the optional move differed between periods: Incentives (5.7% in 1980 vs 70% in 2002) and Pressure Tactics (1% in 1980, and 51.3% in 2002) tended to be used even more in modern time.

According to Teo (2008), the move structures in women's skincare products in print advertisements were explored using Kathpalia's (1992) nine-move framework of straight-sale advertisements. Thirty print advertisements were used as samples. Print advertisements were gathered from four English-language women's magazines published in Malaysia. These advertisements had six moves, namely, *Targeting the market*; *Justifying the products*, *Appraising the products*, *Establishing credentials*, *Endorsements or testimonials*, and *Urging actions*. The significant moves found in the print advertisements were *Move 3 Appraising the products* and *Move 4 Establishing credentials*.

Hashim (2010) did a move analysis and visual interpretation in 5 print advertisements in Malaysia. Bhatia's (1993) framework of sale promotion letters and Kress & Van Leeuwen (1996) were adopted in the investigation. Results revealed that there were four moves which are *Establishing credentials*, *Introducing the offer*,

Offering incentives, and Soliciting responses. The multimodal analysis focused on relationship between viewers and images. The results of multimodal analysis showed that there were Malay/Muslim values depicted in the advertisements.

Van der Vliet & Redeker (2011), investigated move structure in Dutch documents by adapting Bhatia's (2005) framework, and 20 print advertisements in lifestyle and news magazines. The move structure found were as follows: *Move 1 Get attention, Move 2 Establish a niche, Move 3 Detail the product/service, Move 4 Establish credentials of the company, Move 5 Endorsement or testimonials, Move 6 Offer incentives, Move 7 Use pressure tactics, Move 8 Solicit responses, and Move 9 Reference to external material.*

Behnam & Behnam (2012) studied move structure of job advertisements in terms of cross-cultural perspectives. This study used Twenty Persian and twenty English job advertisements, with terminologies from Bhatia's (1993) and Swales's (1994) frameworks. Findings revealed that the Persian job advertisements and the English job advertisements shared three main moves, namely, *Consumers' attention, introducing job offer, and Soliciting response.* However, there were moves that three occurred only in English job advertisements, namely, *Job title, Employer name and Establishing credentials.*

In Zhou's study (2012), the move structures of advertorials in magazines and newspapers were investigated using Bhatia (1993) as the framework. The data used in this study were from four English-language magazines and three English-language newspapers. The advertorial contained *Move 1 Introduction, Move 2 Body Text, Move 3 Conclusion, and Move 4 Soliciting responses* as the obligatory move. Each move consisted of several steps which were similar to that of Bhatia (1993), e.g. *Targeting the market, Justifying the product of service, Detailing the product or service, and Establishing credentials.*

In terms of online advertisements, four relevant studies were found. To begin with Labrador, Ramon, Alaiz-Moreton & Sanjurjo-Gonzalez (2014) conducted a study on move structure of online advertisements in English and Spanish focusing on electronic appliance category. The study utilized the corpus of electronic products sold on the internet, extracted from the websites of large retail companies. The move structure of online advertisements contained two main moves: *Identifying the product*

and *Describing the product*, the latter having two steps: *Describing the objective features*, and *Persuading the potential consumer*. However, generic structures of these English and Spanish advertisements had no major differences.

Luo & Huang (2015) explored the move structure in thirty-five tourism brochures of western America, using Bhatia's (2004) move structure of advertisements. Results showed that the generic structure of tourism brochures contained eight moves, namely, *Move 1 Attracting tourists' attention*, *Move 2 Targeting the market*, *Move 3 Establishing credentials*, *Move 4 Highlighting specialties*, *Move 5 Detailing the tourist destination*, *Move 6 Offering incentives*, *Move 7 Providing service information*, and *Move 8 Soliciting responses*. Here, Moves 1, 5, 7, 8 were considered obligatory in the tourism brochures because of their 100% occurrences. Moreover, moves were changed, renamed, and merged: *Celebrity or typical user endorsements* were strategies categorized under *Establishing credentials*; *Using pressure tactics* was omitted because tourism brochures were informative in nature; and, *Justifying products or services* was renamed to be *Highlighting the specialties*.

According to Sawetsiri (2017), the move structures were analyzed in 100 women and men's online advertisements employing Bhatia's (2004) framework, focusing on skincare products. Advertisements were gathered from official websites of leading skincare brands. Results revealed that moves found in online skincare product advertisements resembled Bhatia's (2004) move structures of promotional discourse. *Headlines* and *Detailing the products* were obligatory moves but three moves were absent (i.e. *Offering incentives*, *Using pressure tactics*, and *Soliciting response*), and *Claiming clinical testing* move was newly identified. Moreover, there was difference in terms of the moves in men and women's advertisements. The *Establishing credential* move was absent from men's online skincare advertisements.

Yong & Mei (2018) conducted a genre analysis Using Kathpalia's (1992) framework on 35 milk formula advertisements in local parenting magazines. Additionally, some moves were added and revised in their framework to make it correspond to current data. Results indicated that the print advertisements contained seven obligatory moves, namely, *Attracting attention*, *Targeting the market*, *Justifying the product*, *Detailing the product*, *Establishing credentials*, *Soliciting response* and

Providing footnote/reference, and three optional moves, namely, *Providing celebrity or typical user endorsement*, *Offering incentives*, and *Urging action*.

2.3 Rhetorical devices

The language of advertisements conveys both direct and hidden meaning. The language is often described as “loaded,” influencing consumers by using words or phrases with strong connotation to spur their response (McQuarrie & Phillips, 2014; Vasiloaia, 2009). The major goal of advertisements is not only to convince consumers about the advertised product or service, but also to persuade them to pay more attention to a specific products or services by using rhetorical devices (Leigh, 1994; Michalik & Michalska-Suchanek, 2016; Tom & Eves, 2012). However, McQuarrie and Mick (2009) mentioned that people were exposed to hundreds of advertisement headlines. Under such conditions, they tended to neglect those advertisements. As a hypothetical example, in an advertising stating that a ‘Woman is rose,’ a “rose” can be interpreted literally as a flower, or, connotatively, as beauty itself. Therefore, an advertisement headline with artful rhetorical devices is valuable for this reason. The following section presents the definition of rhetorical devices, rhetorical device features, rhetorical devices in the headline/slogans, and related studies.

2.3.1 Definition of rhetorical devices

Rhetorical devices have been defined as a deviation of language from its normal usage (Corbett, 1990; McQuarrie & Mick, 1996; Mothersbaugh, Huhmann, & Franke, 2002; Stathakopoulos, Theodorakis, & Mastoridou, 2008). In other words, it is a language pattern in which the meaning is manipulated or altered but the core meaning is stable (e.g., Metaphor, where the word’s meaning is extended to another meaning) (Mothersbaugh et al, 2002; Phillips & McQuarrie, 2009). Artful rhetoric leads to persuasion, preference, memorability, and brand image (Miller & Toman, 2016; Stathakopoulos, Theodorakis, & Mastoridou, 2008; Tom & Eves, 2012).

In McQuarrie & Mick’s (1996) taxonomy of rhetorical devices in print advertisement headlines, rhetorical devices are categorized by using several criteria: (i) the linguistic operation used in rhetorical device construction, (ii) the level of language deviation as characterized by more or less regularity or irregularity compared with

nonfigurative language, and (iii) the cognitive and affective consumer response processes and outcomes that may be elicited by each type (Miller & Toman, 2016).

Generally, scholars divided rhetorical devices into two main types: schemes and tropes (Burgers et al, 2015; Huhmann & Albinsson, 2012; McQuarrie & Mick, 1996, 2009; Mothersbaugh et al, 2002). Schemes and tropes are classified according to the complexity of the meaning. Schemes are constructed through the operation of *repetition* (e.g. Rhyme) and *reversal* (e.g. Antithesis.) Tropes are formed through processes of *substitution* (e.g. Hyperbole) or *destabilization* (e.g. Metaphor) (Fox, Rinaldo & Amant, 2015; McQuarrie & Mick, 1996; Miller & Toman, 2016; Phillips & McQuarrie, 2002).

Additionally, schemes are easy to understand and mainly use rhymes or repetition of sounds, consonants, syllables or combination thereof in the phrase or excessive phrases. The schemes are stylistic, but convey the direct meaning (McQuarrie & Mick, 2006). They do not change the meaning like tropes do (Huhmann & Albinsson, 2012). For example, the repetition of the words in phrases like “*Be Pink. Be Dior.*” or rhyming phrase in “*Dare to wear our longest-lasting shadow.*” For tropes, the consumers have to interpret or re-interpret the intended meaning regardless of the literary meaning (Burgers et al, 2015; Huhmann & Albinsson, 2012). For example, one word contains two meanings in a phrase like “Beautiful hair starts at the *root*,” root can be taken as two meanings as ‘root of hair’ and ‘root as health foundation,’ and “Show your *true colors*,” the phrase ‘true colors’ refers to ‘true self.’ Although the meaning of trope is implicit, consumers can decode them using knowledge, experience and cultural context (Ma, 2008).

2.3.2 Rhetorical device features

Other scholars added additional rhetorical devices in advertisements (Chrisopher, 2013; Miller & Toman, 2016; Skorupa & Dubovičiene, 2015; Smith, 2006; Vaičėnionienė, 2006) e.g. Consonance, Epizeuxis, Mesodiplosis, Personification, and Simile. Table 2.3 gives a summary of rhetorical devices. It begins with Schemes (Repetitions and Reversals) and proceeds to Tropes (Substitutions and Destabilizations).

Rhetorical Devices	Explanation	Example
Schemes:		
Repetition		
Rhyme	Repetition of syllables at the end of words	Kitchen <u>Aid</u> . For the way it's <u>made</u> .
Chime	Key words in a phrase begin with identical sounds or letters	The <u>b</u> est in the <u>b</u> usiness.
Assonance	Repetition of similar vowel sounds, preceded and followed by different consonants	Now Stouffer's makes a real fast <u>mean</u> <u>Lean</u> <u>Cuisine</u>
Alliteration	Three or more repetitions of a consonant	<u>No</u> one <u>knows</u> the land like a <u>Navajo</u>
Anaphora	Repetition of words at the beginning of a phrase	<u>Early</u> treatment. <u>Early</u> cure.
Epistrophe	Repetition of words at the end of phrase	Look <u>sharp</u> , feel <u>sharp</u> , be <u>sharp</u> !
Epanalepsis	Repetition of a word toward the beginning and end of a phrase	<u>Believe</u> not all you can hear, tell not all you <u>believe</u> .
Anadiplosis	Repetition of a word toward the end of one phrase and the beginning of the next	Kleenex <u>Ultra</u> . <u>Ultra</u> softness is all you feel.
Parison	Marked parallelism between successive phrase; often involves the use of one or more embedded repeated words	<u>The quality you need</u> . <u>The price you want</u> .
Consonance	The repetition of consonants in words stressed in the same place (but whose vowels differ).	First in the West with jet power flights.
Onomatopoeia	Using or inventing a word whose sound imitates that which it names	Mazda <u>Zoom Zoom</u>

Rhetorical Devices	Explanation	Example
	(the union of phonetics and semantics)	
Paromoiosis	Parallelism of sound between the words of adjacent clauses whose lengths are equal or approximate to one another. The combination of parion (isocolon) and assonance	In granite tombs, on walls of silent <u>stone</u> , With frantic runes, where falls the sharpened <u>bone</u> .
Diaphora	Repetition of a common name so as to perform two logical functions: to designate an individual and to signify the qualities connoted by that individual's name or title.	<u>Boys</u> will be <u>boys</u> .
Epizeuxis	Repetition of words with no others between, for vehemence or emphasis	<u>Bye Bye</u> Blackhead.
Mesodiplose	Repetition of the same word or words in the middle of successive sentences	When <u>it's time</u> for bed, where <u>it's time</u> to dream.
Schemes:		
Reversals		
Antimetabole	Repetition of a pair of words in a phrase in reverse order	<u>It says what it does. It does what it says.</u>
Antithesis	Incorporation of binary opposites in a phrase	We got <u>hot</u> prices on <u>cool</u> stuff.
Tropes:		
Substitutions		
Hyperbole	Exaggerated or extreme claim	Experience <u>color so rich you can feel it!</u>
Rhetorical question	Asking a question so as to make an assertion	Don't you have something better to do?

Rhetorical Devices	Explanation	Example
Epanorthosis	Making an assertion so as to call it into question	Chances are, you'll buy a Ranger for its value, economy and quality. Yeah, right.
Ellipsis	A gap or omission that has to be completed	Everyday vehicles <u>that aren't</u> .
Metonym	Use of a portion, or any associated element, to represent the whole	You're looking at <u>2 slumber parties</u> , <u>3 midnight raids</u> , <u>5 unexpected guests</u> , <u>1 late snooze</u> and <u>1 Super Bowl</u> .
Litote	Deliberate understatement, especially when expressing a thought by denying its opposite	The time you discovered a <u>little surprise</u> .
Tropes:		
Destabilizations		
Metaphor	Substitution based on underlying resemblance	Budweiser is the King of Beers
Homonyms	One word can be taken in two senses	How to make a <u>home run</u> .
Antanaclasis	Repeating a word in two different senses	Today's <u>Slims</u> at a very <u>slim price</u> .
Syllepsis	A verb takes on a different sense as the clauses it modifies unfold	It's too bad other brands don't pad their shoes as much as their prices.
Resonance	A phrase is given a different meaning by its juxtaposition with a picture	Success Rice brings out the ham in you (with a picture of ham pieces in sauce).
Paradox	A self-contradictory, false, or impossible statement	Strong enough for a man, but made for a woman.

Rhetorical Devices	Explanation	Example
Irony	A statement that mean the opposite of what is said	We spent years developing this incredibly comfortable contact lens, and this is how you treat it. (with a picture of a finger flicking a lens away)
Personification	Reference to abstractions or inanimate objects as though they had human qualities or abilities.	Give your Sandwich a Makeover.
Simile	An explicit comparison, often (but not necessarily) employing "like" or "as".	Taste <u>like</u> Italy.
Synecdoche	A whole is represented by naming one of its parts (genus named for species), or vice versa (species named for genus).	You've got to come take a look at my new set of " <u>wheel.</u> " – "wheel" represents vehicle.
Oxymoron	Placing two ordinarily opposing terms adjacent to one another. A compressed paradox	The <u>Sounds of Silence</u>
Antiptosis	One grammatical case is substituted for another	<u>Me</u> Jane, Tarzan. "Me" is used instead of "I"
Anthimeria	Substitution of one part of speech for another (such as a noun used as a verb).	Feel bad? Strike up some music and have a good <u>sing.</u> – Verb 'sing' used as noun.
Antonomasia*	Substituting a descriptive phrase for a proper name, or substituting a proper name for a quality associated with it	Oh, look! The <u>great</u> chef has arrived!

Table 2.3 Summary of rhetorical devices (McQuerrie & Mick, 1996; Miller & Toman, 2016; Smith, 2006)

2.3.3 Rhetorical devices in headline/slogan

The construction of headline/slogan with appropriate rhetorical devices is crucial as it carries the persuasive effect to stimulate consumers to pay attention to specific product or services, deeply process information in the advertisements, create consumers' involvement and impression, and finally make a purchase (Burgers et al, 2015; Cui & Zhao, 2014; McQuarrie & Mick, 2009; Musté, Stuart, & Botella, 2015; Smith, 2006; Tom & Eves, 2012). Regarding information processing, women tend to deliberately process information and can notice the lack of information in the advertisements, while men are less likely to use information and focus more on distinct product attribute (Edens & McCormick, 2000; Hogg & Garrow, 2003; Kempf, Laczniak, & Smith, 2006). Thus, the advertisers need to create the advertisements that relate to the information processing style of women and men (e.g. direct meaning message in women product advertisements, distinct visual elements associated with product attribute in men product advertisements).

According to Phillips and McQuarrie (2002), the rhetorical devices in print advertisements from 1954 to 1999 were investigated. Results showed that 85 percent of advertisements contained rhetorical devices. They produce a higher level of recall and more positive attitudes toward advertisements. Gisbergen, et al. (2004) reported that figurative usage had increased in the year 1980 and 2000. Huhmann & Albinsson (2012) concluded that headlines that contained rhetorical devices could promote brand awareness and persuasion. Headlines that used correct rhetorical devices could enhance memorability, arouse reaction in consumers, and catch attention (McQuarrie & Mick, 2009; Musté, Stuart & Botella, 2015; Strutton & Roswinanto, 2014).

Therefore, rhetorical devices in headline/slogans are useful verbal elements which enhance, persuade, and manipulate the decision making process and interest of potential consumers with its interesting rhythm and artful use of words. Although the studies of rhetorical devices of print advertisements (Chaysin; 2011; Christopher, 2013; McQuarrie & Mick, 2009; Supasamout, 2006) have been analyzed, only a few studies on rhetorical devices of online advertisements have been investigated (Dubovičiene & Skorupa; 2014; Miller & Toman, 2016). Studies on rhetorical devices in digital platforms are valuable and should be continually explored because the use of

creative language reveals how consumers perceive and are convinced in a newly digital medium.

2.3.4 Related studies

There are several studies on rhetorical devices of advertisement headlines. The previous research studies on the identification of rhetorical devices in advertisements are explained below.

Supasamout (2006) studied the use of figurative language in 30 lipstick advertisements in two leading women's magazines in Thailand. Results revealed that Alliteration were the most useful in lipstick advertisements, followed by Rhyme and Metaphor.

McQuarrie & Mick (2009) studied the effectiveness of advertising repetition. In this study, 218 university students rated the six mock-up magazines with newly created total 16-print advertisements containing figure-control Schemes and Tropes headlines. The control advertisements were visually identical but with changing headline wordings. Additionally, the participants were told to go through all pages of the magazines but they did not have to look at any uninteresting ads. Results suggested that the high repetition of advertisements might not be necessary because advertisements containing rhetorical devices had greater impact on consumer response. Moreover, the advertisements containing Rhyme outperformed those with Pun on advertising recall. It was suggested that advertisements with right rhetorical devices were more crucial than repetition of advertisements.

Chaysin (2011) explored the rhetorical devices in food product advertisements of Food Network magazines. A total of 110 print advertisements from 10 issues were analyzed using McQuarrie & Mick's (1996) framework. In food product advertisements, Alliteration and Repetition were used the most among other rhetorical devices, followed by Rhetorical question, Rhyme, and Hyperbole.

In Tantrakool's (2012) study of rhetorical devices among 30 airline slogans from twenty different airlines using McQuarrie & Mick (1996) framework, results showed Alliteration and Metaphor used most prominently, followed by Hyperbole, Personification, and Simile.

Christopher (2013) studied 500 brand slogans existing from 1886–2008. The slogans were analyzed for the presence of schemes and tropes. In Schemes, the rhetorical devices that were continuously used the most were Alliteration, Assonance, Chime, Consonance, Parison, and Rhyme. In Tropes, Ellipsis, Metonymy, Metaphor, Personification, Pun, Rhetorical question, and Simile were used most frequently. Other Schemes and Tropes also appeared in the selected brand slogans, but they appeared less than a 0.01 low mean score.

Dubovičiene & Skorupa (2014) investigated rhetorical devices used in 100 randomly selected advertising slogans gathered from Internet sources, TV, radio, newspapers and magazines. The rhetorical devices most often used in English advertising slogans were Pun, followed by Alliteration.

Miller & Toman (2016) explored rhetorical devices of brand slogans collected from the official website of each company. There were 239 slogans from 154 companies included in their study. The rhetorical devices that used the most in corporate brand slogans were (i) in Schemes, Alliteration, Assonance, and Consonance, and (ii) for Tropes, Metaphor, Pun, and Metonymy.

In summary, the objectives on advertisements were to persuade and attract consumers' attention. The rhetorical device is the verbal elements that can response to these objectives. According to the related studies, the most frequently used rhetorical devices were arranged in descending order as (i) in Schemes as Alliteration, Rhyme, and Repetition, (ii) in Tropes as Metaphor, Pun, and Metonymy.

2.4 Multimodal Discourse Analysis

In this section, the Multimodal Discourse Analysis (MDA) as an important tool for analyzing online advertisements is described, followed by an explanation of grammar of visual design, and MDA and gender portrayal.

2.4.1 Multimodal Discourse Analysis (MDA)

Multimodal Discourse Analysis provides an opportunity to make the meaning of texts become more explicit and complete (Bezemer, 2012). Multimodality refers to a set of semiotic resources for making meaning which rely on the combination of communicative forms e.g. pictures, texts, and gestures (Bateman, Wildfeuer &

Hiippala, 2017; Jewitt, 2017). Communication is multimodal and the meaning cannot be adequately comprehended only from the verbal elements, but also from the visual composition, such as images, layout, and color (Van Leeuwen, 2012). Moreover, O'Halloran (2011) claimed that the meaning of language is facilitated with combination of other resources, for instance, music, action, gesture, and image. The meaning of messages could be revealed and conceived of using multimodal methodology rather than the interpretation only from the verbal elements. From this perspective, multimodality tended to create multiple connotations with its multi-facets.

Moreover, the meaning making of multimodality framework depended on the exposure of various forms of communication of semiotic resources e.g. verbal and visual elements (Bezemer, 2012; Wu, 2014). Furthermore, this concerns with Rungruangsuparat (2016) who suggested that the frequently used modes included both linguistic and visual composition, such as colors, motions as well as sound effects. The verbal text and visual component should be taken into account in order to understand both explicit and implicit meanings of texts.

2.4.2 Elements of Visual Design

Elements of visual design can be interpreted through the analysis of verbal cue and visual depiction in the image which contain the individual meaning and are interwoven to create the complex meanings (Vahid & Esmae'li, 2012). Visual semiotic interpretation was based on the Systemic Functional Approach's theory of metafunction of meanings (ideational, interpersonal, and textual) to language how semiotic resources interact to create meaning (Heberle & Meurer, 2007; Kress & Van Leeuwen, 2006; O'Halloran, 2008).

Regarding metafunction theory (ideational metafunction, interpersonal metafunction and textual metafunction) and semiotic, Kress & Van Leeuwen (2006; p. 42) stated that the semiotic mode can represent meaning and relation of actual situation based on experience of individuals. To elaborate, it can also represent the interpersonal relation between text producer and receiver by using gaze and distance of represented participants. Lastly, the semiotic mode integrates two metafunctions (ideational and interpersonal) in the image to create the cohesion and the meaningful interpretation (Butt et al., 2012; Harrison, 2008). Kress & Van Leeuwen (2006) defined these

metafunctions as *Representational*, *Interpersonal*, and *Compositional*, respectively. At the same time, the visual representations were not absolutely static of verbal meaning. As a result, the interpretation of viewers depends on the cultural background and the writers' intention.

Kress & Van Leeuwen's the grammar in visual communication (2006) is expressed through the 'represented participants' or actor(s) depicted in the images interacting with the assumed viewers using a semiotic system. The participants' actions and eye contact function as the verbs in a text-based communication. Moreover, the modality, e.g. music, layout, color, in the image represented the adjectives which could convey emotions of the portrayed images. The representation of participants could reflect the actual social situation and relation demonstrating the reality, e.g. the camera angle, distance between the actor and the photographer, and the gaze of participants depicted in the image. The visual structures include Ideal-Real structure (e.g. the ideal information is in the upper section while the real information is in the lower section in the image) and Given-New structure (i.e. the given or known information is placed at the left side while the new knowledge is at the right side of the image) reflecting the connection between information and visual structures.

In addition, Van Dijk (1997 cited in Rungruangsuparat, 2016) suggested that psychological connotation of the image compositions was significant viewpoints and insightful symbols which could increase perception and memory of viewers. Furthermore, Bell & Milic (2002) stated that the viewers' perceptions toward moods and tones can be enhanced through the represented participants portrayed in multiple-layer images. Therefore, these actors represented the ideology through semiotic aspects e.g. purple represents high-class society.

Additionally, Kress & Van Leeuwen (2006) proposed the dimensions of visual communication concerning represented participants and modality in relation to the images which was similar to realistic situations (Bell & Milic, 2002; Rungruangsuparat, 2016).

A person or participant depicted in the image is called an 'Actor' doing an 'action' if not any other participant to be targeted with action. On the other hand, the target of an action in the visual image is called the 'Goal.' In order to acknowledge the Actor and Goal, the action could be observed from the vector in which it was pointed.

The Goal in a visual image is person or object which is obviously pointed at or focused on. Kress & van Leeuwen also suggested that if the actors in the visual image were unknown, the situation is called an 'Event.'

The represented participants interacted with the viewers with the visual representation can be investigated through reaction processes in which the vector is pointed. The interaction can be observed from eyesight and the gaze of represented participant(s), the distance of participants, and the angle from the participant is seen by the viewers. In addition, the represented participants make 'demands' by gazing at the viewer, whereas 'offer' portrayed by the actor gazing away from a viewer.

Kress & Van Leeuwen (2006) related the representation of social distance of portrayed model in the image to psychological perspective of people's use of space. In other words, the participants pictured in close-up shot illustrated the intimate relationship between image and viewer as the ongoing conversation in close distance, while the participant shot in full body surrounded by public sphere represents alienated viewpoint. Another perspective of social interaction portrayed in image was social power. According to Bell & Milic (2002), the model is seen from high camera angle signifies disempowerment, whereas the participant in the image framed from low camera angle symbolizes authority.

Moreover, the modality of visual image is the representation of 'realism' and 'credibility' in a context image (Bell & Milic, 2002; de Oliveira Pimenta & Natividade, 2013). Kress & Van Leeuwen (2006) stated that the sense of sight is more reliable than sense of hearing (p. 2). Modality creates credibility because it is created based on particular social values of group and those values are demonstrated through language, as well as making and understanding of signs (Gibbons, 2013). The modality can be assessed on various dimensions, such as colors, sources of illumination, and brightness in visual image. The psychological meaning of colors can be integrated with the modality in advertisements (Kress & Van Leeuwen, 2006).

The color psychology is the study of different emotion and behavior caused by the color (Hunjet & Vuk, 2017). It affects people on the subconscious level (Singh & Srivastava, 2011). The meanings associated with different colors are important to advertisers because it can send a powerful message to consumers. The meanings can be unconsciously transferred and influence the perception of

advertisements and decision of consumers (Hunjet & Vuk, 2017; Madden, Hewett, & Roth, 2000; Singh & Srivastava, 2011). Regarding the psychological meaning of colors, it is important for advertisers to choose the right color in creating the advertisements in order to deliver the intended message because those meanings can be transferred to consumers and affect the product's image.

In terms of color meanings, the monochrome (i.e. black and white) represents the nostalgic sensation which brings back the feeling and emotion of the past situation. Black can deliver a sense of exclusivity and power, while white represent purity. Warm colors (e.g. red, yellow, orange, pink) conveys active and stimulating personality while the cool colors (i.e. blue, green, purple, gray) are seen as mild, strong, dignified, and elegant. Finally, pastel colors (i.e. faded color) can represent gentle and calm (Fussel, 2019; Grainge, 2000; Greenleaf, 2011; Madden, Hewett, & Roth, 2000; Naz & Epps, 2004).

Semiotics is the study of signs which is initially introduced by de Saussure. Moreover, "all meaningful phenomena (including words and images) are signs" (Chandler, 2017; p. 2). Signs are put together in a definite relation to create the connotative meaning of visual image (Putra & Qodriani, 2017; Vahid & Esmae'li, 2012). Signs can be seen in two components: the verbal and visual sign. A verbal sign can be explored from the linguistic features and written style while a visual sign can be seen from represented participants, illustrations, symbols, and colors (Tinarbuko, 2008; Vahid & Esmae'li, 2012). Therefore, meaning making of signs has been encoded with not only verbal cues but also visual components. The viewers decode those signs with different background knowledge, experience and cultural background.

Therefore, the representation of reality in social situation could possibly be portrayed by the represented participants in the visual image together with the visual compositions such as colors, gazes, angles of participant that enhance the projection of actual phenomenon. As a result, the semantic and pragmatic interpretations should be investigated in order to identify the meaning and intention from the verbal text together with the visual image in which the viewers are associated with.

2.4.3 Multimodal Discourse Analysis and gender portrayal

Advertisement affects viewers' notions, feelings, and actions by the portrayal of various compositions in the image. In addition, Hovland et al. (2005) argued that viewers who are pervasively exposed to the depicted image of advertisements possibly internalized those advertisements as the view of themselves and others. As a result, the advertisement is a source of self-reflection highlighting, transmitting, and influencing the perception of viewers' reality of self and social practice.

Regarding Tahmasbi & Kalkhajeh (2013), advertisements draw upon the concepts of ideology, power, and hegemony to demonstrate the function and effect of discourse in reproducing power relations through visual elements. For example, in advertisements, a man sits on the large chair together with the sentence 'You are mine' can represent the power of the man who can make a command. As a result, the negotiation of equality and inequality of power relations is made through the verbal and visual codes by the interpretation of viewers. Gender inequality was linked with portrayal of represented participants with the power relation of gender in social interaction of the members in particular community. According to Bell & Milic (2002), the portrayal of gender can be drafted onto the advertisements using the semiotic systems. Hovland et al. (2005) argued that the gender portrayal in image provides insights into represented social values (e.g. women are subordinate, and men are superior) in the contemporary societies that the image intended to represent.

2.4.4 Related studies

There are several studies on gender portrayal in advertisement. The previous research studies on the identification of the depiction of gender in advertisements are explained below.

Hovland et al. (2005) analyzed the gender role in American and Korean advertisements in various product categories. Results yielded similar cultural manifestations of women in different countries. The stereotype of women as subordination was less prevalent, meaning that they achieved a greater degree of social power and role in the contemporary societies.

However, Bell & Milic (2002), utilizing Kress & Van Leeuwen's (1996) grammar of visual design, explored the role of women in magazine advertisements and contested the traditional view of gender. Findings revealed similar depiction of female and male participants in the advertisements, i.e. the equal role and power of the genders. Moreover, depiction of male participants is constructed in more seductive manners. Moreover, the gesture and action had a tendency to be similar to female participants.

Harrison (2008), using Kress & Van Leeuwen's (1996) grammar of visual design, explored the masculine identity of men in men mascara advertisements. Results revealed that the men's identities were (re)produced by advertisers by creating combination of masculinity and metrosexual identity of men in contemporary online advertisements while maintaining the traditional identity by using the depiction of muscular body.

Gregorio-Godeo (2009), using Kress & Van Leeuwen's (1996) grammar of visual design, investigated the masculine identity in perfume advertisements. Nine print advertisements were randomly selected from Arena, Esquire, FHM, GQ, Maxim and ZM in different issues. The results showed that, concerning the gaze of represented participants, they mostly gazed away from viewers and even eyes closed (7 ads out of 9 ads) representing *offering* instead of *demanding*. The colors used in the ads were black and white. The identity of men was "newmannist" presenting softer, more sensitive and caring individual.

Harti (2019) did a qualitative research examining the construction of masculinity identity in men's perfume advertisements through the employment of visual images and verbal elements. Fifteen advertisements from men magazines namely, *Cosmopolitan*, *ELLE*, *Men's Health* and *Men's Fitness* magazines 2015-2016 edition were collected online and analyzed using MDA. The results demonstrated that the colors used in the advertisements were black, blue, and green representing peaceful, serious, and purity of men. In terms of represented participants, the models were depicted in social distance, gaze at viewer. The masculine identity is portrayed as men being intense, serious, stylish, adventurous, sporty while at the same time elegance and pure.

In summary, regarding the gender portrayal in multimodal view, the view of traditional stereotype toward women and men in advertisements has changed. The depiction of both groups was similar.

2.5 Identity and Identity Construction

This section contains three topics: identity construction, personal identity, social identity, and advertisement and identity.

2.5.1 Identity Construction

Identity is defined as our self-concept or sense of self and understanding of others (Jackson, 2014; Van Stekelenburg, 2013). In other words, it defines how we see ourselves and place in the world. At the same time, the individual's identity can also be ascribed by others e.g. the Thai student who has studied abroad for years may wish to be seen as a member of L1 community, but her physical appearance may distinguish her from local ones (Oetzel, 2009). Furthermore, an identity is not something one automatically has, but something that develops during the social interaction and observation over the period of time, e.g. family, friends, institutions, media (Beijaard, Meijer & Verloop, 2004; Jackson, 2014; Phinney & Ong, 2007). Therefore, the identities are reciprocally constructed with others in particular social settings.

The identity of an individual is also realized by different linguistic and cultural backgrounds. In some contexts, the young children are encouraged to develop a strong sense of self which promotes 'individualism'. In other contexts, people tend to emphasize the sense of interdependence, groupness, and in-group relation which facilitate 'collectivism' (Jackson, 2014). Therefore, the construction of identity is not only by one's experience but also the negotiation of cultural influence.

Identity is not only dynamic but also multiple (Jackson, 2014; Rungruangsuparat, 2016). Identity is multifaceted as individual has various dimensions of self-concept. For example, a 25-year-old woman may define herself as the eldest daughter in her family, as a hard-working English teacher, as a sincere wife (Ting-Toomey, 2015). In addition, the individual expressed and performed identities as the product of members and culture (McAdams, 2011). Language allows individual to

determine his/her identity and social identity which are socially and culturally constructed (Gee, 2011).

According to Jackson (2014; p. 133), the use of electronic public space (e.g. website, social media, and personal blog) can influence the view of individuals toward their identities. Moreover, the individuals are also affected by “external developments” around them (e.g. the change of public views concerning homosexual, mental illness.) In addition, media, particularly advertisements, are a reflection of reality in social practices contributed to individual and social identities which arise from shared communicative purposes, experience, and culture (Schroeder & Zwick, 2004; Weber & Mitchell, 2008)

2.5.2 Personal Identity

The constructed identities are an indefinite process in terms of sense of self. At the same time, the individuals involve the process of self-understanding which reflects their beliefs, values, and attitudes toward particular aspect (Jackson, 2014). This process shapes the basis of individual’s self-definition as unique individual and different person from others, and constitutes a sense of self as personal identity (Parekh, 2009).

Furthermore, personal identity is defined as perception of individual which distinguish one from others e.g. personal interest and personality (Edwards, 2009; Jackson, 2014). However, Schwartz et al. (2008) attested that personal identity can be developed and internalized over the period of time and derived from the process of self-definition during social interaction that is constantly negotiated and exchanged in a group or society.

Moreover, there is a connection between identity of person and communication expressed through verbal and visual aspects (Edwards, 2009; Gee, 2014; John & Dumanig, 2013; Thomas et al., 2004). In addition, Tabouret-Keller (2017) claimed that language features are adequate to identify an individual’s membership in a particular group (e.g. different spelling system of words such as ‘*organize*’ (American English) and ‘*organise*’ (British English.) Moreover, Joh & Dumanig (2013) asserted that visual image can display the ideal identity of an individual (e.g. the image of athlete with muscular body.) Language and visual

composition facilitated more comprehension about personal identity and individual sense of belonging to social groups or communities over periods of time.

2.5.3 Social Identity

Identity formation is a product of social categorization. Moreover, individuals belong to diverse social categories (e.g. gender, religion, occupation), and the identities are formed according to those categories (Liu, Volcic & Gallois, 2014). Assigning an individual to be a member of a group signifies social identity (Huddy, 2001).

Social identity is defined as the individual's sense of belonging to the group (Hogg, 2016). This sense could be assigned by self-definition viewpoint or identified by others according to various perspectives (e.g. characteristic, trait, practice, relationship) engaging with preferential groups, comparing and differentiating identity of group with one or others (Blommaert, 2005; Parekh, 2009). Moreover, such membership can also influence beliefs, attitudes, and behavior of individuals in relationships with members of social groups (Liu, Volcic & Gallois, 2014). In addition, Weber (2014) suggested that personal and social identities are constructed and co-constructed reciprocally in a particular social interaction. Therefore, person's identities are strengthened through the process of group socialization and develop particular behaviors to indicate the membership of those groups.

Furthermore, social identity can also enhance self-esteem of individuals because it can influence how they determine to behave in social settings (Jackson, 2014). Hunter, O'Brien & Stringer (2007) claimed that people tended to admire others from the same social group (e.g. people who have the same political affiliation, the girls who love the same Koren boy band member.) However, this in-group admiration can initiate negative consequence toward others which is called 'intergroup discrimination' (Jackson, 2014). Cho & Connelley (2002) discussed about their results of the study on women and men view toward intergroup discrimination. Results showed the intergroup discrimination occurred between two groups to some extent if they are in the dominant power position. From this perspective, women and men create and develop their identities in social groups in order to promote gender identities.

2.5.4 Identity and Advertising

Advertising images produce powerful and persuasive simulations of a real-world context (Schroeder & Zwick, 2004). It influences the self-definition process of consumers which play a role in shaping their identities through the images e.g., pose, style, and symbol (Bartholomew, 2010; Mao & Hwuang, 2020; Schroeder & Zwick, 2004). Advertising can manipulate the identity construction of the consumers because it highlights particular aspects and lifestyles of social groups (Bartholomew, 2010). The projection of consumers' identities is relevant to their interests which are unconsciously perceived from the media that they are exposed to (Bartholomew, 2010; Sandhu, 2018). Moreover, the advertising images accurately represent reality of some societies (Schroeder & Zwick, 2004).

With relation between advertising and identities, it offers possible solutions for consumers' personal problems and provides them satisfaction (Kellner, 2013). It helps consumers construct their idealized feminine and masculine identities by creating their anticipated imagery from stereotyped femininity and masculinity projected in the advertisements (Schroeder & Zwick, 2004). From this point, advertising plays a significant role in establishing and promoting distinct gender identities.

Generally, the gender identity generally refers to the "biological and physiological characteristics" that determines whether we are women or men (Jackson, 2014; p. 146). However, gender identity is not limited to only the biological category, but also related to self-perception and self-image of individuals in relation to masculinity and femininity, maleness and femaleness (Ålgars, Santtila & Sandnabba, 2010; Diamond, 2002; Ting-Toomey & Chung, 2012). Moreover, gender identity is both personal and social identities of an individual which is socially interpreted and it may or may not relate to the biological ones. This social interpretation of gender identity entails the social roles and varies according to different social and cultural settings (Liu, Volcic & Gallois, 2014).

Gender stereotypes are created by various sources from both verbal and nonverbal means such as mass media, schools, and social institutions, which reinforce the gender roles and identities one is supposed to perform (Jackson, 2014; Liu, Volcic & Gallois, 2014).

In addition, media representations influence the comprehensions and expectations of a public toward such roles and identities in the real world context (Liu, Volcic & Gallois, 2014). For example, males are normally depicted in advertisements as strong, whereas females are portrayed as emotional (Diamond, 2002). Moreover, advertisements can get viewers to assume a certain identity. For example, to be a rich person, one would carry a luxurious bag (Gee, 2014). In advertisements, identities can be observed through the verbal and visual elements that provide the projection of real situations in the society (Joh, & Dumanig, 2013; Zubir & Kadir, 2012). Hidayah (2016) discussed that the advertisement manipulated women's and men's ideal identity by depicting the attractive celebrity endorsements and using positive meaning adjectives such as *flawless*, *airy-light*, *no oily*, and *no black spot*.

2.5.5 Related studies

There have been numerous studies concerning the portrayal of genders in advertising. The previous research studies on the identification of gender identities in advertisements are explained below.

Das (2000) examined the portrayal of women and men in Indian magazine advertisements using content analysis. The print advertisements of various products containing at least one male or female figure were used as the samples. The results indicated that although the portrayal of women and men was in stereotypical ways, it has changed over the period of time e.g., dominance of men over women decreased significantly, men were frequently seen in paternal role.

Zotos and Tsihla (2014) conducted a retrospective study on female portrayal in advertising between. The data was collected from the studies regarding female stereotype published between 1970s – 2010s. The results revealed that the tradition portrayal of women evidently decreased but still existed in subtle and indirect ways e.g., women were placed in decorative position, unable to make a decision.

Grau and Zotos (2016) explored the studies concerning female and male roles in advertising. The data was collected from the journal concerning advertising, marketing, and psychology published between 2010 – 2016. The result revealed that the traditional gender stereotypes are prevalent, women were presented in an inferior position relative to their potential and capabilities. However, the data indicated a shift

towards more positive role portrayals of both genders e.g., men were depicted in egalitarian roles.

A study of Mao and Hwuang (2020) on female identity constructed in Chinese and American magazine advertisements. The advertisements were collected from *Elle*, *Marie Claire*, and *Beauty* published in China and *Good housekeeping*, *Ladies' Home Journal*, and *Health* published in America. The results revealed that Chinese advertisements reflects the traditional expectations of Chinese women as “being beauty-conscious,” “romance-pursuing,” and “maternal love-representing,” while American counterpart manifest the confidence and uniqueness of American women.

The previous studies concerning the gender portrayals in advertisements reveals a mix depiction between traditional stereotypes and contemporary ones. However, the trend of the former is declining, but the latter is gradually increasing.

In summary, social interaction and socialization affect both personal and social identities simultaneously with a wider range of social factors. The construction of identity is active and not static elements interacting with other participants in particular social situations. Moreover, advertisement is a significant source of depicted reality of image that people are exposed to in daily routine. As a result, identities are constructed through the verbal and visual aspects of advertisements and consumers, both women and men, unconsciously perceive and develop such identities as their self-image.

2.6 Summary of the Chapter

In this chapter, the definitions and related topics concerning advertisements have been discussed. The concept of the genre and move have been described as well as the idea of rhetorical device. Furthermore, the notion of multimodal discourse analysis (MDA) and identity construction have also been presented. Some previous studies related to the aforementioned topics in advertisements have also been demonstrated. This study uses the online advertisements in order to explore the move, rhetorical device, and gender identity in digital platform. As advertisers consciously or unconsciously transmit attitudes, beliefs, and values to the consumers via ads, it is therefore avoidable to examine the gender identity from both verbal and visual elements

in the advertisements. The next chapter will present research methodology including analytical frameworks, data collection and analysis, as well as the pilot study.



CHAPTER 3

RESEARCH METHODOLOGY

The purpose of this study is to investigate the move structures and rhetorical devices of English online advertisements and gender identity portrayal in such advertisements. This study aimed to answer four research questions as follows:

1. What are the moves found in women and men's online personal care product advertisements?
2. What are the rhetorical devices found in such advertisements?
3. How are gender differences portrayed in such advertisements?
4. How are gender identities constructed in such advertisements?

3.1 Analytical Frameworks

The following section provides the detail of the analysis framework for this study's move identification, rhetorical devices, and grammar of visual design in this study.

3.1.1 Move Analysis

The present study aimed at analyzing the move structures of the women and men's personal care product online advertisements. The advertisements were investigated through the lexical features and linguistic patterns.

In terms of move analysis, this study employed Bhatia's (2005) move structure of promotional discourse for three reasons. Firstly, Bhatia's (2005) move framework was derived from the analysis of advertisements in the promotional genre, the one that is related to the scope of this study. Secondly, this framework was amended by Bhatia since his first publication in 1993, and then in 2004 and 2005. Thirdly, this model offers useful and detailed descriptions of the communicative purposes of advertisements for analysis by providing move and sub-move realization for the present study.

Bhatia's (2005) move model consists of ten moves. *Move 1 Headlines* establishes the features that can attract and maintain audiences' attention. *Move 2*

Targeting the market provides significant benefits that serve the needs of target consumers in terms of age, interest, gender and behaviors. *Move 3 Justifying the product or service by establishing a niche* points out the gap that consumers need to fulfill. *Move 4 Detailing the product or service* clarifies the details of product or service concerning its worthiness. *Move 5 Establishing credentials* assures consumers of the company's achievements, specialty, experience, and positive image regarding the product or service. *Move 6 Endorsement or Testimonials* provides comments or quotations from reliable sources such as specialists and celebrities. *Move 7 Offering incentives* entices consumers with discounts. *Move 8 Using pressure tactics* stimulates consumers to decide by using deadlines for promotions. *Move 9 Soliciting response* prepares contact information such as a websites, telephone numbers, e-mails, and addresses regarding the product or service. *Move 10 Signature line and Logo etc.* identifies the company's logo, name, and catchphrase.

From the pilot study, there were 3 obligatory moves found in both the women's and the men's personal care product online advertisements: *Move 1 Headlines*, *Move 4 Detailing the product or service*, *Move 6 Endorsements and testimonials* and *Move 11 Link button* (the newly added move.) Moreover, the details in *Move 4* were described in various ways, such as introducing the product's or service's name, offering the benefits of the product or service, or describing the product or service which provided more detailed information of the advertised product or service to be more clear and distinct among other competitors. In the present study, the adopted three sub-moves in *Move 4 Detailing the product or service* of Bhatia's (2004) move structures of advertisements in order to clarify how this move was used in online advertisements.

According to the findings on move frequency of advertisements in the pilot study, new communicative moves and sub-moves were identified. To comply with those findings, three submoves were added first to *Move 4 Detailing the product or service*: (i) *Introducing the product's or service's name*, which expresses the product or service name; (ii) *Offering benefits of the product or service*, which conveys desired results after consumers use products or services; and (iii) *Describing the product or service*, which details the ingredients, specifications, or service guarantee. Examples of the submoves are showed below.

Examples:

Submove (i) Introducing the product's or service's name

“Dior Forever”

“THE NIKE POLO”

Submove (ii) Offering benefits of the product or service

“48 hour deep nourishing moisture”

“Waterproof. No Smudge. Sweat Resistant.”

Submove (iii) Describing the product or service

“1.5% Pure Hyaluronic Acid. 10% Pure Vitamin C”

“Formulated with 90% vitamins and minerals”

Secondly, “Move 10 Signature Line and Logo etc.” was renamed as “Brand name and logo.” Brand elements consist of the name, logo, symbol, slogan, or combination thereof, while a logo is a visual element that contains “stylized letter or word marks, pictorial symbols, or combinations of these” (Miller & Toman, 2016; Radder & Huang, 2008; Vranešević, & Stančec, 2003). Therefore, this move was renamed from “Signature Line and Logo etc” to “Brand name and logo” in order to make it clear.

Finally, in move structure of online advertisements in this pilot study, the new move was identified as *Move 11 Link button*. This move was an obligatory move in the pilot study in both women and men's personal care product online advertisements. According to Nwogu (1997), there was possibility of occurrence of a new move in the corpus, one with occurrence of at least 50% was considered stable and could be regarded as a “new move.” Therefore, the present study applied the move as the newly added move. It is word or phrase that appears as an underlined text or icon, for example “Shop now,” “Explore more,” or “Learn more.” This move allows the consumers to navigate to the virtual product page or virtual store to get more information (Askehave & Nielsen, 2005).

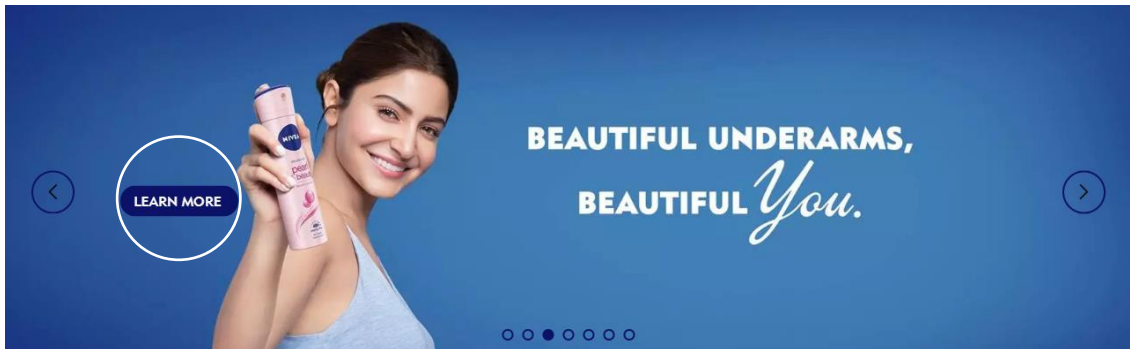


Figure 3.1 Example of *Move 11 Link button*

Figure 3.1 shows the example of the “Move 11: Link button.” The online advertisement contains the link button which is placed at the left side of the ads. The phrase “LEARN MORE” is located in the oval shape that contains the hyperlink and allows consumers to click on it.

Table 3.1 shows the modified move model with the 3 submoves in Move 4 Detailing the product or service.

Move
Move 1 Headlines
Move 2 Targeting the market
Move 3 Justifying the product or service by establishing a niche
Move 4 Detailing the product or service
Submove 1: Introducing product or service name
Submove 2: Offering benefits of product or service
Submove 3: Describing product or service
Move 5 Establishing credentials
Move 6 Endorsements or testimonials
Move 7 Offering incentives
Move 8 Using pressure tactics
Move 9 Soliciting response
Move 10 Brand name and logo
Move 11 Link button*

* Newly added move

Table 3.1 Adapted framework used in the present study

Besides the move identification, the classification of obligatory moves and optional moves was identified in this study. The study utilized the cut-off point

proposed by Kanoksilapatham (2005): A move occurring in at least 60% of the corpus is regarded an obligatory move, while a move occurring in less than 60% is considered an optional one.

3.1.2 Rhetorical Device Analysis

The present study aimed at investigating the rhetorical devices of the women and men's advertisements through their headlines/slogan.

The theories used to analyze the rhetorical devices were McQuarrie & Mick's taxonomy (1996), which was used as the main framework, in combination with notions from Christopher, 2013; Miller & Toman, 2016; and Smith, 2006. McQuarrie & Mick (1996) explored Schemes (e.g. Rhyme, Chime, Parison) and Tropes (e.g. Hyperbole, Metaphor and Pun; see Chapter 2). Their framework is one of the most universally used structural taxonomies for rhetorical device analysis, indicated by its high frequency of citations in other works (Jalilifar, 2010; Mulken & Kok, 2005; Priantini, 2015; Tuan, 2010; Van Enschoot, Hoeken, & van Mulken, 2006). Furthermore, the study utilized additional rhetorical devices from other scholars: Christopher (2013), Miller & Toman (2016) and Smith (2006). This was because they explored rhetorical devices from advertisements. For example, Smith (2006) explored rhetorical devices in 45 English language advertisement headlines; Christopher (2013) surveyed rhetorical devices from 500 advertising slogans of multinational companies, and Miller & Toman (2016) did 239 brand slogans. Table 3.2 shows the groups of rhetorical devices.

Group	Definition	Rhetorical devices
Alliteration	<i>Repetition of consonant, keywords with identical sound/letter at the initial or last position of word</i>	Alliterations, Chimes, Consonances
Rhyme	<i>Repetition of the same or similar vowel sounds</i>	Rhymes, Assonances
Repetition	<i>Repetition of words in the same or successive phrases</i>	Anadiploses, Anaphoras, Epizeuxes, Epanalepses, Mesodiploses
Parallelism	<i>Repetition of sound, similar sentence structure, length, normally involves the use of one or more embedded repeated words in the successive phrases</i>	Parisons, Paramoioses

Group	Definition	Rhetorical devices
Ellipsis	<i>Gap or omission of a word or short text that is easily understood in context</i>	Ellipses
Hyperbole	<i>Exaggerated or extreme claim which is unlikely to be true</i>	Hyperboles
Metaphor	<i>Substitution of meanings such as referring to one thing as another, explicit comparison, or object has human qualities and abilities</i>	Metaphors, Similes, Personifications
Rhetorical question	<i>Asking a question so as to make an assertion</i>	Rhetorical questions
Pun	<i>Word play such as word with two possible meanings, contrast of word or phrase meaning and image, use of foreign language, and use of contradictory meaning of words or phrases in adjacent word or successive phrase</i>	Resonances, Homonyms, Humors, Contrasts, Foreign languages, Paradoxes, Oxymoron, Antitheses

Table 3.2 Rhetorical devices with definitions

In terms of rhetorical device identification, the researcher grouped the rhetorical devices into nine groups: Alliterations, Rhymes, Repetitions, Parallelisms, Ellipses, Hyperboles, Metaphors, Rhetorical questions and Puns. This is because to reduce the overlapping and unclear definitions, such as Alliterations and Chimes, Rhymes and Assonances, and Paradoxes and Antitheses.

3.1.3 Multimodal Discourse Analysis and Gender Portrayal

The present study aimed at analyzing the identity as portrayed in the women and men's advertisements. This study used Grammar of Visual Design (Kress & Van Leeuwen, 2006) to describe the characteristics of women and men depicted in online advertisements of personal care products. The method explored the visual identification of gender in social settings and differences of gender portrayal. Table 3.3 shows the framework of visual and multimodal elements for analysis, based on Kress & Van Leeuwen (2006).

Visual & Multimodal Elements	Descriptions		
Representation	Gaze	At viewer	Represented participant makes 'demand'
		Away from viewer	Represented participant makes 'offer'
Interaction	Camera distance	Personal distance	Represented participant is seen from the waist up to head
		Social distance	Whole figure of represented participant is seen with space around it
		Public distance	Represented participants of at least four people
	Camera angle	High angle	Viewer looks down on represented participant
		Medium angle	Viewer and represented participant are at the same level
		Low angle	Represented participant looks down on viewer
Modality	Color	High modality	high saturated color
		Medium modality	faded or pastel color
		low modality	black and white

Table 3.3 Framework of visual and multimodal elements for analysis

The present study adopted the framework of Kress and Van Leeuwen (2006) because it focuses on the meaning of the image design and provide a more elaborate framework for visual interpretation. Moreover, this framework is the most relevant for the examination of the represented participants in the advertisements.

3.2 Data Collection and Analysis

The online advertisements were collected from the brand's official websites. After the data was collected, the online advertisements were analyzed in terms of move structures, rhetorical devices, multimodal analysis, identity construction and gender

differences. The procedure of the data collection and analysis were described in the following section.

First, online advertisements that fell into the personal care product category were selected as the samples of the present study. The data and statistics from *Brand Finance*, the leading marketing research company, and consumer data in marketing fields, was used in the present study. The brands were chosen from *Brand Finance* (2019b) according to their survey of brand value or financial value of the personal care product brands worldwide in 2018.

In addition, the online advertisements were selected using stratified random sampling procedures. Initially, all the 50 brand official websites were manually explored by the researcher. Then, the researcher carefully explored the websites in order to select the online advertisements. However, the selected online advertisements were collected from the official websites that contained sections featuring women and men. Figure 3.2 exemplifies the male product section from the Brand's official website. The male product section was displayed in separated part of L'Oreal Paris official website which means that the product in this section was dedicated for men while the others were women's products.

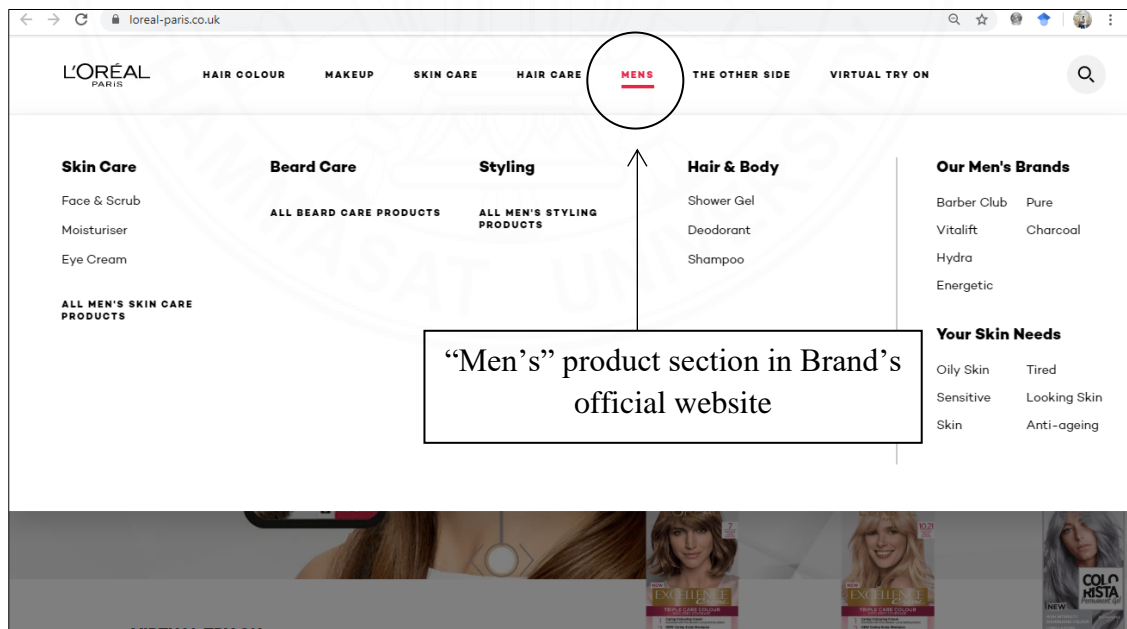


Figure 3.2 Example of “mens” product section in brand official website

At the same time, the women and men's product online advertisements from the same product types of women and men were selected. This included four types: general hygiene, hair care, makeup, and skin care. Among the 50 brand official websites, there were only sixteen websites containing both the women and men's product sections as follows:

Drugstore brands	: <i>Nivea, L'Oreal Paris, Garnier, Head & Shoulders, AXE, L'Occitane, Innisfree, AVON, and Oriflame</i>
Counter brands	: <i>Clinique, Shiseido, and SK-II</i>
Hi-end brands	: <i>Chanel, Guerlain, Clarins, and Christian Dior</i>

Only the exactly identical product type of the women and men's advertisements were gathered e.g., a body lotion advertisement vs a body lotion advertisement. However, if there were no similar product type advertisements in both groups, the slightly related one was selected instead e.g., face moisturizer vs face sunscreen. In summary, a total of 60 online advertisements were collected: 30 women's advertisements, 30 men's advertisements.

In order to prepare the data for analysis, the researcher used the AntConc3.2.4w program. This was to generate the identification of linguistic features. This program analyzed only *.txt* format. Consequently, the verbal elements of selected online advertisement were manually converted processed by the researcher to *Plain Text* format (**.txt*). Finally, the verbal data was converted and ready to be implemented by the AntConc3.2.4w program.

In terms of move identification, communicative purpose of the move was initially analyzed, followed by the analysis of verbal and visual features because some moves could be realized by using the visual elements e.g. *Endorsements and testimonials* move and *Link button* move. The move structure of online advertisements was manually identified by the researcher. Each move was assigned with the move codes as M1 – M11 (e.g. M1 represented *Move 1 Headlines*) while the submoves in Move 4 were assigned as M4SM1 – M4SM3. Additionally, if there were occurrences of the moves embedded in one phrase or sentence, the moves would be identified as two or more moves.

To define the usage of rhetorical devices, the headlines/slogans of online advertisements were manually identified and analyzed by the researcher. The headlines/slogans were the main focus of the present study due to the fact that it contained the persuasive effect and carried the hidden meaning. From this point, analyzing the headlines/slogans provided the understanding of how advertisers use verbal elements to manipulate consumers' decision. The headlines/slogans were specified to the group of rhetorical devices derived from the pilot study. Each headline/slogan contained at least 1 device. However, there was a possibility that more than one rhetorical device could be found in one headline/slogan. In this case, a headline/slogan was possibly identified as more than 2 devices. Moreover, *Rhetorical question* was the rhetorical device that was not found in the pilot study but appeared in the present study.

According to the identification of MDA, the two frameworks were used together due to the identical elements e.g., the gaze of the represented participant. The visual representations of online advertisements were identified in terms of the camera angle, the camera distance, the color and psychological meaning of colors. After that, the only online advertisements that contained the actors were analyzed in terms of gender portrayal.

After the verbal and visual elements were analyzed in terms of move structure, rhetorical device, multimodality discourse analysis, the researcher identified the identity construction of women and men from the online advertisements by using the distinct features of the moves, the rhetorical devices, and representation, interaction, and modality uses in the images.

3.3 Coders

Coders play a crucial role in text analyses. Text analysis can be affected by the coders' qualifications, understanding and expertise of frameworks and coding processes. Shohamy et al. (1992) stated that the factors affecting a textual analysis such as the backgrounds of coders, the training for coders, and the coding processes. These should be considered to avoid subjectivity in a text analysis.

In this study, there were two more coders collaborated for mutual agreement. Two experts were invited to be co-coders. Therefore, there were 3 coders participating

in this study, including the researcher. These coders were experts in their fields of study and had corresponding qualifications. The first coder was a university instructor who taught both undergraduate and postgraduate classes. He received his doctoral degree in Teaching English as a Foreign Language. He had an extensive experience in conducting research studies on academic writing and essay writing. The second coder was an American-born university instructor who speaks English as the first language and has nine years of teaching at university level. He received his master degree in English Language Studies. He is knowledgeable and familiar with contents on Applied Linguistics and English Language Teaching and Learning.

Initially, before the coders started to analyze the texts, the researcher and the other 2 coders attended the training session on move analysis and rhetorical devices provided by the researcher. In this process, the coders became familiar with coding processes and the selected frameworks of the present study. To improve understanding, the coders practiced with five sample texts. After reviewing the samples, the researcher and coders went through all five sample texts together to verify, negotiate and discuss possible agreements that could exist among the coders in order to reach mutual understanding.

The coded units derived from all of the three coders were then assessed based on the Fleiss's kappa value and the percentage of agreement. The results revealed a high inter-coder reliability rate of the move analysis and rhetorical device. The Fleiss's kappa value was 0.90 and the percentage of agreement was 94.5%.

3.4 Reliability Assessment

An inter-rater reliability assessment was aimed at ensuring the level of agreement among coders in a text analysis. A number of statistics were used to measure inter-rater and intra-rater reliability, the most commonly used were (i) Cohen's Kappa value, and (ii) Percentage of agreement (McHugh, 2012). The aforementioned approaches reflected different numeric data and the percentage of agreement indicated the number of agreement among raters (McHugh, 2012). However, Kappa gave a numerical rating of the degree when two independent coders evaluated the same data (Viera & Garrett, 2005). Consequently, Fleiss's Kappa statistic was used in this study because of its ability to assess inter-rater consensus between more than two raters

(Nichols, TWisner, Cripe, & Gulabchand, 2010). Therefore, this study utilized both approaches to measure reliability assessment.

- Fleiss's Kappa

A “Kappa,” or K Value, is a form of correlation coefficient used to determine the reliability of an analysis by different coders (McHugh, 2012). The formula for calculating Fleiss's Kappa (K) value is as follows:

$$K = \frac{\bar{p} - \bar{p}_e}{1 - \bar{p}_e}$$

According to Brown (1996) and McHugh (2012), a *K* value of less than 0 indicates no agreement and one between 0.81 – 1.00 presents an almost perfect agreement. The interpretation of a *K* value is as follows:

<u>K value</u>	<u>Agreement</u>
<0.40	Poor
0.40 – 0.59	Fair
0.60 – 0.74	Good
≥0.75	Excellent

The acceptable Kappa value of the study is greater than or equal to 0.75 (Excellent) to ensure that the coder and researcher coding results are in sync.

- Percentage of Agreement

The percentage of agreement exposes the level of agreement among data coders to see whether there are similarities or differences (McHugh, 2012). The formula for calculating a percentage of agreement is as follows:

$$\frac{A}{(A+D)} \times 100$$

In the above expression, “A” is the number of agreements, and “D” is the number of disagreements. In this study, *agreement* means that the identical move units are identified by the coders in terms of move identifications and move sequences.

3.5 Pilot study

This pilot study was conducted to initially identify the move structures, rhetorical devices, and identity and gender portrayal in English online advertisements

of the women and men's personal care products gathered from brands' official websites. The pilot study involved online advertisements which were analyzed in order to develop the analytical frameworks used in the main study.

In this pilot study, the online advertisements of personal care products consisted of ten online advertisements (5 women's product online advertisements and 5 men's product online advertisements) gathered from brands' official websites namely *Nivea*, *Garnier*, *Neutrogena*, and *Dove*. Therefore, the online advertisements were analyzed using the framework from previous studies of Bhatia (2004, 2005) on the move structure of advertisements, McQuarrie & Mick's (1996) frameworks of rhetorical device analysis along with the previous works of Christopher (2013) and Miller & Toman (2016), Smith (2006), Kress & Van Leeuwen's (2006) visual design analysis. From these references, new category items were identified and the analytical frameworks were developed.

Therefore, move structures and rhetorical devices, identity and gender portrayals were manually coded by the researcher. Initially, the verbal features were analyzed in terms of move structure and rhetorical device identification as well as visual composition mapping. After move structures, rhetorical devices, and visual contents of the pilot study were revealed, those elements were used to explore to the identity and gender portrayals of the women and men featured.

Move structure

To explore move structure, print and online advertisements were analyzed in terms of their move realization using Bhatia's (2004, 2005) move structure of advertisements.

The move frequency of the women and men's advertisements was illustrated. The move frequency and structures of women and men's online product advertisements from the pilot study was shown in Table 3.4.

Move structures	Women move frequency	Men move frequency
Move 1 Headlines	★ (N = 4, 80%)	★ (N = 4, 80%)
Move 2 Targeting the market	○ (N = 1, 20%)	○ (N = 1, 20%)
Move 3 Justifying the product or service by establishing a niche	-	-
Move 4 Detailing the product or service	★ (N = 3, 60%)	★ (N = 4, 80%)
Submove 1 Introducing product or service name	✓	✓
Submove 2 Offering benefit of product or service	✓	✓
Submove 3 Describing product or service	✓	-
Move 5 Establishing credentials	○ (N = 1, 20%)	○ (N = 1, 20%)
Move 6 Endorsements or Testimonials	★ (N = 3, 60%)	★ (N = 3, 60%)
Move 7 Offering incentives	-	-
Move 8 Using pressure tactics	-	-
Move 9 Soliciting response	-	-
Move 10 Brand name and Logo	-	○ (N = 2, 40%)
Move 11 Link button*	★ (N = 4, 80%)	★ (N = 5, 100%)

Note - ★ = Obligatory move

○ = Optional move

✓ = Submove occurrence

* = Newly added move

Table 3.4 move frequency of women and men's advertisements in the pilot study

According to the cut-off point proposed by Kanoksilpatham (2005), there were three obligatory moves found in both women and men data namely *Move 1 Headlines*,

Move 4 Detailing the product or service, *Move 6 Endorsements or Testimonials*, and *Move 11 Link button*. However, The amount of optional moves differed among both genders. In contrast, *Move 2 Targeting the market* and *Move 5 Establishing credentials* were detected in both groups. However, *Move 10 Brand name and Logo* in men product category occurred as optional move with 2 occurrences, while there were no occurrences in the women's dataset. In addition, *Move 3 Justifying the product or service by establishing a niche*, *Move 7 Offering incentives*, *Move 8 Using pressure tactics*, and *Move 9 Soliciting response* were found in neither women nor the men's advertisements.

In terms of submoves, there were three found in the pilot study embedded in *Move 4 Detailing the product or service*. Additionally, *Submove 1 Introducing product or service name* and *Submove 2 Offering benefit of product or service* were found in both groups, while *Submove 3 Describing product or service* was detected only in women product online advertisements.

Furthermore, *Move 11 Link button* was classified as newly added move because of its high frequency of occurrence and was considered as an obligatory move in the pilot study. According to Nwogu (1997), the move appeared at least 50% of the occurrence could be considered stable and as a new move. Therefore, *Move 11 Link button* was set as a move structure in the present study because it provided distinct features that functioned to assist in navigating to another virtually detailed webpage.

In conclusion, the obligatory moves found in both online advertisement groups were similar. The distinct optional move was found in the men's advertisements namely *Move 10 Brand name and Logo*, this move revealed that the brand logo and catchphrase enhanced consumer brand recognition. This finding agreed with Huang et al. (2004) who stated that consumers use brand names or logos as recognizable cues to make a decision and purchase. In other words, male viewers were stimulated and reminded about the advertised product by the brand name and logo due to their easygoing personality. Therefore, the *Brand name and Logo* move was used to improve familiarization and recognition of consumers toward the advertised product.

Rhetorical devices

The online advertisements of women and men personal care product were analyzed in terms of rhetorical devices by using McQuarrie & Mick's (1996) frameworks of rhetorical device analysis along with the previous works of Christopher (2009) and Miller & Toman (2016), and Smith (2006). The results of the analysis including some examples presented. Table 3.5 illustrated the rhetorical devices of online advertisements found in this pilot study.

Rhetorical device	Women's Ads	Men's Ads
Alliteration	2	3
Repetition	1	-
Rhyme	1	1
Parallelism	3	1
Ellipsis	-	1
Hyperbole	1	-
Pun	-	1
Metaphor	1	-
Total	8	7

Table 3.5 Rhetorical devices of online advertisements

As seen in Table 3.5, the rhetorical devices found in the online advertisements were *Alliteration*, *Repetition*, *Rhyme*, *Parallelism* in Schemes, and *Ellipsis*, *Hyperbole*, *Pun*, and *Metaphor* in Tropes. The most frequently used rhetorical device in the women's advertisements was *Parallelism*, while *Alliteration* was employed the most in the men's advertisements. Some examples of rhetorical devices found in the pilot study are provided below.

Examples:

Alliteration:

New! Boots Hydration for Soft, Supple Skin.

(Women Ads 4)

Age Fighter Facial Lotion

(Men Ads 4)

Hyperbole:

NEW NIVEA Q10 POWER RANGE, OUT MOST POWERFUL Q10
EVER

(Women Ads 1)

Pun:

BAN BODY ODOUR

(Men Ads 2)

In summary, Schemes were found in both the women and men's advertisements. However, Hyperbole and Metaphor were detected only in the women's data, while Ellipsis and Pun were found only in the men's sections.

Identity construction

The online advertisements of women and men personal care product were analyzed in terms of gender portrayal by using Kress & Van Leeuwen (2006) to analyze the visual composition. In terms of gender portrayal of women and men, the represented participants depicted in the visual image were analyzed in order to reveal the projection of gender stereotypes in reality. Moreover, the modality in a visual image was also used to implement the gender depiction. According to the online advertisements of the pilot study, there were two advertisements of women and two advertisements of men that depicted the visuals of represented participants.

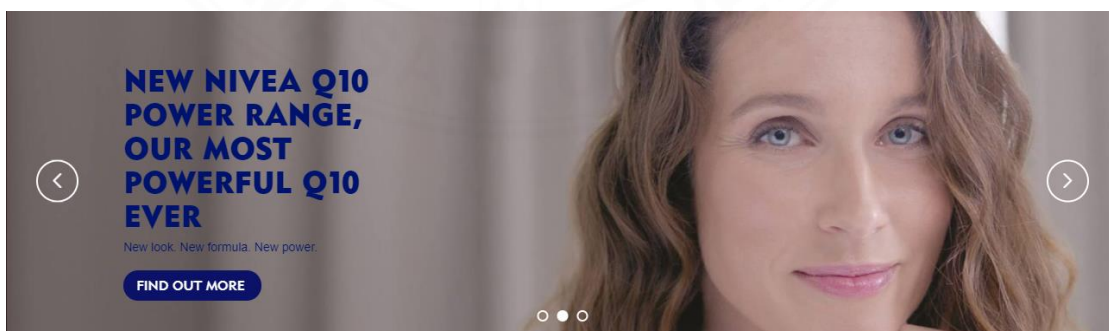


Figure 3.3 Women's advertisements in pilot study

From Figure 3.3, the first participant is depicted with a direct gaze at the viewer with a warm smile and delicate eyesight making communication between participant and viewer pleasantly warm. The camera shot is at an personal distance, while the

camera angle is at the eye-line conveying an equal power level with the viewer. The color is gray which connotes soft yet strong meaning.



Figure 3.4 Women’s advertisements from the pilot study

From Figure 3.4, there are three participants represented in the visual image. The participants are depicted with diverse skin and hair color, symbolizing multiracial support. The camera angle is equal to the viewer, and the camera is at a personal distance.



Figure 3.5 Men’s advertisements in pilot study

From Figure 3.5, the male participant is depicted with a closed-lip smile with a direct gaze to the viewer, giving a sense of closeness. The camera shot was at a personal distance representing intimate relationship, while the camera angle was at an eye level conveying an equal relationship.

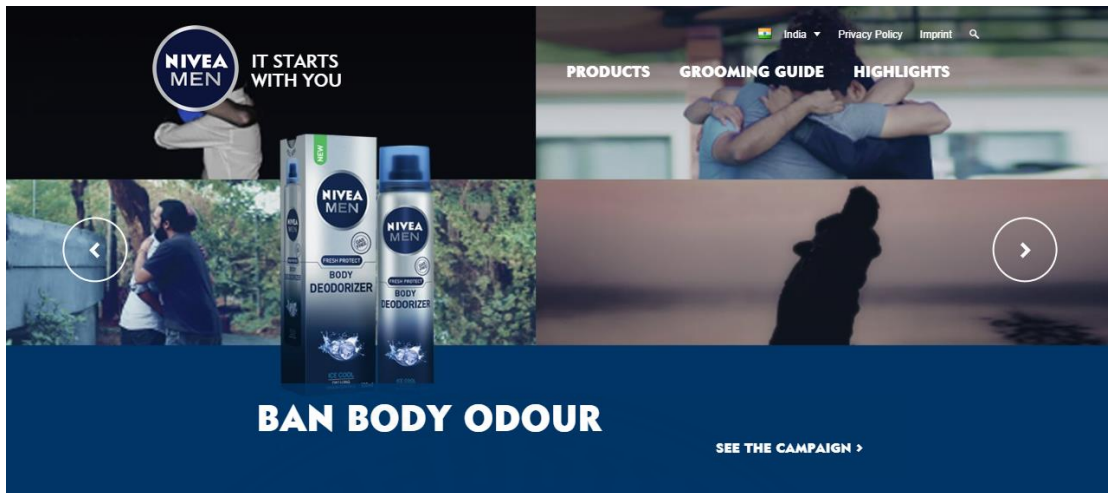


Figure 3.6 Men's advertisements in pilot study

In Figure 3.6, there are several represented participants in the visual image. However, all participants are hugging each other representing the sense of a strong bond of intergroup relationship. At the same time, hugging also expresses an ultimately gentle emotion, and even holds a somewhat immature connotation.

The color use in the advertisements may psychologically convey meaning to the viewer (Madden, Hewett, & Roth, 2000). The main colors used in the women's advertisements were *white*, *pink*, and *pastel color* convey *bright*, *soft*, and *pure*, whereas the main color scheme of the men's advertisements were *blue* and *black* which imply strong yet mild sense.

In summary, the verbal features were investigated together with the visual presentation of online advertisements in order to reflect the dominant identity and gender portrayal's in personal care product online advertisements. Therefore, men were reflected as '*inactive and gentle*', while women were perceived as '*bright and warm*'. For the gender portrayal perspective, women and men were depicted in interchangeable positions. Therefore, the gender stereotypes of women and men were equally represented. In the global context of our digital era, knowledge and ideology have been transmitted through verbal texts and visual contents to members of particular communities locally and globally, and online advertising is the most popular of those digital mediums.

CHAPTER 4

MOVES AND RHETORICAL DEVICES: FINDINGS AND DISCUSSION

Regarding the research objectives, the first aim of this study was to explore the moves, rhetorical devices, and lexical choices of women and men's online personal care product advertisements. After that, the second step is to examine the distinct move and rhetorical devices of the advertisements. The results from the two research questions will help identify identities of women and men portrayed in the personal care product online advertisements in the next chapter.

Regarding the overall move, the section below explores the obligatory and optional moves in terms of product types. According to the moves in each product category, the advertisements were divided into four main categories disregarding the women and men's products: *Makeup* (e.g. foundation, makeup remover, lipstick,) *Skincare* (e.g. moisturizer, facial mask, facial cleanser,) *Hair care* (e.g. shampoo, hair conditioner, hair spray) and *General hygiene* (e.g. deodorant, perfume). The percentage of each product category, move and submove can be seen in Table 4.1, as follows:

	Skincare (45%)	General Hygiene (28%)	Makeup (15%)	Hair care (12%)
Move 1 Headlines	★ (100%)	★ (70%)	★ (77%)	★ (100%)
Move 2 Targeting the market	● (33%)	● (5%)	● (22%)	● (28%)
Move 3 Justifying the product or service by establishing a niche	● (7%)	○	● (11%)	○
Move 4 Detailing the product or service	★ (85%)	★ (70%)	★ (100%)	● (28%)
Submove 1 – Introducing the product or service's name	★	★	★	●

	Skincare (45%)	General Hygiene (28%)	Makeup (15%)	Hair care (12%)
Submove 2 – Offering benefits of the product or service	●	○	●	●
Submove 3 – Describing the product or service	★	●	★	○
Move 5 Establishing credentials	● (14%)	● (5%)	● (22%)	● (28%)
Move 6 Endorsements or Testimonials	● (22%)	● (23%)	● (22%)	● (28%)
Move 7 Offering incentives	○	● (5%)	○	○
Move 8 Using pressure tactics	○	○	○	○
Move 9 Soliciting response	○	○	○	○
Move 10 Signature line and Logo	● (3%)	● (11%)	● (11%)	● (14%)
Move 11 Link button	★ (85%)	★ (70%)	★ (66%)	★ (85%)

Note: ★ = Obligatory move, ● = Optional move, ○ = No occurrence

Table 4.1 Obligatory and optional moves according to product types

Based on Table 4.1, there were differences between the percentages of each product type of the advertisements due to the selection process of online advertisements. Skincare advertisements were found the most (45%), followed by general hygiene (28%), makeup (15%) and hair care (12%).

In terms of move, there were two obligatory moves found in all of the product types: *Move 1 Headlines* and *Move 11 Link button*. The *Headlines* move appeared as the highest frequency move in *Skincare* (100%) and *Hair care* (100%), followed by *Makeup* (77%) and *General hygiene* (70%). Concerning the *Link button* move, it was

found the most in *Skincare* (85%) tying with *Hair care* (85%), followed by *Makeup* (70%) and *General hygiene* (66%).

Also, some more interesting points can be considered: *Move 4 Detailing the product or service* was the obligatory move in *Makeup* (100%), *Skincare* (85%) and *General hygiene* (70%), while it only appeared as the optional move in *Hair care* (28%), although it was obligatory when divided according to the women and men's advertisements. In addition, *Move 2 Targeting the market*, *Move 5 Establishing credentials*, *Move 6 Endorsements or Testimonials* and *Move 10 Signature line and Logo* were optional in all of the product types. However, *Move 3 Justifying the product or service by establishing a niche* was found only in *Skincare* and *Makeup*, while *Move 7 Offering incentives* only in *General hygiene*.

The use of submoves also differed between product types. *Submove 1 Introducing the product or service's name* was the obligatory submove in *Skincare*, *General hygiene* and *Makeup*, while appearing as optional in *Hair care*. Moreover, *Submove 2 Offering benefits of the product or service* was optional in *Skincare*, *Makeup* and *Hair care*, but it was not found in *General hygiene*. *Submove 3 Describing the product or service* was diverse in the case of frequency of occurrence. It was found as obligatory in *Skincare* and *Makeup*, but optional in *General hygiene*, and had no occurrence in *Hair care*.

Regarding the move in different product types, *Move 4 Detailing the product or service* was used relatively high in *Skincare* and *Makeup*. The consumers' belief toward the advertised product created purchase intention by developing positive ideas in the mind related to product quality (Pande & Soodan, 2015). The results were in line with Bailey (2011), Cahyani, Lapian & Tumiwa (2017) and Khan & Khan (2013), who argued that consumers were conscious about the product qualities of the skin care and makeup products when such qualities were described and those perceived qualities had significant effects on consumers' purchase decisions. Additionally, *Skincare* and *Makeup* products contained various submoves in *Move 4* in order to showcase their high quality and created the purchase intentions of consumers. It could be due to the high competition of personal care products, especially skin care and makeup. The products that can present more advantages or influential factors in the advertisements would gain more attention and sell more products. The result was in line with

Akpoyomare, Adeosun, & Ganiyu (2012), who argued that product's benefits influence the consumers' decision-making process and they can evaluate and compare the product with the other products. As a result, the benefits and ingredients should be fully explained in the advertisements in order to persuade consumers to believe in and accept the quality of the advertised products. Otherwise, it would not be credible enough for consumers to make a purchase and they would possibly have more interest in the products of competitors.

4.1 Research Question 1

What were the moves found in women and men's online personal care product advertisements?

The analysis of the moves of the women and men's personal care product online advertisements provided an insight into how target discourses or texts were arranged and what communicative purposes were selected by the advertising creators to persuade their target customers to make a purchase in those discourse communities. This section describes the Research Question 1 in two main parts: move frequency of each group of the advertisements, and moves and sub moves.

4.1.1 Frequency of moves and submove

The identification of moves and submoves provided understanding and description of rhetorical pattern of texts. The move frequency of the women's advertisements was different from the results of the men's advertisements to some extent.

4.1.1.1 Moves in the women's advertisements

Table 4.2 shows the frequency of occurrence of moves and submoves found in the women's advertisements.

Moves and submoves	Frequency of occurrence (N = 30)
Move 1 Headlines	★ (N = 26, 86.66%)
Move 2 Targeting the market	● (N = 4, 13.33%)
Move 3 Justifying the product or service by establishing a niche	● (N = 2, 6.66%)
Move 4 Detailing the product or service	★ (N = 27, 90.00%)
Submove 1 – Introducing the product’s or service’s name	● (N = 20, 52.63%)
Submove 2 - Offering benefits of the product or service	● (N = 7, 18.24%)
Submove 3 – Describing the product or service	● (N = 11, 28.94%)
Move 5 Establishing credentials	● (N = 9, 30.00%)
Move 6 Endorsements or Testimonials	● (N = 10, 33.33%)
Move 7 Offering incentives	● (N = 1, 3.33%)
Move 8 Using pressure tactics	○
Move 9 Soliciting response	○
Move 10 Signature line and Logo	● (N = 2, 6.66%)
Move 11 Link button	★ (N = 26, 86.66%)

Note: ★ = Obligatory move, ● = Optional move, ○ = No occurrence

Table 4.2 Moves and submoves found in the women’s advertisements

Based on in Table 4.2, the frequency of occurrence of each move in the women's advertisements was diverse. The moves of the women's advertisements contained nine moves.

The moves found in the present study were as followed: *Move 1 Headlines*, *Move 2 Targeting the market*, *Move 3 Justifying the product or service by establishing a niche*, *Move 4 Detailing the product or service*, *Move 5 Establishing credentials*, *Move 6 Endorsements or Testimonials*, *Move 7 Offering incentives*, *Move 8 Using pressure tactics*, *Move 9 Soliciting response*, and *Move 10 Signature line and Logo*. Another move was *Move 11 Link button*, the newly added move which was also found in the pilot study. It is a word or phrase that appears as an underlined text or icon, for example 'Shop now,' 'Explore more,' or 'Learn more.' This move was used to lead consumers to the virtual product page or virtual store where the product was described in more detail. *Move 8 Using pressure tactics* and *Move 9 Soliciting response* were not found.

The most frequently found move was *Move 4 Detailing the product or service* (N = 27, 90.00%). The second most frequently found moves were both *Move 1 Headlines* tying with *Move 11 Link button* (N = 26, 86.66%). The third most frequently found move was *Move 6 Endorsements or Testimonials* (N = 10, 33.33%), followed by *Move 5 Establishing credentials* (N = 9, 30.00%), *Move 2 Targeting the market* (N = 4, 13.33%), *Move 3 Justifying the product or service by establishing a niche* tying with *Move 10 Signature line and Logo* and with the same frequency of occurrence (N = 2, 6.66%), and *Move 7 Offering incentives* (N = 1, 3.33%).

Based on the cut-off criterion, a move that appears with 60% or more frequency is considered to be an obligatory move. On the other hand, a move that occurs less than 60% of ads is recognized as an optional move. The women's advertisements had three obligatory moves (*Move 4 Detailing the product or service*, *Move 1 Headlines*, and *Move 11 Link button*) and six optional moves (*Move 6 Endorsements or Testimonials*, *Move 5 Establishing credentials*, *Move 2 Targeting the market*, *Move 10 Signature line and Logo*, *Move 3 Justifying the product or service by establishing a niche*, and *Move 7 Offering incentives*).

4.1.1.2 Moves in the men's advertisements

Table 4.3 shows moves and submoves found in the men's advertisements.

Moves and submoves	Frequency of occurrence (N = 30)
Move 1 Headlines	★ (N = 25, 83.33%)
Move 2 Targeting the market	● (N = 11, 36.66%)
Move 3 Justifying the product or service by establishing a niche	● (N = 1, 3.33%)
Move 4 Detailing the product or service	★ (N = 24, 80.00%)
Submove 1 – Introducing the product's or service's name	● (N = 18, 41.86%)
Submove 2 - Offering benefits of the product or service	● (N = 11, 25.58%)
Submove 3 – Describing the product or service	● (N = 14, 32.55%)
Move 5 Establishing credentials	○
Move 6 Endorsements or Testimonials	● (N = 5, 16.66%)
Move 7 Offering incentives	○
Move 8 Using pressure tactics	○
Move 9 Soliciting response	○
Move 10 Signature line and Logo	● (N = 3, 10.00%)
Move 11 Link button	★ (N = 23, 76.66%)

Note: ★ = Obligatory move, ● = Optional move, ○ = No occurrence

Table 4.3 Moves and submoves found in the men's advertisements

Table 4.3 shows the frequency of occurrence of moves and submoves found in the men's advertisements. It reveals that the frequency of occurrence of each move was varied. Table 4.3 showed that the moves of the men's advertisements contained seven moves. However, there were two moves which were not found in the men's advertisements, i.e. *Move 5 Establishing credentials* and *Move 7 Offering incentives*. *Move 1 Headlines* was frequently used the most in the men's advertisements with 25 occurrences (83.33%). The second was *Move 4 Detailing the product or service*, with 24 occurrences (80.00%). Similar to the women's advertisements, a newly added move, *Move 11 Link button*, was also found in the men's advertisements and was the third frequent move, covering 76.66% (23 occurrences).

Based on the cut-off point, it was revealed that there were three obligatory moves, namely, *Move 1 Headlines*, *Move 4 Detailing the product or service*, and *Move 11 Link button*, and the remaining were optional moves: *Move 2 Targeting the market* (N = 11, 36.66%), *Move 6 Endorsements or Testimonials* (N = 4, 13.33%), *Move 10 Signature line and Logo* (N = 3, 10.00%), and *Move 3 Justifying the product or service by establishing a niche* (N = 1, 3.33%).

In terms of the different moves between the women and men's advertisements, Table 4.4 shows the obligatory and optional moves in such advertisements.

	Women (N = 30)	Men (N = 30)
Move 1 Headlines	★ (N = 26, 86.66%)	★ (N = 25, 83.33%)
Move 2 Targeting the market	● (N = 4, 13.33%)	● (N = 11, 36.66%)
Move 3 Justifying the product or service by establishing a niche	● (N = 2, 6.66%)	● (N = 1, 3.33%)
Move 4 Detailing the product or service	★ (N = 27, 90.00%)	★ (N = 24, 80.00%)
Submove 1 – Introducing the product's or service's name	● (N = 20, 52.63%)	● (N = 18, 41.86%)

	Women (N = 30)	Men (N = 30)
Submove 2 – Offering benefits of the product or service	● (N = 7, 18.24%)	● (N = 11, 25.58%)
Submove 3 – Describing the product or service	● (N = 11, 28.94%)	● (N = 14, 32.55%)
Move 5 Establishing credentials	● (N = 9, 30.00%)	○
Move 6 Endorsements or Testimonials	● (N = 10, 33.33%)	● (N = 5, 16.66%)
Move 7 Offering incentives	● (N = 1, 3.33%)	○
Move 8 Using pressure tactics	○	○
Move 9 Soliciting response	○	○
Move 10 Signature line and Logo	● (N = 2, 6.66%)	● (N = 3, 10.00%)
Move 11 Link button	★ (N = 26, 86.66%)	★ (N = 23, 76.66%)

Note: ★ = Obligatory move, ● = Optional move, ○ = No occurrence

Table 4.4 Obligatory and optional moves in the women and men's advertisements

Based on Table 4.4, the women and men's advertisement shared some similarities and differences in terms of the obligatory and optional moves. Regarding similarity, *Move 1 Headlines*, *Move 4 Detailing the product or service*, and *Move 11 Link button* were obligatory moves in both women and men's advertisements. The findings were in line with Labrador et al. (2014), Sawetsiri (2017) and Yu, Park & Sung (2015). To elaborate, the *Headlines* move play a major role in the advertisements because of its function to capture potential consumers' attention by using vivid features such as distinctive font sizes, colorful texts, and patterns. Similarly, Nugroho (2009) found the *Headlines* move in the advertisements which was called *The Primary Announcement*. Moreover, *Detailing the product or service move* disclosed the name, benefits, and ingredients of particular advertised products which created comparative functions with other products and consumers who were carefully selected. Interestingly,

Nugroho (2009) found *Detailing the product or service* move in the advertisements, but it was called *The Enhancer*. Finally, the illustrated button with the hyperlinked function was added to the advertisements to simplify and reduce the process for consumers. This was a discovery for the current study since Bhatia (2004, 2005) did not mention it, perhaps because his study was concerned with mainly conventional texts, e.g. print advertisements. Also, Fortanet, Palmer, & Posteguillo (1999) argued that ‘*http linkers*’ was the main component in online advertisements because it provided the direct gateway for consumers to visit the detailed webpage. However, Amirah & Fadillah (2018) found obligatory move in online advertisements called ‘*Providing Related Information via Links*’ which was similar to the *Move 11 Link button* of the current study.

As mentioned earlier, a newly added move was identified in this study. This additional move was called the *Link button* move. This move was not primarily included in the original move structure of Bhatia’s (2004, 2005). Bhatia (2004) stated the move pattern sequence of advertisements was not arranged in order because the existence of each move depended on the spatial creativity of the image layouts. If the layout was not deliberately designed, the advertisement would not appeal much to consumers. Moreover, *Link button* move was normally used in the advertisements as the gateway to the product’s webpage containing the useful information. This is probably due to the fact that providing consumers a full website link, telephone number, or address was a waste of space and looked messy. In the present study, the *Link button* move was obligatory for both the women and men’s advertisements. Although this move was not found in Bhatia’s (2004, 2005) frameworks, the *Link button* move was found in Fortanet, Palmer, & Posteguillo (1999) as ‘*http linkers*’ which originally appeared as hyperlink text, and Amirah & Fadillah (2018), where it was called ‘*Providing Related Information via Links.*’ Unlike the results of Fortanet, Palmer, & Posteguillo (1999) and Amirah & Fadillah (2018) which appeared as the underlined texts, the *Link button* move appeared as text box or icon in the present study.

However, concerning the women’s advertisements, *Move 5 Establishing credentials* (N = 9, 30.00%) and *Move 6 Endorsements or Testimonials* (N = 10, 33.33%) of the women’s advertisements had the largest number of optional

moves and significantly outnumbered *Move 6 Endorsements or Testimonials* (N = 5, 16.66%) in the men's advertisements, while there was no occurrence of *Move 5 Establishing credentials*.

The *Establishing credentials* move was found only in the women's advertisements. As Hashim (2010) stated, this move presented the accreditation from specialists, professionals, or clinical tests. Consumers were assured about the reliability of the product or service and they can utilize this information to compare the product's quality and credibility with other products. This result confirmed the previous study conducted by Sawetsiri (2017) that this move was only detected in the women's advertisements with a small number. Moreover, she considered the newly added move as '*Claiming clinical tests*' as proof of the beneficial results from credible sources that were similar to the functions of the *Establishing credentials* move. Therefore, it confirmed that the women's advertisements preferably employed this move to reassure female consumers about safety and trustworthiness of the advertised products. To elaborate, this move was found only in the women's advertisements probably because women are careful in making a decision. They tend to rely on the actual information of the advertised product that could affirm its performance.

Ironically, this finding contradicted Teo (2008) in that The *Establishing credential* move was considered obligatory because it appeared in 100% of the women's magazine advertisements. According to Teo (2008), this result was probably because consumers were exposed to many print advertisements in magazines. In this case, the advertisers need to provide credible evidence for consumers in order to compete with rival companies. On the other hand, the consumers who directly access the brand's official website have already accepted the reliability of the advertised product and were ready to make a purchase.

Move 6 Endorsements or testimonials was found in the women's advertisements two times more than that of men's. This could be probably because According to Dean (1999), an endorsement affects the attitude of consumers in several ways: Consumers regard celebrities endorsing the products in advertisements as the sources of "credibility, expertise, and perceived social value" for instance physical attractiveness, personality, and social status. These represented the perception of consumers toward the celebrities endorsed in the particular advertisements and made

endorsements believable to consumers. This was in line with Gan (2006) and Teo (2008) who argued that celebrity endorsement was a credibility source internalized by consumers and could influence consumers' beliefs, attitudes, perceptions towards the product's values.

The endorsers were selected by the image, meaning, and message that could be transferred. According to Khatri (2006), celebrity endorsement not only acted as credible reinforcement but also as a consumers' self-representation. The images of celebrity endorsers were perceived and transferred by the consumers who decoded the meaning and connected with their self-image. This was in line with Ghani & Kakakhel (2011) who argued that consumers who wanted to improve their self-image would consider products with images relevant to their self-concept. In other words, consumers had a tendency to buy the advertised product from the brand that accompanied endorsers with a perceived image congruency. This move was found in women's more than men's advertisements because women make a decision according to the reliability of the advertised product and are more likely to perceive themselves as the endorsed person in advertisements, i.e. thinking "if I used this product, I would be like this endorser."

On the other hand, *Move 2 Targeting the market* of the men's advertisements had the largest number among optional moves and exceeded those of women's. Normally, this move is realized by the lexicon that point directly to consumers, e.g. *you, your, for men*. It expressed the details most advisable for the advertised product (Bhatia, 1993). The consumers could easily notice who the product was suitable for by noticing those words. In the present study, 'for men' was frequently used and it was found in several places in the advertisements, e.g., the product headline, product name, and product's description. Another interesting point found in this study was that *Move 2 Targeting the market* occurred frequently in both the women and men's advertisements. This move frequently occurred in the men's advertisement more than those of women's. The finding concurred with Sawetsiri (2017), who argued that this move helped consumers to identify the right product. In contrast, the *Targeting the market* move was obligatory in Teo (2008). The fact that this move was found more in the men's advertisements might be due to the fact that male consumers pay less attention to personal care products. The *Targeting the market* move facilitated the

consumers to acknowledge that this product was for them and they could spend less time identifying the information of the advertised products. In this case, the second-person pronoun used to indicate the customers were ‘you,’ or its possessive form ‘your’ and ‘for men,’ As Noguti (2016) stated pronouns disclose the information and encourage involvement of audience toward the advertisements. According to Fan (2013) who confirmed that the use of second-person pronoun ‘you’ manifests the consumer’s needs, desires, and expectations more effectively. In other words, the second-person pronoun and its possessive form are able to make consumers sense their importance, and feel that they are the right person for this product. The use of these words is not only just indicating the target group, but it also implies a hidden meaning: ‘feeling of importance.’ The perception of self-importance is originated from the process of self-referencing, when consumers decode information and picture themselves using those advertised products.

Moreover, the absence of *Move 9 Soliciting response* from both women and men’s moves was another interesting point found in the results. It was possible that the consumers who intended to obtain the full information would know enough to go to the brand’s official websites. Interestingly, the occurrence of *Move 11 Link button* could possibly replace such a move on the online platform, thereby saving space. Regarding the consumers’ knowledge of brand’s official websites, this could also help respond to the low occurrence of *Move 10 Brandname and Logo*. The consumers who were willing to search for the brand or product’s information would go directly to the exact brand’s official. Consequently, the signature line and logo embedded in the advertisements could be less necessary because of this reason.

Regarding *Move 7 Offering incentives* and *Move 8 Using pressure tactics*, the *Offering incentives* move was found only once in the women’s advertisements, while *Using pressure tactics* move had no occurrence in both groups. This is probably because the brands’ move forward from official websites to the social media platforms (e.g. Facebook, Twitter) in order to communicate with their consumers. This result was in line with Kim & Ko (2010) and Parsons (2013), who argued that the brands have turned toward making communication by using social media in order to survive in the highly competitive market. According to Shen & Bissell (2013), who found that several promotions posted in the brand’s Facebook pages

offered a coupon or discount code, a sample, a giveaway, or a gift with purchase. This result was in line with Fallon (2012) who argued that the promotions which ran in social media were effective in gaining consumers' attention. It could be concluded that these two moves were not popular in the advertisements of the brand's official websites because the advertisers tended to establish promotions in the social network sites. Moreover, social media users had more opportunity to engage in the brand or product, and these promotional campaigns could be more effective due to their higher number of users worldwide.

4.1.2 Descriptions of moves and submoves

The following parts reveal the functions and features of moves and submoves identified in the women and men's advertisements. Based on Table 4.3, the frequency of occurrence, the findings of each move and sub move together with related examples are presented.

4.1.2.1 Moves

The results indicated that there were eight moves found in the women's advertisements, and seven moves found in the men's advertisements. Additionally, *Move 11 Link button* move was derived from the present study. Each move had its communicative functions and features as described below.

Move 1 Headlines

The function of this move was to attract and maintain readers' attention with distinctive font sizes and colors. Move 1 appeared frequently with similar number of occurrences of the women and men's advertisements, i.e. 26 occurrences (86.66%) versus 25 occurrences (83.33%). Concerning move frequency, *Move 1 Headlines* was regarded as obligatory due to the fact that the frequency of occurrence of this move was higher than 60% cut-off point. The example of Move 1 Headlines can be seen as follows:

Example: Women03/L’Oreal/Skincare

**THE WORLD'S NO.1
ANTI-AGEING
BRAND***
POWERFUL ALONE,
BETTER TOGETHER

L’Oreal Revitalift harnesses the latest innovations in anti-ageing tested by leading skincare experts and scientists. Our formulas have high concentrations of active ingredients including Retinol and Hyaluronic Acid developed to help fight the signs of ageing and hydrate the skin everyday.

Find the perfect product recommendations for you with our easy diagnostic.

[*click here for more details](#)

FIND THE RIGHT REVITALIFT FOR YOU



Move 1 Headlines

The advertisement contained a *Headlines* move which was “THE WORLD’S NO.1 ANTI-AGEING BRAND. POWERFUL ALONE, BETTER TOGETHER.” The headline was created with a distinct font size which was bigger than other parts in the advertisements. The phrase “THE WORLD’S NO.1 ANTI-AGEING BRAND” was in bold letters and black, while another part was in normal sized letters and grey.

Move 2 Targeting the market

The *Targeting the market* move offered information for specific target consumer groups. This move pointed out the significant benefits that served the needs of target consumers in terms of ages, interests, genders, and behaviors, e.g., female adolescents interested in whitening lotion. Regarding move realization, the second-person pronoun ‘you’, ‘for you’, or ‘your’ were used in this move. *Move 2 Targeting the market* was optional in both women and men’s advertisements because the frequency of occurrence was lower than the 60% cut-off point. Interestingly, this move occurred more frequently in men’s than in the women’s advertisements. This move was employed in a total of 11 occurrences in the men’s advertisements (36.66%) but only 4 occurrences (13.33%) in the women’s advertisements. The realizations of *Move 2 Targeting the market* can be seen in the following advertisements:

Example: Men06/L'Oreal/Skincare

**OILY SKIN? LEVEL
UP YOUR SKINCARE
ROUTINE**
WITH THE PURE
CHARCOAL RANGE
BY L'ORÉAL MEN
EXPERT

Cleanse your skin with our daily face wash and face scrub with purifying charcoal.

And who says masks are just for her? Take your routine to the next level and reduce excess oil on skin with our XL size black tissue mask for men. Still want more? Remove dirt, clean deep into the pores and leave skin mattified with our black charcoal Kaolin clay mask for men.

L'Oréal Men Expert. Expertise like no other.



Move 2 Targeting the market

The advertisement contained *Move 2 Targeting the market*. The consumers were identified by using a phrase like 'And who says masks are just for her?' and 'our black charcoal Kaolin clay mask for men.' Male consumers were suggested to use for this product.

Move 3 Justifying the product or service by establishing a niche

The *Justifying the product or service by establishing a niche* move was rarely seen in both groups of the advertisements. This move points out the reasons to buy, problems and solutions to use the product or service. This move was considered optional due to its low frequency of occurrence in both women and men's advertisements with only 2 occurrences (6.66%) and 1 occurrence (3.33%), respectively. The realizations of this move can be seen as follows:

Example: Women04/L’Oreal/Skincare

**PURE CLAY YOUR
WAY**
FOR YOUR PUREST,
CLEANEST,
BRIGHTEST SKIN

Discover the first ever face masks from L’Oréal Paris, now in two new colours. Each contains a powerful blend of three pure clays and its own unique natural ingredient to unmask your most beautiful skin. Find the perfect Clay Mask for your skin type or multi-mask your way to the ultimate bespoke skincare routine with hundreds of multi-masking possibilities.

NEW Blemish Rescue Clay Mask with Marine Algae to clear imperfections and unclog blackheads.

NEW Bright Clay Mask with Yuzu Lemon to even tone and illuminate.

Purity Clay Mask with Eucalyptus to purify and mattify oily, shiny skin.

Glow Clay Mask with Red Algae to illuminate dull, uneven skin tone and exfoliate.

Detox Clay Mask with Charcoal to draw out impurities and clarify normal, congested skin.

#ClayYourWay

←
*Move 3 Justifying the
product or service by
establishing a niche*



In the above advertisement, this move was expressed through the phrase ‘*Discover the first ever face masks from L’Oréal Paris,*’ telling us that this mask has never been launched in the market before and L’Oréal Paris was the first company to release the new product.

Move 4 Detailing the product or service

The *Detailing the product or service* move was one of the three most frequently occurring moves in the present study. This move provided the description of the product or service by offering more details such as the product name, benefits, and providing information concerning its value. The frequency of occurrence of this move in the women’s advertisement (27 occurrences, 90.00%) was slightly higher compared to the men’s advertisements (24 occurrences, 80.00%). Based on the specified 60% cut-off point, *Detailing the product or service* move was considered obligatory in both categories. It consisted of three submoves: *Submove 1 Introducing product or service name*, *Submove 2 Offering benefit of product or service*, and *Submove 3 Describing product or service*. These submoves have their specific features and details, but all of them provided the more detailed description of the advertised products. Submoves were further discussed in 4.1.2.2. The realizations of this move can be seen as follows:

Example: Men20/AXE/General hygiene

APOLLO ALUMINUM-FREE DEODORANT FORMULA

**DEODORANT STICK.
BRINGER OF
FRESHNESS. ALL DAY.**

A sophisticated masculine fragrance with green fruits, sandalwood and fresh sage in a smooth deodorant stick.

★★★★★ 4.6 (102) Write a review

SHOP ONLINE BUY IN STORE

AXE APOLLO DEODORANT 48H FRESH/AU FRAIS NET WT./POIDS NET 3 OZ (85 g)

Move 4 Detailing the product or service

The detail of the product was elaborated by describing the main ingredients of the deodorant as ‘*green fruits, sandalwood and fresh sage*’ and the texture of the product was also described to consumers in ‘*smooth deodorant stick.*’

Move 5 Establishing credentials

The *Establishing credentials* move provided the information of products or services with reliable sources. It assures consumers of the company’s specialties, experiences, and positive images. Here, Move 5 was found only in the women’s advertisements and it was the only optional move with a total of 9 occurrences (30.00%). In this move, the advertising creators referred to the test results from the survey, the laboratory, or to indicate the recognition concerning the advertised product from experts. The realizations of *Move 5 Establishing credentials* can be seen as follows:

Example: Women17/Shiseido/Skincare

SKIN CARE EXPLORE

EXPERIENCE STRONGER SKIN IN JUST 1 WEEK*

*Tested on 106 women aged 25-45 after 1 week of use.

Ultimune Power Infusing Concentrate

SHOP

SHISEIDO ULTIMUNE Power Infusing Concentrate

Move 5 Establishing credentials

Move 5 Establishing credentials was described with the results of the survey from the experimental group which were detailed as ‘*Tested on 106 women aged 25-45 after 1 week of use.*’

Move 6 Endorsements or Testimonials

The *Endorsements or testimonials* move involved photos, comments, or quotations of celebrities or specialists to reinforce consumers’ confidence and to satisfy them. There were 10 instances (33.33%) of Move 6 in the women’s advertisements and only half (5 instances, 16.66%) in the men’s advertisements, making the former higher than the latter. Based on the 60% cut-off criteria, this move could be regarded as optional. The realization of the *Endorsements or testimonials* move can be seen as follows:

Example: Men18/Dior/General hygiene



The endorser in this advertisement was Robert Pattinson, famed Hollywood actor, who starred in many movies including “The Twilight Saga,” where he played Edward Kalen, the vampire.

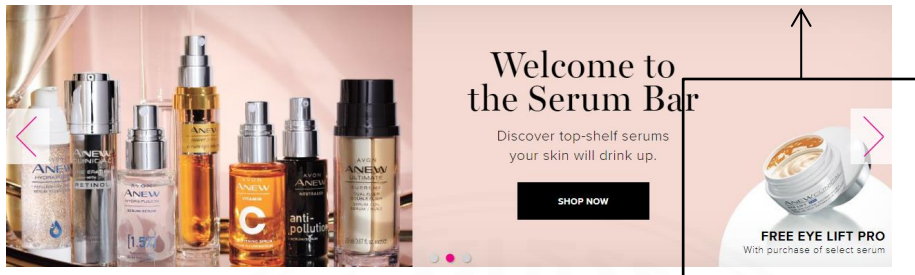
Move 7 Offering incentives

The *Offering incentives* move provided information concerning the product’s or service’s special offers by giving a discount, free additional products or services, special rebates, or free membership. It increases attractiveness and persuades expected consumers to take action. Here, *Move 7 Offering incentives* was optional in the women’s advertisements with almost no frequency of occurrence (1

occurrence, 3.33%), and not found in the men's advertisements. The example of Move 7 Offering incentives can be seen as follows:

Example: Women27/AVON/Skincare

Move 7 Offering incentives



The phrase 'FREE EYE LIFT PRO with purchase of select serum' informed the consumers about a free gift i.e. free eye cream.

Move 8 Using pressure tactics

The *Using pressure tactics* move relates to the use of prompt actions, deadline of promotions in the advertisements. It convinces consumers to quickly make the decision. However, *Move 8 Using pressure tactics* was not found in both women and men's advertisements.

Move 9 Soliciting response

To create purchasing possibility, the *Soliciting response* move gives the company's addresses, telephone numbers, the official website, and social network accounts to consumers. Here, *Move 9 Soliciting response* was not found in either women's or men's advertisements.

Move 10 Signature line and logo

The *Signature line and logo* move, the last move in the study, influences consumers and creates a positive brand image by identifying the company's name and logo. Here, this move appeared infrequently in a total of 2 instances (6.66%) in the women's advertisements and 3 instances (10.00%) in the men's advertisements. Based on the 60% cut-off criteria, *Move 10 Signature line and logo* could be considered optional in both advertisements. The example of this move can be seen as follows:

Example: Women13/Garnier/Makeup

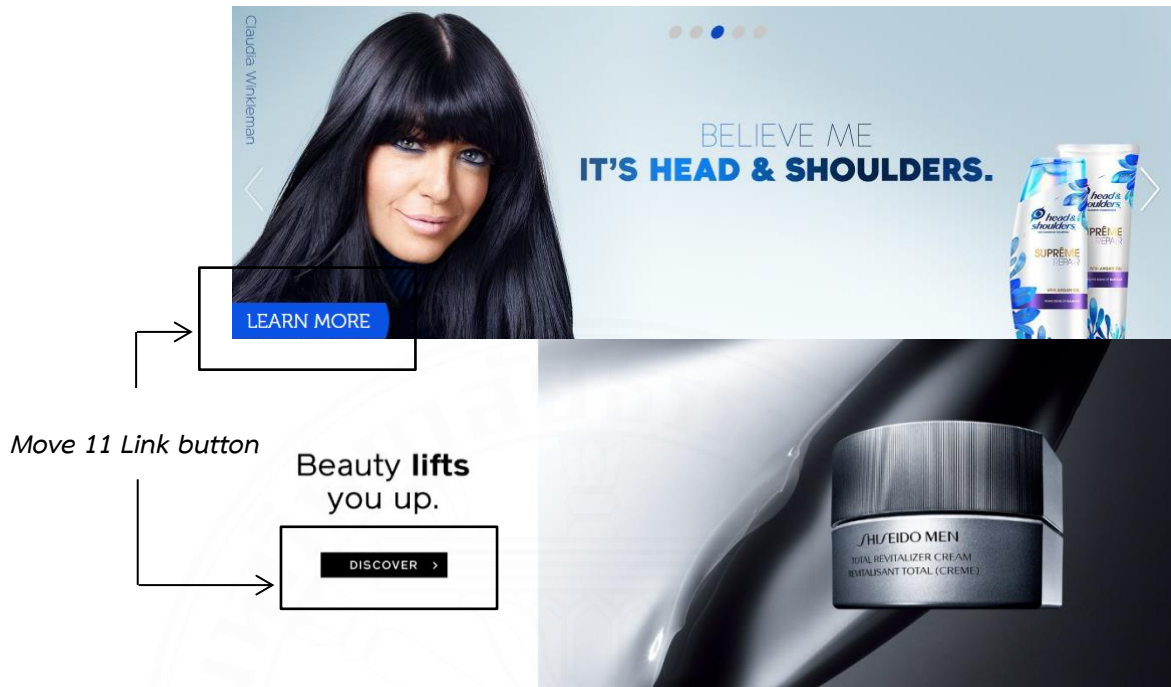


The logo of Garnier SkinActive was presented at the bottom-right corner of the advertisements.

Move 11 Link button

The findings of present study revealed a special move called *Link button* to manifest its specific functions. Also, since this move had a high frequency of occurrence in both the women and men's advertisements with 26 instances (86.66%) in the women's samples and 23 instances (76.66%) in men's counterparts, it could be considered obligatory for both groups. It functions as the navigator: by clicking on the button or underlined text, consumers would get connected to the virtual product page where the product was described in more detail or where s/he can make a purchase. This move normally appeared as a button or underlined text such as 'SHOP,' 'SHOP NOW,' 'LEARN MORE,' 'Discover,' or 'Discover more' which were also found in the corpus of the present study. The realizations of *Move 11 Link button* can be seen as follows:

Examples: Women11/Head & Shoulders/Hair care and Men16/Shiseido/Skincare



‘LEARN MORE’ and ‘DISCOVER’ were placed in rectangular shapes which acted as a *Link button* move.

Apart from the text in the box, this move can be found as a text with an underline or as plain text with a hyperlink. The examples of the mentioned features of this move are presented below.

Examples:

PURE CLAY YOUR WAY

FOR YOUR PUREST, CLEANEST, BRIGHTEST SKIN

Discover the first ever face masks from L'Oréal Paris, now in two new colours. Each contains a powerful blend of three pure clays and its own unique natural ingredient to unmask your most beautiful skin. Find the perfect Clay Mask for your skin type or multi-mask your way to the ultimate bespoke skincare routine with hundreds of multi-masking possibilities.

- NEW [Blemish Rescue Clay Mask](#) with Marine Algae to clear imperfections and unclog blackheads.
- NEW [Bright Clay Mask](#) with Yuzu Lemon to even tone and illuminate.
- [Purity Clay Mask](#) with Eucalyptus to purify and mattify oily, shiny skin.
- [Glow Clay Mask](#) with Red Algae to illuminate dull, uneven skin tone and exfoliate.
- [Detox Clay Mask](#) with Charcoal to draw out impurities and clarify normal, congested skin.

#ClayYourWay

← **Move 11 Link Button**

PITERA™ ESSENTIALS
SK-II Men Facial Treatment Essence
 Our iconic essence with over 90% PITERA™ to transform all five
 dimensions of your skin to crystal clear.

[VIEW PRODUCT >](#)

Move 11 Link Button



In the above advertisements, the underlined text and plain text contained a hyperlink of a particular webpage, i.e. Blemish Rescue Clay Mask, Bright Clay Mask, and [VIEW PRODUCT>](#).

4.1.2.2 Submoves

Submoves can be defined as sub-categories or supportive functions of the main moves. In the present study, the adapted moves contained eleven major moves and three submoves. However, Only *Move 4 Describing the product or service* had submoves. Table 4.5 shows the frequency of occurrence of submoves.

	Women (N = 30)	Men (N = 30)
Move 4 Detailing the product or service		
Submove 1 – Introducing the product's or service's name	● (N = 20, 52.63%)	● (N = 18, 41.86%)
Submove 2 – Offering benefits of the product or service	● (N = 7, 18.24%)	● (N = 11, 25.58%)
Submove 3 – Describing the product or service	● (N = 11, 28.94%)	● (N = 14, 32.55%)

Table 4.5 The frequency of occurrence of submoves

According to Table 4.5, in the women's advertisements, it was found that *Submove 1 Introducing product or service name* had the highest frequency with 20 occurrences (52.63%), followed by *Submove 3 Describing product or service* with 11 occurrences (28.94%), and *Submove 2 Offering benefit of product or service* with 7 occurrences (18.24%). Regarding the submoves found in the men's advertisements, all of the three submoves were also found with slightly different frequency of occurrence: Submoves 2 and 3 occurred more frequently in the men's advertisements, while Submove 1 had less frequency of occurrence than the women's advertisements. Here, the submoves found in the men's advertisements: *Submove 1 Introducing product or service name* had the highest occurrence with 18 occurrences (41.86%), followed by *Submove 3 Describing product or service* with 14 occurrences (32.55%), and *Submove 2 Offering benefit of product or service* with 11 occurrences (25.58%).

Submove 1 Introducing the product or service's name

The *Introducing the product's or service's name* submove is the first move of Move 4. The function of this submove was to present the name of the advertised product or service. The feature of this submove was normally the product or service name which part of the name contains the special ingredient, significant benefit, or unique texture. In other words, a brief overview of a product or service is provided through the product's name. Consumers are able to use this information to make a decision to buy or continue reading the advertisements. In both types, *Submove 1 Introducing product or service name* was the most frequently used submove. It appeared in the women's advertisements at a frequency rate of 52.63% (20 out of 38 occurrences) and at 41.86% (18 out of 43 occurrences) for the men's advertisements. The realizations are presented in the following example:

Example: (Women11/Guerlain/General hygiene)



As in the above advertisement, the name of the advertised product was introduced to the consumers as ‘*BLOOM OF ROSE*’ which was placed under the brand name ‘Mon Guerlain.’

Submove 2 Offering benefit of product or service

The *Offering benefit of product or service* move was the second submove of move 4. The objective of this move is to give the details of which consumers would get after using the product or service. When there is redundancy, this move can arouse consumers to make a purchase. Here, the submove was the least found in both women and men’s advertisements, with 18.24% (7 occurrences) in the women’s advertisements and with slightly higher frequency at 25.58% (11 occurrences) in the men’s advertisements. The realizations of the submove are illustrated in the following example.

Example: (Women09/Chanel/Makeup)



In the advertisements, the benefits of the advertised product were described to the consumers. The phrase like ‘*A natural and flawless-looking complexion*’ was informed which was about the finish look after using the foundation.

Submove 3 Describing product or service

The *Describing product or service* submove is the last submove of Move 4. The function of this submove is to provide more details to consumers. The detailed description could be the special ingredient, texture of the product, or perfume scent. Submove 3 occurred as the second frequently used submove for both advertising groups. Here, in the women’s advertisements, the frequency of occurrence was 28.94% (11 occurrences), while in the men’s advertisements, it was 32.55% (14 occurrences).

Example: (Women05/ L’Oréal/Skincare)

**FRESH AS WATER,
HYDRATING AS
CREAM**

Inspired by Asian skincare. experience instant hydration for fresh, glowing skin. With Hydra Genius you'll be makeup ready in seconds. Because it's a liquid care formula it has more water and less oil than conventional creams for lightweight and refreshing hydration. It penetrates faster, deeper and locks in moisture for 72hrs making it the perfect skin drink!

Available for dry, sensitive or combination skin.

Hydra Genius Liquid Care is enriched with two key ingredients:
HYALURONIC ACID and ALOE VERA SAP.

DISCOVER THE HYDRA GENIUS RANGE

Submove 3 Describing product or service

The advertisements described the two main ingredients in the products: Hyaluronic acid and Aloe Vera sap.

In summary, all of the three submoves based on Bhatia’s (2004, 2005) move structure of advertisements model were used in both women and men’s personal care product online advertisements. Although the order of the submoves in both groups was the same, the frequency of occurrence varied. In other words, *Submove 1 Introducing product or service name* was used in the women’s advertisements more than men’s. In contrast, *Submove 2 Offering benefit of product or service* and *Submove 3 Describing product or service* were used more frequently in the men’s advertisements than in women’s.

4.2 Research Question 2

What were the rhetorical devices found in such advertisements?

The headlines of the online advertisements were the main components in exploring the rhetorical devices. Other parts (i.e. picture, logo and body copy) were not analyzed due to their lack of prominence relative to headlines. The results of the analysis with reference to this research question are presented in the following section, starting from the overall rhetorical devices found in the women and men's advertisements, the most used and distinct rhetorical devices of each advertisement group, and finally a detailed description of each rhetorical device.

4.2.1 Rhetorical Devices

The investigation of rhetorical devices provides understanding and descriptions of the language patterns used in the advertisements. Rhetorical devices create impactful messages and meaning to consumers and they are able to arouse consumer interest. The rhetorical devices found in the women's advertisements were different from the men's advertisements. The following part explores the rhetorical devices found in the women and men's advertisements.

	Rhetorical Device	Type	Online Advertisement (N = 83)	
			Frequency	Percentage
1	Parallelism	Scheme	17	20.48
2	Pun	Trope	14	16.86
3	Alliteration	Scheme	13	15.67
4	Rhyme	Scheme	11	13.25
5	Repetition	Scheme	9	10.83
6	Metaphor	Trope	9	10.83
7	Hyperbole	Trope	4	4.81
8	Rhetorical Question	Trope	4	4.81
9	Ellipsis	Trope	2	2.46
	Total		83	100

Table 4.6 Overall results of rhetorical devices found in the advertisements

Table 4.6 shows the overall results of the rhetorical devices found in the advertisements. The most used rhetorical device was *Parallelism* (N = 17, 20.48%), followed by *Pun* (N = 14, 16.86%), *Alliteration* (N = 13, 15.67%) and *Rhyme* (N = 11, 13.25%). On the other hand, the least found rhetorical devices were *Ellipsis* (N = 2, 2.46%), *Hyperbole* (N = 4, 4.81%) and *Rhetorical question* (N = 4, 4.81%).

Based on Table 4.6, it could be concluded that Schemes were found more than tropes. The advertisements applied rhetorical devices in Scheme with the high frequency of occurrence (50 occurrences: *Parallelism* = 17; *Alliteration* = 13; *Rhymes* = 11; *Repetition* = 9) more than Trope (33 occurrences: *Pun* = 14; *Metaphor* = 9, *Hyperbole* = 4; *Rhetorical question* = 4; *Ellipsis* = 2.)

	Rhetorical Devices	Types	Advertisements (N = 83)	
			Frequency	Percentage
1	Parallelism	Scheme	17	20.48
2	Alliteration	Scheme	13	15.67
3	Rhyme	Scheme	11	13.25
4	Repetition	Scheme	9	10.83
1	Pun	Trope	14	16.86
2	Metaphor	Trope	9	10.83
3	Hyperbole	Trope	4	4.81
4	Rhetorical Question	Trope	4	4.81
5	Ellipsis	Trope	2	2.46
	Total		83	100

Table 4.7 Results of rhetorical devices found in the advertisements divided by types

Table 4.7 shows the results of rhetorical devices divided by types. In Schemes, the most used rhetorical device was *Parallelism* (N = 17, 20.48%), followed by *Alliteration* (N = 13, 15.67%), *Rhyme* (N = 11, 13.25%) and *Repetition* (N = 9, 10.83%). In Tropes, the most used rhetorical device was *Pun* (N = 14, 16.86%), followed by *Metaphor* (N = 9, 10.83%), *Hyperbole* tying with *Rhetorical question* (N = 4, 4.81) and *Ellipsis* (N = 2, 2.46%).

In terms of similarity and difference of rhetorical devices found in the women and men's advertisements, the comparison between both groups is presented in Table 4.8 below.

	Rhetorical Device	Type	Women (N = 42)		Men (N = 41)	
			N	%	N	%
1	Alliteration	Scheme	7	16.67	6	14.64
2	Parallelism	Scheme	8	19.05	9	21.96
3	Repetition	Scheme	5	11.90	4	9.75
4	Rhyme	Scheme	7	16.67	4	9.75
5	Ellipsis	Trope	-	-	2	4.88
6	Hyperbole	Trope	4	9.53	-	-
7	Metaphor	Trope	2	4.76	7	17.07
8	Pun	Trope	6	14.28	8	19.51
9	Rhetorical Question	Trope	3	7.14	1	2.44
	Total		42	100%	41	100%

Note: The order of rhetorical devices is arranged according to alphabetical order, not ranking from high to low

Table 4.8 Rhetorical devices found in the women and men's advertisements

Based on Table 4.8, the rhetorical devices that frequently used the most in the women and men's advertisements were in Schemes more than Tropes. To elaborate, the most used rhetorical device was *Parallelism* in both categories. However, the second and third most frequently used were *Alliteration* and *Rhyme* in women's, while *Pun* and *Metaphor* were used as the second and third in men's. Taking closer investigation of rhetorical devices revealed interesting aspects. *Hyperbole* was found only in the women's advertisements, while *Ellipsis* only in men's.

4.2.1.1 Rhetorical devices found in the women's advertisements

As shown in Table 4.9, from the total of 30 women's advertisement headlines, 42 rhetorical devices were found. To elaborate, one headline could be composed of one or more rhetorical devices.

	Rhetorical Device	Type	Women's Advertisement (N = 42)	
			Frequency	Percentage
1	Parallelism	Scheme	8	19.05
2	Alliteration	Scheme	7	16.67
3	Rhyme	Scheme	7	16.67
4	Pun	Trope	6	14.28
5	Repetition	Scheme	5	11.90
6	Hyperbole	Trope	4	9.53
7	Rhetorical Question	Trope	3	7.14
8	Metaphor	Trope	2	4.76
9	Ellipsis	Trope	-	-
Total			42	100

Table 4.9 Rhetorical devices found in the women's advertisements

Based on Table 4.9, among all rhetorical devices in the women's advertisements, the top three most frequently used rhetorical devices were *Parallelism* (N = 8, 19.05%) with the highest frequency of occurrence, followed by *Alliteration* tying with *Rhyme* (N = 7, 16.67%). The top three rhetorical devices found in the women's advertisements were only in Schemes. The three lowest rhetorical devices were *Hyperbole* (N = 4, 9.53%), followed by *Rhetorical question* (N = 3, 7.14%) and *Metaphor* (N = 2, 4.76%). The results of rhetorical devices found in the women's advertisements divided by types are showed in Table 4.10 below.

Table 4.10 shows the rhetorical devices found in the women's advertisements.

	Rhetorical Device	Type	Women's Advertisement (N = 42)	
			Frequency	Percentage
1	Parallelism	Scheme	8	19.05
2	Alliteration	Scheme	7	16.67
3	Rhyme	Scheme	7	16.67
4	Repetition	Scheme	5	11.90

	Rhetorical Device	Type	Women's Advertisement (N = 42)	
			Frequency	Percentage
1	Pun	Trope	6	14.28
2	Hyperbole	Trope	4	9.53
3	Rhetorical Question	Trope	3	7.14
4	Metaphor	Trope	2	4.76
5	Ellipsis	Trope	-	-
	Total		42	100

Table 4.10 Rhetorical devices found in the women's advertisements

According to Table 4.10, comparing both rhetorical device types (Schemes and Tropes), the occurrence in Schemes was almost two times more than that of Tropes. In Schemes, there were 27 instances: *Parallelism* was frequently used the most (8 occurrences, 19.05%), followed by *Alliteration* tying with *Rhyme* (7 occurrences, 16.67%), and *Repetition* (5 occurrences, 11.90%). In Tropes, there were 15 instances: *Pun* was used the most frequently (6 occurrences, 14.28%) followed by *Hyperbole* (4 occurrences, 9.53%), *Rhetorical question* (3 occurrences, 7.14%), and *Metaphor* (2 occurrences, 4.76%). There was no occurrence of *Ellipsis* here.

4.2.1.2 Rhetorical devices found in the men's advertisements

As shown in Table 4.11, there were 41 rhetorical devices found in the men's personal care product online advertisements.

	Rhetorical Devices	Types	Men's Advertisements (N = 41)	
			Frequency	Percentage
1	Parallelism	Scheme	9	21.96
2	Pun	Trope	8	19.51
3	Metaphor	Trope	7	17.07
4	Alliteration	Scheme	6	14.64
5	Repetition	Scheme	4	9.75

	Rhetorical Devices	Types	Men's Advertisements (N = 41)	
			Frequency	Percentage
6	Rhyme	Scheme	4	9.75
7	Ellipsis	Trope	2	4.88
8	Rhetorical Question	Trope	1	2.44
9	Hyperbole	Trope	-	-
	Total		41	100

Table 4.11 Rhetorical devices found in the men's advertisements

In the top three most used rhetorical devices found in the men's advertisements, there was one Scheme and two Tropes. The most frequently used rhetorical devices were *Parallelism* (N = 9, 21.96%), followed by *Pun* (N = 8, 19.51%) and *Metaphor* (N = 7, 17.07%). The three lowest used rhetorical devices found in the men's advertisements were *Repetition* tying with *Rhyme* (N = 4, 9.75%), followed by *Ellipsis* (N = 2, 4.88%) and *Rhetorical question* (N = 1, 2.44%). The results of rhetorical devices found in the men's advertisements divided by types are showed in Table 4.12 below.

Table 4.12 shows the frequency of occurrence of rhetorical devices found in the men's advertisements.

	Rhetorical Device	Type	Men's Advertisement (N = 41)	
			Frequency	Percentage
1	Parallelism	Scheme	9	21.96
2	Alliteration	Scheme	6	14.64
3	Repetition	Scheme	4	9.75
4	Rhyme	Scheme	4	9.75
1	Pun	Trope	8	19.51
2	Metaphor	Trope	7	17.07
3	Ellipsis	Trope	2	4.88
4	Rhetorical Question	Trope	1	2.44
5	Hyperbole	Trope	-	-

	Rhetorical Device	Type	Men's Advertisement (N = 41)	
			Frequency	Percentage
	Total		41	100

Note: The order of rhetorical devices are arranged according to alphabetical order, not ranking from high to low

Table 4.12 Frequency of occurrence of rhetorical devices found in the men's advertisements

Based on Table 4.12, in Schemes, there were 23 instances: *Parallelism* was employed the most frequently (9 occurrences, 21.96%), followed by *Alliteration* (6 occurrences, 14.64%), *Repetition* (4 occurrences, 9.75%), and *Rhyme* (4 occurrences, 9.75%). For Tropes, there were 18 instances: *Pun* was used with the highest frequency (8 occurrences, 19.51%), followed by *Metaphor* (7 occurrences, 17.07%), *Ellipsis* (2 occurrences, 4.88%), and *Rhetorical question* (1 occurrence, 2.44%), respectively. *Hyperbole* was not found in the men's advertisements.

The lexical use of the advertisements is creative in order to capture interests of potential consumers. However, the personal care product online advertisements will be more vivid in terms of language use. This notion agrees with Duangprathai (2012) and Jerome & Drewniany (2005) who argued that the language used in online advertisements need to stand out in order to grasp the attention of consumers and create in the reader's imagination an appeal to viewers in an online platform. In this case, the headlines of the advertisements use language to capture the attention and enhance memorability of potential consumers concerning the advertised products. This was in line with Skorupa and Dubovičienė (2015) who argued that advertising headline is a crucial part in the advertisement because it helps consumers remember and distinguish the key features of the advertised products from the others.

Regarding the overall result of rhetorical devices found in the women and men's advertisements, the top three highest devices were Parallelism, followed by Pun and Alliteration, while the three lowest occurrences were Ellipsis, Rhetorical question, and Hyperbole. The results were in line with Bai (2018), and Dubovičienė & Skorupa (2014), who found that Parallelism, Pun and Alliteration were frequently used in advertisements. The results occur probably because Parallelism and Alliteration use

the rhythm and melody of sounds and consonants creating memorability in consumers, while Pun can influence the way of thinking in consumers' mind. The results were in line with Bai (2018) and Chetia (2015), who argued that the rhetorical devices attract consumers' attention, enhance the memorability, create persuasion and impact the decision making process of the consumers due to their pattern of sounds and image related.

The results of the current study revealed that the rhetorical devices found in the women and men's personal care product online advertisements used both schemes and tropes but to varying degrees. *Parallelism*, *Alliteration*, and *Rhyme* were most frequently used in the women's advertisements, while *Parallelism*, *Pun*, and *Metaphor* were most frequently occurring in the men's category. The results were in line with Duangprathai (2012), Dubovičienė & Skorupa (2014), Labrador et al. (2014), Miller & Toman (2016), and Seesaikam (2018). Thus, in general, schemes were found the most in the women's advertisements, while tropes were used more in the men's advertisements. The possible reason is that the advertisers wanted to express the fully detailed explanation of the advertised product for female consumers to deliberately compare product attributes with the others as schemes provided direct meaning to the readers, while the male consumers tended to decode messages from obvious information at hand. As Hogg & Garrow (2003) revealed that female and male consumers responded differently to apparently the same stimuli. In this case, women and men are likely to have perceptions toward the verbal cues and styles in the advertisements in different ways. As Putrevu (2004) stated, women and men respond and are affected by the advertisements with different information processing styles. In other words, women and men perceived and interpreted the information disseminated from the advertisements with different strategies. Moreover, Djafarova (2017) argued that Puns and Metaphors reinforced the knowledge of the advertised products. Moreover, the result agreed with Yee & Tonawanik (2011) who stated that the features depicted in advertisements, such as font sizes, colors, and images, facilitated viewers' comprehension. However, the results were in contrast with Rosa (2013), who found that Metaphor and Hyperbole were found in both the women and men's advertisements because they made advertisements more attractive.

In the women's advertisements, the most frequently used rhetorical devices were *Parallelism*, followed by *Alliteration*, and *Rhyme*. All of the mentioned devices were in Schemes which consumers were able to understand the intended message easily, no need for much interpretation. According to McQuarrie & Mick (1996), rhetorical devices in Schemes conveyed the direct meaning associated with the advertisements. Kempf, Laczniak, & Smith (2006) confirmed that women were sensitive to understanding of the information. This result was in line with Putrevu (2001), who argued that females use relational processing and all available information received in the immediate environment with background knowledge to process the information. The results were also in line with Edens & McCormick (2000), who found that females were more comprehensive processors, remembering more specific facts than males, and detecting the explicit claim of advertisements more frequently than males. Schemes were used in the women's advertisements as items which conveyed direct meaning and provided fully comprehensive details to consumers.

The men's advertisements used rhetorical devices in Tropes more than Schemes. The most frequently found rhetorical device was *Parallelism* which was similar to women, followed by *Pun*, and *Metaphor*. To elaborate, *Pun* and *Metaphor* were in Tropes which need contextual comprehension and connection. In order to understand *Pun*, consumers have to make a connection between the message and depicted images of the advertisements. *Metaphor* substituted the meanings referring something to another. It creates the sense of comparison. Consumers understand the advertisements by comparing two properties as the same thing. In other words, men tend to easily understand the message when verbal messages unite with visual elements because it expresses the apparent meaning that advertisers want to convey. The result was in line with Shaouf, Lü, & Li, (2016), who argued that visual designs of online advertisements affected men consumers more than women. According to Edens & McCormick (2000), advertisements with predominately more visuals, as opposed to verbal, evoke memory of more facts, more implications, and more emotional feedback because they have shown direct bearing on cognitive and affective responses. For this reason, men rely on available information and concentrate on product attributes which indicate a single particular idea because they tend to evaluate an apparent information in the advertisements. This was in line with Hogg & Garrow (2003) and Kempf,

Laczniak, & Smith (2006) who asserted that men tended to pay more attention to an outstanding part in the advertisements. In other words, advertisers who create men's advertisements should integrate visual elements with related verbal messages in order to attract male consumers. This result was in line with Putrevu (2001), who argued that visuals in advertisements targeting men should highlight the distinct attribute(s) of the advertised product.

According to the salient rhetorical devices used in the women and men's advertisements, *Hyperbole* was found only in women's, while *Ellipsis* was only found in men's. As mentioned earlier on the information processing of women and men, women tend to analyze all available details in the advertisements, whereas men pay less attention to the details and only process the apparent information (Putrevu, 2001; Hogg & Garrow, 2003, Kempf, Laczniak, & Smith, 2006). Interestingly, *Hyperbole* can be used to emphasize the information that contributes to the product's attributes and make those attributes stronger by means of exaggeration (Huang, 2020; Snoeck Henkemans, 2013). It was in line with Stern & Callister (2020), who argued that advertisements which contained *Hyperbole* result in higher product quality evaluations. In addition, *Hyperbole* enhances understanding and perception toward the product's descriptions and qualities in the advertisements. Putra and Arman (2019) confirmed that *Hyperbole* was used the most in print advertisements of beauty products because it can highlight the signature of the advertised products. Moreover, *Hyperbole* can stimulate a buying intention of consumers (Stern & Callister, 2020). It could be concluded that *Hyperbole* is found only in the women's advertisements because they related to the information processing strategy and could enhance more comprehension, memorability, and product's uniqueness by their exaggerated nature. Men's information processing was more in line with Chen (2016), who argued that *Ellipsis* is used to highlight key words of the product attributes, and to help contextualize the advertisements. Interestingly, *Ellipsis* could also create an intimate atmosphere between readers and advertisers and involved emotional response and product memorization because they imitate daily casual conversation (Cook, 2001; Cui & Zhao, 2014; Ewing, 2014). Moreover, the elliptical sentences help consumers take less time to finish reading. When consumers see the advertisements, they will pay attention for only a very short time. Then, the advertisements need to catch the attention of those consumers immediately. This was

in line with Kachala (2018) who argued that a sales message must be short, distinctive and memorable enough to capture the interest of consumers. It could be concluded that, because men pay less attention to the personal care products, using ellipsis can make sentences short, concise, can emphasize the key points of the advertised products and catch the consumers' attention in a very short time.

4.2.2 Types of rhetorical devices

Section 4.2.2 describes the details, functions, and realizations of rhetorical devices found in the women and men's advertisements. The frequency of occurrence of each rhetorical device is demonstrated together with the related examples.

4.2.2.1 Schemes

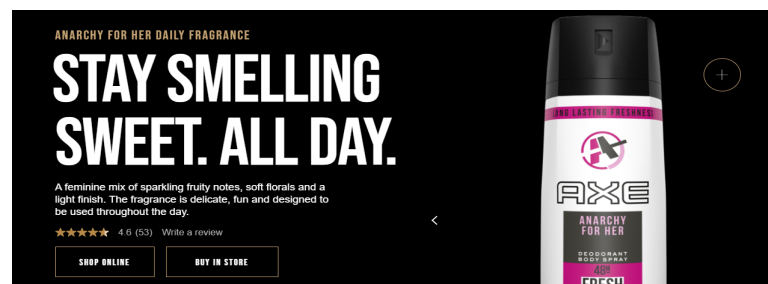
The following section describes the functions of rhetorical devices which were in schemes. The brief detail, frequency of occurrence and examples will be discussed as follows:

Alliteration

Alliteration utilizes repetition of consonants, keywords with identical sounds or letters at the initial or last position of words. Here, it was found more frequently in the women's advertisements than the men's advertisements. There were seven occurrences in women's, while six occurrences were found in men's. The examples of Alliteration can be seen as follows, starting with the women's and then the men's advertisements:

Examples:

1. (Women20/AXE/General hygiene)



Stay Smelling Sweet. All Day.

2. (Men 08/L'Oreal/Hair care)



Sculpting paste. Clean-cut. Controlled look. Extra Strong hold matte finish.

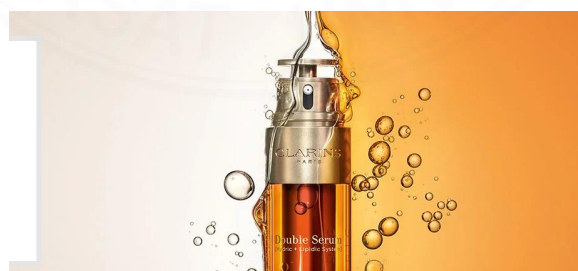
As seen in the examples above, the repeating of the first consonant sound were used, /s/ in the first example and /k/ in the second example. With the identical sound of the first consonant, it appeared to be memorable for the readers.

Parallelism

Parallelism can be realized by the repetition of the sound in phrases or sentences, similar sentence structure, length, normally involves the use of one or more repeated words in the successive phrases or sentences. Occasionally, it appeared as several words with the same word functions. This device was the most frequently used in both advertisement categories: 8 occurrences (19.05%) in the women's advertisements and 9 occurrences (21.96%). The realizations of Parallelism can be seen as follows:

Examples:

1. (Women 14/Clarins/Skincare)



Tested, approved, recommended

2 serums in 1 to act on visible signs of skin ageing

I WANT IT

Tested, Approved, Recommended

2. (Men 04/L'Oreal/General hygiene)

LOOK SHARP! ... NOT TIRED

Turn up the energy and help fight the signs of fatigue with L'Oréal Men Expert Hydra Energetic.

Recharge your skin with the essential anti-fatigue line up from L'Oréal Men Expert. Discover [Hydra Energetic Anti-fatigue Moisturiser](#) with Oxygen CP and Guarana to leave skin feeling relaxed and recharged.

For your body try our [Hydra Energetic Shower Gel with Taurine](#) for an instant wake-up call.



Look sharp! ... Not tired

As shown in the examples, example 1 expressed the *Parallelism* using words with the same word function: all the words are in the past participle form. In example 2, two phrases are arranged with the same sentence structure and length, i.e. 2 syllables with stress on the first syllable.

Rhyme

Rhyme concerns the repetition of the same or similar vowel sounds. It can be at the initial or last position of the word. Here, this device was used more frequently in the women's advertisements (7 occurrences, 16.67%) than men's advertisements (4 occurrences, 9.75%). In the women's advertisements, this device was used almost two times more than men's. Moreover, *Rhyme* was the second mostly used device in women's samples, while *Rhyme* was the fifth in men's. The realizations of Rhyme can be seen as follows:

Examples:

1. (Women 04/L'Oreal/Skincare)

PURE CLAY YOUR WAY FOR YOUR PUREST, CLEANEST, BRIGHTEST SKIN

Discover the first ever face masks from L'Oréal Paris, now in two new colours. Each contains a powerful blend of three pure clays and its own unique natural ingredient to unmask your most beautiful skin. Find the perfect Clay Mask for your skin type or multi-mask your way to the ultimate teenage skincare routine with hundreds of multi-masking possibilities.

NEW Blemish Rescue Clay Mask with Marine Algae to clear imperfections and unclog blackheads.

NEW Bright Clay Mask with Yuzu Lemon to even tone and illuminate.

Pure Clay Mask with Eucalyptus to purify and mattify oily, shiny skin.

Clay Mask with Red Algae to illuminate dull, uneven skin tone and exfoliate.

Pure Clay Mask with Charcoal to draw out impurities and clarify normal, congested skin.

#ClayYourWay



Pure clay your way for your purest, cleanest, brightest skin

2. (Men 09/Chanel/Makeup)

Be Only You

Example 1 employs the repetition of /a/ to emphasize the product which is a facial clay mask. In example 2, the repetition of /i/ was used in this phrase to underline its slogan and product.

Repetition

This device uses the repetition of words in the same or successive phrases in order to highlight the point of the advertisements. This device was used the least in schemes of both women's (5 occurrences, 11.90%) and men's (4 occurrences, 9.75%). The realizations of *Repetition* can be seen as follows:

Examples:

1. (Women 16/Shiseido/Skincare)



The most radiant you, begins with you.

2. (Men 14/Garnier/Skincare)



Stay germ free. Stay pimple free.

As seen in the examples, the repetition of words is used both at the initial and the end of each successive phrase. As in example 1, 'you' was used at the end of two parallel phrases. Example 2, 'stay' was used at the initial, and 'free' was used at the end of two parallel phrases. Therefore, the repetition of words could be found at several spots of the phrase: at the beginning (women = 1 occurrence, Men = 1 occurrence), in the middle (women = 2 occurrences, Men = 3 occurrences) and at the end (women = 1 occurrence, Men = 1 occurrence).

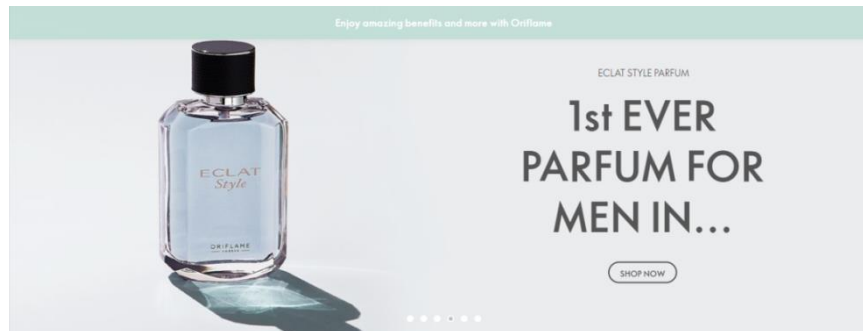
4.2.2.2 Tropes

Unlike Schemes, Tropes apply interpretation in order to understand the intended meaning of the advertisements. The meaning of rhetorical devices in Tropes is altered, but the core meaning of the message is still the same. This section provides examples of each Trope.

Ellipsis

Ellipsis omits words or short phrases that are easily understood by using cohesive link between the context and advertisement. This device was found only in the men's advertisements with two occurrences (4.88%). The realizations of Ellipsis can be seen as follows:

Example: (Men29/Oriiflame/General hygiene)



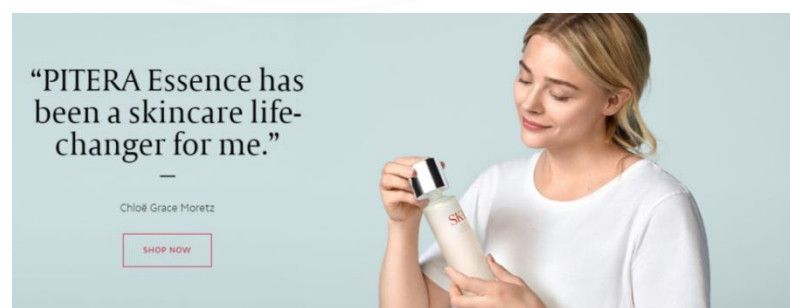
1st EVER PARFUM FOR MEN IN...

As demonstrated in example 1, the omitted word is at ‘...’ which provide the space for consumers to fill the gap. Consumers are able to link the omitted sentence with the advertisement. The completed sentence could be completed mentally as ‘1st EVER PARFUM FOR MEN IN *THE BOTTLE*’ which could be implied from the picture of perfume bottle in the advertisement. Although this device needs interpretation, consumers can easily apply the meaning in context in order to understand.

Hyperbole

Hyperbole uses exaggerated or extreme claims where the meaning goes beyond reality. The exaggerated meaning is claimed to impress consumers. This device was found only in the women’s advertisements. The frequency of occurrence of this device was 4 occurrences (9.53%). The realizations of Hyperbole can be seen as follows:

Example: (Women30/SK-II/Skincare)



“PITERA Essence has been a skincare life-changer for me.”

As seen in the example, ‘life-changer’ was used with an exaggerated meaning. The intended meaning could be ‘powerful’ or ‘impactful.’ The real meaning of this sentence could probably be ‘This Pitera water can completely change her daily skin routine.’ This device was found only in the women’s advertisements.

Metaphor

Metaphor uses substitution of meanings such as a reference to one thing as another, explicit comparisons, or the application of human qualities and abilities for objects. Normally, the distinctive feature of this device is the use of ‘like’ and ‘as’ in the phrase(s) or sentence(s). The occurrence of this device could be found in both the women and men’s advertisements. Here, the frequency of occurrence in men’s samples were 7 occurrences (17.07%) which were almost four times higher than women’s (2 occurrences, 4.76%). The realizations of Metaphor can be seen as follows:

Example:

1. (Women 05/L’Oreal/Skincare)



Fresh as water, Hydrating as cream

2. (Men 13/L’Occitane/General hygiene)



Adventure is in his blood

As seen in example 1, the water and freshness is compared using ‘as.’ In example 2, ‘Adventure is in his blood’ refers to the personality of men.

Pun

The main feature of a *Pun* is word play, but there are several features such as having a word with two possible meanings, the use of foreign language, and the use of contradictory meanings of adjacent words or phrases. Here, Pun was frequently used in both the women and men’s advertisements. However, the men’s advertisements had more *Pun* than women’s. This device was the second most frequently used rhetorical device in men’s samples with 8 occurrences (19.51%), whereas it was the fourth place in the women’s advertisements with 6 occurrences (14.28%). The realizations of a pun can be seen as follows:

Examples:

1. (Women 22/L’Occitane/Skincare)



THIS NEW YEAR RESET YOUR GLOW

2. (Men 05/L’Oreal/General hygiene)

**TOUGH ON IRRITATION.
GENTLE ON SKIN.**

Help soothe sensitive skin with L’Oreal Men Expert Hydra Sensitive. Our first men’s range with 0% alcohol and 0% colourants. 100% crafted for men with sensitive skin.

Enriched with Natural Birch Sap for 24HR hydration. Soothes against external aggression including the sensation of razor burn.

The range includes the Hydra Sensitive Shower Gel to leave your skin feeling more soothed & comfortable. The Sensitive Control Deodorant for 48HR protection & our 1st aluminum free deodorant for sensitive underarms. The Hydra Sensitive Face Wash for soothing & protecting cleansing. The Hydra Sensitive Moisturiser for 24H hydration & instant soothing and the Hydra Sensitive Post-Shave to reinforce the skin & soothe razor burn.



TOUGH ON IRRITATION. GENTLE ON SKIN.

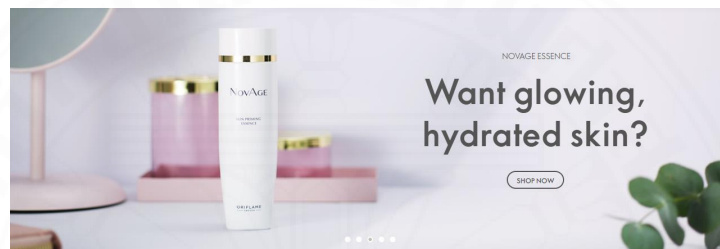
According to example 1, ‘GLOW’ has two possible meanings; it could be ‘brightness’ or a rough homophone of ‘goal’ which has impactful meaning in both senses. Example 2 uses contradictory meaning of words such as ‘tough’ and ‘gentle,’ but creates a balance of meanings between the two phrases.

Rhetorical question

Rhetorical question, the last rhetorical device, uses interrogative sentences to form a question but requires no answer. The objective of this device is to create perception, affection, and persuasion. It can trigger consumers' curiosity and tries them out. Here, the frequency of occurrence of this device in the women's category (3 occurrences, 7.14%) was slightly higher than in men's samples (1 occurrence, 2.44%). The realizations of this device can be seen as follows:

Examples:

1. (Women 28/Oriflame/Skincare)



Want glowing, hydrate skin?

2. (Men 06/L'Oreal/Skincare)

**OILY SKIN? LEVEL
UP YOUR SKINCARE
ROUTINE
WITH THE PURE
CHARCOAL RANGE
BY L'ORÉAL MEN
EXPERT**

Cleanse your skin with our daily face wash and face scrub with purifying charcoal.

And who says masks are just for her? Take your routine to the next level and reduce excess oil on skin with our XL size black tissue mask for men. Still want more? Remove dirt, clean deep into the pores and leave skin mattified with our black charcoal Kaolin clay mask for men.

L'Oréal Men Expert. Expertise like no other.



Oily skin? Level up your skincare routine

As seen in both examples, the questions were used to create curiosity toward the advertised product. Phrases like 'Want glowing, hydrated skin?' or 'Oily skin?' were used around consumers who might explore further to find more information about product or service.

To recap, this chapter illustrates the findings and discussions of the present study which include moves and rhetorical devices found in the women and

men's personal care product online advertisements. The findings in response to the Research questions 1 and 2 concerning the moves and rhetorical devices are as follows:

Regarding the moves found in the women and men's advertisements, the obligatory moves found in both advertisements were similar, namely, *Move 1 Headlines*, *Move 4 Detailing the product or service*, and *Move 11 Link button*. However, concerning the women's advertisements, *Move 5 Establishing credentials* and *Move 6 Endorsements or Testimonials* of the women's advertisements had the largest number of optional moves in the women's advertisements and significantly outnumbered *Move 6 Endorsements or Testimonials* in the men's advertisements, while there was no occurrence of *Move 5 Establishing credentials* in the men's online advertisements. On the other hand, *Move 2 Targeting the market* of the men's advertisements had the largest number among optional moves and exceeded those of women's. Finally, *Move 8 Using pressure tactics* and *Move 9 Soliciting response* were not found in both women and men's advertisements.

According to the rhetorical devices found in the advertisements, the devices that frequently used the most in the women and men's advertisements were in Schemes more than Tropes. To elaborate, the most used rhetorical device was *Parallelism* in both categories. However, the second and third most frequently used were *Alliteration* and *Rhyme* in women's, while *Pun* and *Metaphor* were used as the second and third in men's. Taking closer investigation of rhetorical devices revealed interesting aspects. *Hyperbole* was found only in the women's advertisements, while *Ellipsis* only in men's.

CHAPTER 5

IDENTITY CONSTRUCTION AND GENDER PORTRAYAL: FINDINGS AND DISCUSSION

This chapter aims to explore identity construction through women and men's personal care product online advertisements. The results were derived from chapter four, which analyzed the multimodal discourse and psychological meaning of colors. The online advertisements were explored in terms of representation, interaction, and modality, and eventually, their identity constructions.

5.1 Research Question 3

How were gender differences portrayed in such advertisements?

The analysis of identity constructed on the women and men's advertisements revealed the insights into how male and female identities were constructed by advertising communities of practice. In response to Research Question 3, frameworks of Kress & Van Leeuwen (2006) grammar of visual design framework and the psychological meaning of color of Madden et al (2000) were used as the guidelines for interpretation. This section contains four main parts: moves, rhetorical devices, identity, and gender portrayal.

5.1.1 Multimodal Discourse Analysis in online advertisements

Advertisements were useful sources to investigate stereotyped portrayals and identities of women and men through the lens of represented participants and viewers. The following sections described the visual presentation of the personal care product online advertisements in terms of representation, interaction, and modality.

5.1.1.1 Representation

The representation of represented participants in particular advertisements is regarded as 'metafunction' discussed by Kress & Van Leeuwen (2006). This function can be explored through the performance of actors depicted in advertisements. It is structured in the image using the gaze of represented participants.

For example, when the endorser's represented participants gaze at the viewers, it means the participant made 'demand' to the viewers. But when the participants look away from viewers, it means the participants 'offer' information to the viewers. The following section demonstrated the result of the present study in terms of the interaction of the viewer and represented participants.

Only the advertisements that contained the represented participants in the advertisements were used in this study. To elaborate, the participants depicted in the advertisements portray the differences between genders which can be observed from various aspects (e.g. gazing, camera distance, camera angle, modality and colors.) As a result, there were 10 women's advertisements and 5 men's advertisements used to analyze the visual perspectives.

In visual data found in the women's advertisements, the different compositions of represented participants were analyzed. In the women's ads, the actors were normally portrayed individually in the images. The postures of endorsers in the advertisements were mainly represented in three ways: (i) stare at the camera, (ii) look away, and (iii) No gaze (i.e. body part being disclosed). Table 5.1 shows the gazing of represented participants in the advertisements.

Advertisements	Direction of gaze		
	At viewer	Away from viewer	No gaze
Women	6 (60.00%)	2 (20.00%)	2 (20.00%)
Men	4 (80.00%)	1 (20.00%)	-

Table 5.1 Gazing of represented participants in advertisements

Women were mostly portrayed as gazing at the viewer (6 occurrences, 60%), followed by gazing away from viewers, and tying with no gaze (2 occurrences, 20%). Similarly, men appeared mostly as gazing at the viewer (4 occurrences, 80%), followed by the gaze away from viewers (1 occurrence, 20%). There was no occurrence of no gaze in the men's advertisements.

For the women's advertisements, the facial expression and emotion were different. Most of the represented participants who were depicted with a smile, together with a gentle glance of the eyes, gave a warm and welcoming signal to the

viewer. On the other hand, another actor looked at the viewer with a strongly cold gaze. However, the cold disdain did not imply condescension. The cold eyes of the represented participant directed to the viewer represented the strength of women which the viewer can better sense by a strong glance.

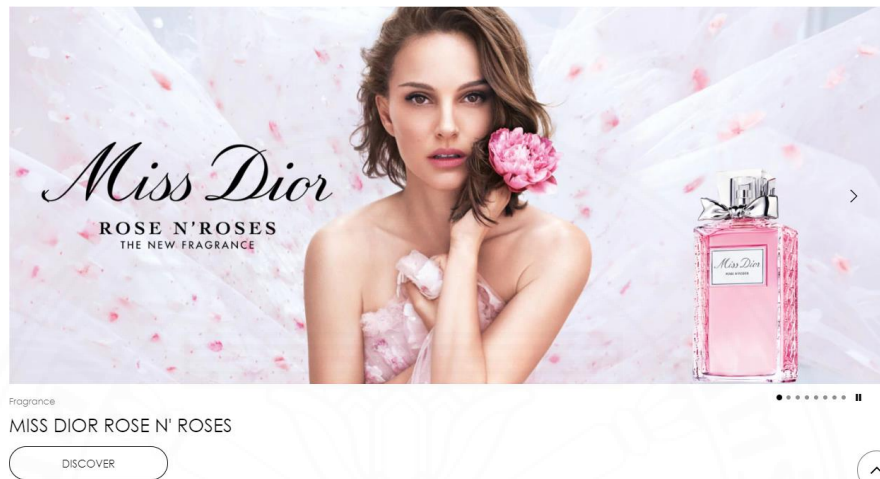


Figure 5.1 represented participant gaze at the viewer

Another visual image of the represented participant was depicted with pleading eyes (see Figure 5.1). The hand of the actor softly touched the side of her face representing the delicacy or humility of women. This was a Dior ‘Miss Dior Rose N’ Roses’ advertisement featuring Natalie Portman, the famous Hollywood actress. The represented participant was positioned at the center, gazing at the viewer. However, her gaze was seductive with the mouth open giving her allure. She grasped her white dress decorated with rose petals tightly on her chest conveying powerlessness and dependence. The flowers in the advertisement sweetened the message. The advertisement itself That might create a soft and alluring feeling to an audience. However, more than half of the represented participants depicted in the advertisements communicated directly to the viewer by their eyes representing making a ‘demand’ from the audience.

The other set of represented participants from the advertisements looked away from the viewer meaning that the image made an ‘offer’ as an ‘object of contemplation’ or the product specimens. The viewer was considered as an ‘onlooker’ who obtained information from the image. However, the represented participants

looked away from the viewer but created the vector to the particular object. This gazing was not astatic because the participants created the vector with their eyes directed at the product.

FORGET FOUNDATION.

FEEL WEIGHTLESS IN VELVET.

A longwearing formula that glides onto skin. A velvet-smooth matte finish. A natural and flawless-looking complexion.

THE SIGNATURE MOVE
Shake the bottle, then use fingertips to apply the lightweight formula from the centre of face outward, building coverage as needed.




Figure 5.2 represented participant gaze at the viewer

The last section of the represented participants in the women's advertisements were images of particular part of the body. In Figure 5.2, parts were represented in the horizontally linear direction, from left to right. It presented the image of the eye of the actor glancing directly at the viewer together with the natural complexion of their skin. The advertised product was facial foundation. The represented participant was partly revealed with only an eye and an ear. The model gazed at the viewer with an alluring eyesight. Moreover, her skin looks natural and flawless. The makeup applied on the face was smoothly perfect. The color used in the advertisement was mainly white. Regarding the position, the black packaging of the product was placed in the middle of the advertisement.



The Petit Remedy:
How Can Such A Small Thing Do
So Much?
[SHOP NOW](#)

Figure 5.3 No gaze

For another advertisement, Figure 5.3, the represented participant was depicted with the product. The actor's face was covered with flower petals, glowing makeup on the skin, and a hand holding the product in the image. This multipurpose balm for a skin contained a depiction of a fragmented woman. The main color of this advertisement was bright yellow. In the first part, the eye of a female model was covered with the product. In the second frame, she turned her naked back to the viewer and placed the product on the shoulder. In addition, the skin of the represented participant was bright and moisturized, representing the result of the product. However, in the fourth frame, there is a hairy hand holding the product which is most likely a male's hand. In this case, it possibly assumes that not only women are seen in fragmented images, but men are also partly portrayed in the personal care product ads as well.

In the visual presentation found in the men's advertisements, the different compositions of represented participants were exposed. In the men advertisements, both individual and group of actors were portrayed in the images. The postures of the participants in the advertisements were mainly represented in two ways: (i) gazing at viewers, and (ii) looking away from them, which were distinct from the represented participants depicted in the women's advertisements.

Represented participants glancing at the viewer was the main depiction in the men's advertisements. The eye gaze from those participants was mostly with strong appearance. The meaning of a strong and determined gaze coming from men's advertisements can be interpreted in several ways. For example, "seriousness," the "power" transmitted to a male viewer, or an aggressive nature. Moreover, all actors in the advertisements were presumably in their 30s – 40s. All represented participants in the men's advertisements wear facial hair. The facial hair represents the masculinity of men. It is also a means of constructing distinctions between men and boys and the symbolic of masculinity, strength and aggression (Fisher, 2001; Oldmeadow and Dixon, 2016). For this reason, it could be assumed that men could project their masculine image by wearing a beard to show their mainly strong and aggressive traits.



Figure 5.4 represented participant gaze away from viewer

In another aspect of the advertisements based on Figure 5.4, the represented participant was depicted in monochrome, standing on the side showing the viewer his muscular left arm. The represented participant looked down on the floor with an undirected gaze. The actor was portrayed as solemnly emotional, as though he were sad. However, the masculinity of a represented participant was also exposed with the arm muscle. Here, men can show weakness because they are able to redeem their strength by disclosing the masculinity inside out. Moreover, the strong arm and heavy stubble beard of the model connotes virility. The headline of the product is 'I'M YOUR MAN'. In another viewpoint, he looks down and surrenders himself to a woman who is performing fellatio. Moreover, although the main consumers of the personal care product were male adults, viewers who see this product can be both genders. According to Dixson and Brooks (2013), men with heavy stubble facial hair were found the most attractive among women when compared to clean-shaven faces. It could be said that men wearing a beard is not only to portray their masculinity, but also to use this male attribute to lure and attract women's attention.

Regarding the gaze in the advertisements, the represented participants were displayed in several situations, namely, the gaze at viewer, the gaze away from the viewer, and no gaze. The majority of the represented participants in the advertisements gazed directly at the viewer. In addition, the emotions conveyed through

their eyes were warm, bold, and seductive in the women's advertisements, while confident and gentle in men's. As an alternative to the direct gaze advertisements, there was the advertisement that portrayed a male model with a squinty eye and looked down to the floor (Figure 5.4) and one women's advertisement that revealed the female model with one eye closed and one eye covered with the product. The results were consistent with Bell and Milic (2002) who found that the female participant in the images gazed at the viewer more than the men in the advertisements. According to Kress and van Leeuwen (2006), the interaction between the represented participants and the viewer is constructed by the gaze of participants. The represented participants make 'demands' by gazing at the viewer, whereas an 'offer' is portrayed by the actor gazing away from a viewer. The 'demands' meant that the participants looked into the viewer's eyes, communicated directly and made command with them, while the 'offer' conveyed that the represented participants are not the center of attention and are offering the information or products to viewers. The results were in line with Gregorio-Godeo (2009) who found that the male participants mostly gazed away from viewers, sometimes even with eyes closed, that represent *offering* instead of *demanding*. This suggested that women could take the role of a leader who can issue an order like men. Once the attention has been drawn to the participants in the images, the curiosity of the viewer is sparked which may lead them to search for more information (Hutton & Nolte, 2011). In this case, women could be the center of attention as the spotlight shine on them. To be specific, they could not only be people who provide support, but also the leaders who guide others. Regarding 'demand' and 'offer' aspects of the male participants in the images, it could be assumed that the leader and supporter role of men coexist. Men not only acted as the leaders who could give advice to people who needed help, but also as the facilitators who provided various kind of support to others. These ads suggested that, when help was needed, people could rely on men. It could be concluded from the ads that both women and men could act as leaders and followers and provide support to audiences who need to play one of those roles.

Another aspect of gaze found in the women's advertisements was the depiction of women in fragmented parts. To elaborate, only the face and back of the participants were used, showing glowing and heathy skin to represent the desired results of the product. The model's face was covered with the product and the flower petals

which conveyed that the product is organic and harmless. Moreover, the smooth and glowing back skin was exposed to viewers providing an impressive result of the product. Accordingly, the fragmented body parts of women were used to emphasize the benefits of the product. Each individual section of the body was showed to reveal the ideal feminine features and identities sought by all women. When prospective consumers looked at the women in the advertisements, those perceived identities and values are revealed. According to Rocha (2013), the fragmented body of women in the advertisements does not convey a ‘woman is tearing apart’ meaning, but rather the power of ‘individual woman’ which makes herself modern, bold, and in charge. Thus, showing the fragmented body parts in the images did not put them in inferior state, but presented them as individual women who could be confident, growing, and responsible. Moreover, regarding Harrison (2008), there were fragmented parts of men’s bodies (i.e. toned back, muscular arm, good-looking face) portrayed in men’s cosmetic advertisements of *Studio5ive* which the fragmented body parts of men also projected the masculinity through the well-built body of the participants. Also, a good-looking model with a perfect body was also used to present the ideally masculine identity of men. From this point on, it could be concluded that the fragmented parts could be found in both gender advertisements. This fragmentation does not reveal their imperfection, instead it presents them as ‘individuals’ who exemplify idealized identities of their group.

5.1.1.2 Interaction

The interaction of represented participants in images can be explored through the representation of camera angle and camera distance depicted in the advertisements. The explanations of represented participants in camera distance and angle are demonstrated as follows.

Camera distance aspect

In the present study, the distance of represented participants was coded as personal distance, social distance, and public distance depending on the proportion of the represented participants depicted in the image. Table 5.2 reveals the realization of the distance of the participants depicted in both women and men’s advertisements.

Advertisements	Distance		
	Personal	Social	Public
Women	9 (90.00%)	1 (10.00%)	-
Men	5 (100%)	-	-

Table 5.2 participants depicted in the women and men's advertisements

According to Table 5.2, the represented participants were framed in a close-up shot in both the women's and the men's advertisements. Concerning camera distance in the women's advertisements, most of the advertisements depicted the participants in personal camera distance, but only one participant was portrayed in social camera distance. In terms of the men's advertisements, all of the participants were in personal camera distance. Generally, the models in men product adverts were shot from the waist up to the head. However, in the women's ads, one participant was framed in the social distance aspect. The model was presumably depicted from the legs to the head turning to the side to the viewer representing far social distance when compared to the others.

Camera angle aspect

The camera angles, including high, medium, and low, were manipulated by photographers. The advertisers intentionally use the image which portrayed the intended meaning. In this case, the image of represented participants was not randomly but deliberately created as the agents of appropriate connotation which somehow transferred to the viewer. Table 5.3 explores the camera angle of the participants depicted in both women and men's advertisements.

Advertisements	Camera angle		
	High	Medium	Low
Women	-	8 (80.00%)	2 (20.00%)
Men	-	5 (100%)	-

Table 5.3 Camera angle of participants depicted in the women and men's advertisements

As seen in Table 5.3, the represented participants were mostly shot at the medium camera angle in both women's (8 occurrences, 80%) and the men's (5 occurrences, 100%) advertisements representing that they were at the same level as the

viewers. Based on this point, the power between the depicted participants and viewers were set as equally powerful.

However, models shot from the low camera angle were also found in the women's advertisements. The models were not obviously shot from the low angle, but the vectors the models created were likely to depict a low angle.



Figure 5.5 Depiction of low camera angle

In Figure 5.5, the depicted model is shown looking up. This eye-line of the represented participants creates an upward vector and engages the viewer as if she were seen from above. The perfume is located in the right of the advertisement. The model, world-renowned Angelina Jolie, is on the left side with the distance and turn her back to the viewer revealing her 'Yant Kraw Petch' and 'Yant ViHan Pha Chad Sada' tattoos. She looks up confidently and purposively as if she has goals and wants to reach them. With perfect makeup, vividly pink lips and a dress that are identical with the colors of the product. This creates strength, maturity, yet tenderness in the perfume.



Figure 5.6 Depiction of low camera angle

In Figure 5.6, this advertisement contained two images of the same female model. In the first picture, the model was in intimate distance with a strong and confident gaze at the viewer. The gaze conveyed a cold and disdainful feeling. The low angle was depicted by the bevel face of the represented participant. Her composition was also inclined toward the viewer at a slightly low angle of eyesight. In the second picture, the model was in the social distance. She turned her back toward and looked at the viewer. The moving of her bright red dress could mean that she was walking ahead of someone. Then, she turned her back and invited that person to follow her.

The dimensions of visual communication concerning represented participants in relation to the images were similar to realistic situations (Bell & Milic, 2002; Rungruangsuparat, 2016). In the present study, images of both women and men were depicted in a close-up shot. In the men's advertisements, all the models were mostly shot in intimate distance with no occurrence of social and public distance. However, in the women's advertisements, the female actors were depicted in both intimate and social distance. The projection of reality could be observed through different perspectives of the models depicted in the advertisements. According to Kress and Van Leeuwen (2006), the participants pictured in close-up shot illustrate the intimate relationship between a participant and a viewer as the ongoing conversation in a close distance, while the model shot in full body surrounded by the public sphere represents an alienated viewpoint. As women and men were illustrated mostly in

intimate distance both of them could be in a close relationship with others. The male models were exhibited in intimate distance because the advertisers tried to create a new aspect of men. The masculinity which was projected in a private environment and intimate relationship happened to be more important than public recognition. Therefore, being able to stand in the public space was significant, but being connected with other people was the way to express another side of men. The result of the present study was contradicted with Bell and Milic (2002) who found that the male participants were more likely to be depicted at a public distance and women at a personal or intimate distance. Another point is that both the women and men participants smiled warmly at the viewer. The smile was the way to express appreciation and happiness to the public and people who considered smiling as politeness and courtesy. According to Gaspayan's (2011), smiling is an appropriate social reaction to any situation to show happiness, excitement, or in some cases, inconfidence, frustration and embarrassment. In the present study, it could be said that the models of both genders smiled at the viewers to showcase a warm greeting and friendliness. To elaborate, men could be as gentle as women and could express their soft personality through a smile. It can be concluded that the women and men participants here expressed not only an intimate relationship with others, but also friendliness and a soft personality of both genders.

Another perspective of social interaction portrayed in the image was social power. This power was projected through the different camera angles where the represented participants were depicted in low, medium, and high camera angles. In the present study, both female and male participants were depicted in the medium camera angle. There were only two women's advertisements that the models were portrayed in slightly low camera angles. According to Kress and van Leeuwen (2006), the model is seen from high camera angle signifies disempowerment, whereas the participant in the image framed from low camera angle symbolizes authority, and the eye level angle constructs a balance of power between the viewer and advertisement (Bell & Milic, 2002; Vahid & Esmae'li, 2012). From the finding of the present study concerning camera angles, both groups were identical which can be interpreted as equally powerful. It could be assumed that the advertisers of personal care products tend to address a new perspective of men which was different from what was traditionally perceived. In other words, the projection of men in the advertisements

could be perceived as equal power as viewers and highlighted the social role of men as equal status. Regarding the women, female participants were pictured in a low camera angle where the models were in a higher position in two advertisements. It could be said that the role of women has changed from the inferior status to equally powerful and possibly more powerful than men in some way. The results were consistent with Fowler and Thomas (2015) who found that male characters are portrayed to reflect society's changing view of men and women's roles. Moreover, they also found a decrease in the leading role of men, but found an increase in the role of men as father and caregiver. In this case, women can be perceived as being equal or more powerful to men, while men can be recognized as equally powerful with others.

5.1.1.3 Modality

The modality in depicted images is the representation of 'realism.' Kress and Van Leeuwen (2006) regarded modality as the projection of reality and credibility of images perceived by the naked eyes. However, this observable modality needs interpretation from its viewer as values, beliefs and interests of the particular group were expressed. The credibility of products from the modality depicted in advertisements is linked with the presentation of color saturation; high saturated colors were regarded as high modality, while low saturated color counted as low modality. In the present study, the modality was coded as high modality (i.e. high saturated color), medium modality (i.e. faded or pastel colors), and low modality (i.e. black and white) regarding the color saturation of advertisements. Table 5.4 shows the modality depicted in the women's and the men's advertisements.

Advertisements	Modality		
	High	Medium	Low
Women	20 (66.66%)	10 (33.34%)	-
Men	19 (63.33%)	6 (20.00%)	5 (16.67%)

Table 5.4 modality in the women and men's advertisements

According to Table 5.4, high modality was mostly found in the visual representation of both the women's and the men's advertisements. Regarding the women's advertisements, the high modality was used the most (20 occurrences, 66%),

followed by medium modality (10 occurrences, 33%), but there was no occurrence of low modality. In the men's advertisements, high modality was used the most (19 occurrences, 63%), followed by medium modality (6 occurrences, 20%) and low modality (5 occurrences, 16%).

According to Kress and van Leeuwen (2006), the reality of product benefits claimed in the image and believable credibility were exposed using high saturated colors and the color psychology that plays a crucial part in meaning interpretation. The high modality advertisements had prominent colors that were easy to distinguish such as bright red, deep/sky blue, black or white background with colored products. However, a number of the advertisements (33% in women, 20% in men) also adopted faded or pastel colors in the images such as pastel blue, pastel pink or pastel green. The pastel colors have their own personalities: soothing and calm. Viewers could absorb the feeling of relief. Moreover, the pastel colors were also associated with femininity and youthfulness. However, these colors were also linked to masculinity when used with vivid colors such as black or blue. Interestingly, the pastel colors (e.g. pastel blue) were also used in the men's advertisements. Therefore, there was possibly another side of men other than tough and strong personalities. Those can be relaxing, soft, and mild personalities that were not publicly seen.

Low modality was found only in the men advertisements. The images were pictured in monochrome: colors were only black and white. In the present study, the monochromic advertisements depicted the men's makeup with the product shown in a black and white background. In the present day, the low modality was used in men's makeup. The makeup products were becoming popular in male consumers which can be evidently seen from *Chanel* men's makeup product lines, 'BOY: Be Only You' (see Figure 5.7), and the use of male endorsers in cosmetic advertisements. Therefore, the traditional perception of men toward cosmetic products was slightly changed from 'Never' to 'Open-mind.' For this reason, black and white were applied to men's makeup adverts to target those exclusively special male consumers to emphasize that this product, in this case 'makeup,' is especially for them.



Figure 5.7 the men's advertisements depicted in low modality

To sum up, the color used in the advertisements of women and men was high modality. A significant number of advertisements portrayed medium modality which expressed a soft, soothing, and calm personality. Only the men's advertisements were depicted as low modality which conveyed the exclusiveness of a particular group of consumers.

Colors

In the present study, the color of the advertisements was coded in five main color saturation groups: 'black,' 'white,' 'warm,' 'cool,' and 'pastel.' Concerning the color groups, warm colors include *pink, red, orange, yellow, and brown*, while cold colors include *purple, blue, green, and grey*. Table 5.5 shows depiction of color groups and meanings found in the women and men's advertisements.

Color schemes	Advertisements		Meaning
	Women	Men	
Black	3 (10.00%)	6 (20.00%)	Powerful, masterful
White	8 (26.66%)	5 (16.66%)	Pure, innocent
Warm	9 (30.00%)	1 (3.34%)	Active, excited, vibrant, cheerful, charming
Cool	2 (6.68%)	15 (50.00%)	Mild, tender, strong, dignified, elegant
Pastel	8 (26.66)	3 (10.00%)	Soothe, calm, relaxing, gentle

Table 5.5 Color groups in the women and men's advertisements

According to Table 5.5, warm colors were used the most in the women's advertisements (9 occurrences, 30%), followed by white tying with pastel (8 occurrences, 26%), black (3 occurrences, 10%) and cool colors (2 occurrences, 6.68%). In the men's advertisements, cool colors were used the most frequently (15 occurrences, 50%), followed by black (6 occurrences, 20%), white (5 occurrences, 16%), pastel (3 occurrences, 10%) and warm colors (1 occurrence, 3.34%).

These colors used in the advertisements of women and men is another aspect that should be discussed. The color's utilized in the ads were cool colors (i.e. blue, green, gray), black, and white, while warm color (i.e. red, pink, yellow), pastel, and white were mainly found in the women's advertisements. According to Kress and van Leeuwen (2006), the color which is deliberately used in the advertisements contained psychological interpretations and could manipulate the perception of viewers. For this reason, the psychological sense of color should not be neglected in interpretation of color in the images. Each color signifies a specific meaning. To elaborate, the monochrome (i.e. black and white) represents the nostalgic sensation which brings back the feeling of the past. Black can deliver a sense of exclusivity and power, while white represents purity. Warm colors convey an active and stimulating personality while the cool colors are seen as mild, strong, dignified, and elegant. Finally, pastel colors can represent gentleness and calmness (Fussel, 2019; Grainge, 2000; Greenleaf, 2011; Madden, Hewett, & Roth, 2000; Naz & Epps, 2004).

Concerning to the psychological meaning of colors in the men's ads, black signifies power, authority, and strength which are stereotypically perceived as the qualification of men. It could be said that the power of men was portrayed in the advertisements through black. Moreover, white was also applied in these advertisements. With the connotation of white symbolizing purity, the perception toward men was leaning to a new direction as the clear and bright sides were slowly unmasked. Men could unveil their clean and bright personality to the public. This was consistent with Fitri (2015), who argued that men could express the bright side by showing a clean physical appearance. In these advertisements, the majority of color used in the images was cool colors. Following the psychological aspect, using cool colors could simultaneously convey the mild yet strong personality of men. Therefore, men were acknowledged as lively and, at the same time, powerful people. This notion

was in line with Gregorio-Godeo (2009), who argued that the color used in men's product advertisements were black and blue representing a softer, more sensitive and caring meaning, and Harti (2019) who stated that the colors used in the advertisements were black, blue, and green representing peacefulness, seriousness, and the purity of men.

The women's advertisements were pigmented more with warm colors than the men's ads. Generally, it is known that bright and vivid colors are used in the advertisements to catch viewer's attention. Warm colors express enthusiasm; it conveys an active lifestyle, energetic character, and charming personality. The result was also in line with Yu, Park & Sung (2015) and Gill (2008), who argued that the ideal of women portrayed in cosmetic advertisements were active, confident and positive. As a result, the portrayal of women in the advertisements was improved from what people dominantly perceived. Women were seen as active people who lightened the society with energetic power. At the same time, the jovial and charming quality in women was emphasized. According to Chaudhuri (2001), from the portrayal of women in the advertisements, female audiences perceived themselves as women who determined their own destinies. In other words, women were not submissive as a stereotypical aspect, but they were intelligent and energetic. Nevertheless, black was also depicted in the women's advertisements. As mentioned earlier, black conveys authority and strength. This color was used possibly because the perception towards modern women was one of her respect with regards to professionalism, accomplishment, and success. According to Xu and Tan (2020), the visual construction of women in the advertisements revealed brave and masculine females, and they were also emancipated from the traditional beauty standard. As a result, women gained more power. These given qualities strengthen and promote their right and potential in public spaces.

In conclusion, the portrayal of women and men in the advertisements were unique. The men were seen as people who were mild yet strong, while the women were perceived as bold and powerful.

5.1.2 Lexical choices

This section aims to discover the proportion of lexical choices found in a corpus of 60 personal care product online advertisements including 30 women's and 30

men's ads gathered from brand official websites. The data are analyzed using the AntConc3.2.4w program. The minimum and maximum numbers of words, the average word length, and the total number of words found in the advertisements are presented in Table 5.6.

Advertisements	Number of Ads (N = 60)	Total number of words	Average words per ad	Min/Max number of words in ads
Women	30 (50%)	841	28.03	8/135
Men	30 (50%)	770	25.67	3/118
Total	60 (100%)	1,611	26.85	3/135

Table 5.6 Number of the advertisements

According to Table 5.6, the total number of words in the women's advertisements was 841 with an average of 28.03 words per advertisement, while the men's corpus contained 770 words in total and 25.67 words on average. The maximum number of words found in the women and men's advertisements was different: 135 words for the women's advertisements and 118 for the men's advertisements. The minimum number of words was 8 words in the women's advertisements, while it was 3 words in the men's advertisement. Taking both types of advertisements into account, the average word length was 26.85 words per advertisement. The length of the advertisements differed according to what advertisers wanted to express to the customers, and depended on what product information they wanted to use as the attention grabber, e.g. the special qualities of the product, unique ingredients, or test results from the laboratory. In this case, the appropriate lexical choices were used in the advertisements in order to demonstrate prominent information.

The different word lengths appearing in the women and men's advertisements made it easier to discern the differences of lexical choices between the women and men's advertisements. Table 5.7 below presents content words as found in these advertisements.

	Women advertisement	Men advertisement
Nouns	<i>Artist, experience, genius, power, rose, stylists</i>	<i>Expert, feeling, irritation, men, power</i>
Adjectives / Adverbs	<i>Feminine, finest, light, natural, perfect, powerful, professional, pure, radiant, super, ultimate, unique, visible</i>	<i>Beauty, clean, deep, energetic, instant, intense, natural, non-stop, refreshing, sensitive, smooth</i>
Verbs	<i>Bloom, enriched, finish, glow, surge, tested</i>	<i>Soothing, defined, enriched, care, help, mesmerize, protect</i>

Table 5.7 Content word list of the women'and men's advertisements

According to Table 5.7, the content words can be divided into three main categories: Nouns, Adjectives/Adverbs, and Verbs. The words were selected according to the frequency of occurrence, with any distinct content words appearing more than two times chosen due to their frequency of occurrence. In other words, it can be generalized that these words (occurs equal or more than two times) normally appeared in the advertisements of the present study, i.e. A natural and flawless-looking complexion.

The groups of nouns in the women and men's advertisements were slightly different. They focused on professional theme with a sense of style. Words like 'artist' and 'stylists' connoted professionalism in women while 'experience' and 'genius' connoted knowledge and ability. At the same time, the word 'power' was also found in the women's advertisements which signified the powerful side of women covered by the perceived feminine stereotype. In the men's advertisements, the word 'men' conveyed a sense of ingroup to male consumers. The words 'expert' and 'power,' which conveyed capability were also found in the men's advertisements. However, 'feeling' and 'irritation' were found only in the men's advertisements.

Vocabulary (e.g., nouns, adjectives, adverbs, verbs) is the feature that expresses the ideal personality of consumers. Adjectives are words that especially modified, described, and pictured the object with its semantic connotation, whether positively or negatively. The consumers who are exposed to the advertisements would perceive them as their identity.

The adjectives found in the women and men's advertisements were different but all the words conveyed optimistic meanings. The words 'light,' 'perfect,' and 'ultimate' were used to reveal quality, while at the same time acknowledging the delicate personality the others perceived. The use of 'perfect,' 'powerful' and 'professional' contributed to professional ideology of women who had intellectual and creative power to contribute to society on par with men. Women now had a new social role. At the same time, the use of 'feminine,' 'finest,' 'natural' and 'pure' conveyed the common feminine image. Moreover, 'radiant,' 'super' and 'unique' distinguished women as special and confident. These word choices defined the image of women not as submissive as was often perceived, but as professional and important in nature.

The adjectives in the men's advertisements contained distinct connotations compared to the one's used in the women's counterpart. The vocabulary for women reflected more personality-related identity. The use of 'refreshing' and 'energetic,' 'instant,' and 'non-stop' connoted a reinvigorating lifestyle, and the use of 'intense' and 'deep' emphasized a strong and steady masculinity in the men's advertisements. Interestingly, words conveying a contrastive meaning to common male stereotypes that were found in several men's advertisements; 'sensitive,' 'smooth' and 'beauty.' These words demonstrated the soft personality of men and conveyed that men could be strong and soft at the same time.

The meaning of verbs also conveyed particular identities of women and men. In the women's advertisements, words like 'bloom,' 'enriched,' and 'glow' illustrate the meaning of a developing and growing stage of a person who is ready to confront all problematic situations. The verbs found in a women's corpus signified the 'flourishing' status of women. In the men's advertisements, the verbs 'care,' 'help,' and 'protect' connoted a male 'protective' element.

Based on the data, it seems that the perception towards men has changed. In the past, the portrayal of men was always of a high, dominant, and powerful position. According to the lexicon found in the men's advertisements, men were portrayed as self-autonomous people who could vigorously perform high-functioning and adventurous activities.

Overall, the word lists of the women and men's advertisements were similar such as with use of determiners (e.g., a, the), prepositions (e.g., in, on, at), and

pronouns (e.g., you, your). However, they were different as some words appeared only in the women's or men's advertisements. The vocabulary also conveyed different connotations which represented women and men with new and interesting ideologies: women as professional and evolving, and men as independent and protective.

5.2 Research Question 4

How were gender identities constructed in such advertisements?

This section explores identity construction through the women and men's advertisements by interpreting the results derived from chapter four. The distinct moves, rhetorical devices found in the previous chapter together with the analysis of MDA are discussed in terms of identity construction.

5.2.1 Women's identity

Regarding distinct moves found in the women's advertisements, *Move 5 Establishing credentials* and *Move 6 Endorsements and testimonials* amplified a 'professional' identity of women. According to the functions of moves, *Move 5 Establishing Credentials* gives a credible evidence for consumers by giving useful information. The verbal texts, such as 'guaranteed', 'tested on ...', 'accepted by experts', or 'loved by make-up artists' were used in the advertisements to provide concrete statements concerning the high quality and thoroughly-tested result of the products. The word 'tested' gives reliability to the product. The use of the adjective 'real' enhances the reliability (Abdelaal & Sase, 2014). In terms of reliable evidence, this move can assure the consumers concerning the chemical safety and non-allergic ingredients used in the product. This reflects a natural character of women as people who need evidence. Moreover, those documentations needed to be proved by reliable sources. Regarding *Move 6 Endorsements and testimonials*, the visual images of participants were depicted in the images presented in various advertisements. The salient good-looking features of endorsers gave a positive impression to consumers. Use of endorsements in advertisements can enhance the credibility of the product because they are normally perceived by the consumers as the product user. As a result, those positive images of endorsers will transfer to the product and create the desired image to consumers. According to Sarwono & Fayardi (2018), the advertisements could

portray a certain status and ideal identities for people. In this case, the endorsers are used as reliable sources for consumers concerning the quality and effect of the product. In terms of identity of women from the distinct moves as mentioned earlier, it connotes the sense of professional and deliberate traits. As mentioned above, women need information which can demonstrate the credibility and safety of the product from the advertisements to strengthen their decision-making process. Hence, the professionalism and deliberation of women are expressed through the use of *Move 5 Establishing credentials* and *Move 6 Endorsements and testimonials* in the women's advertisements.

The top three rhetorical devices found in the women's advertising were *Parallelism*, *Alliteration*, and *Rhyme*. These are all defined as "schemes." They provided useful information which can be easily decoded and understood through rhythm and repetition. Women tended to use all available information presented in the advertisements in order to comprehend the intended message (Hogg & Garrow, 2003), whereas men were more likely to focus on a singular aspect. Taking these two perspectives into consideration, Schemes were used in the women's advertisements because they conveyed a straightforward meaning. Women would use and deliberately decode that information in order to comprehend the product's features. They tended to put more effort into the information processing (Groom & Pennebaker, 2005). As a result, women could more easily understand and thoroughly analyze the intended message in the advertisements. In this case, the information in the advertisements is understood by women with a more professional and meticulous sensibility.

In terms of MDA analysis of the women's advertisements, the analysis of represented participants consisted of four main aspects. The gaze of women in the advertisements was mostly at the camera which creates the sense of making demands to the viewer. In terms of the camera distance, the represented participants were depicted in personal distance connoting the intimate relationships of women in society. However, one represented participant was portrayed in a social camera distance meaning that women are accepted in social settings. Regarding the camera angle, women were mostly portrayed in medium camera angle which represent the equal power between the participants and the viewers. Moreover, women were depicted in low camera angle, i.e. the participants looking down at the viewers. Finally, with regards to the modality, most of the women's advertisements were illustrated in high

modality (i.e., high saturated colors) which connoted the credibility in the image and medium modality (i.e., faded or pastel colors) which represented in a psychological sense, a gentle personality. Taking all aspects into account, it can be assumed that women nowadays are still soft as traditionally perceived. However, they have the power to reveal their confidence and professionalism in public spaces. The results were similar to Rocha (2013), who found that the portrayal of the modern women were confident and bold. Moreover, Chaudhuri (2001) revealed that women perceived their identities from the advertisements as people who had ‘liberation’ to perform various tasks. Accordingly, from all perspectives of MDA analysis, the identity of women can be perceived as ‘unconventional and of equal status,’ ‘bold and more widely accepted,’ ‘equally or more powerful yet gentle’ which contrast with the conventional perspectives of women as submissive and lower power.

Regarding lexical choices and colors used in the women’s advertisements, the verbal texts revealed the expertise and professional qualification of women in contemporary society. According to Hidayah (2016), the words in the advertisements have a power to influence viewers’ behavior by creating a fantasy world in their mind. For the viewers, the frequently used words could shape their identity by providing the ideal characteristics through word meaning. Here, the use of ‘genius,’ ‘perfect,’ ‘artists,’ ‘stylists,’ ‘professional’ and ‘super’ provides the sense of idealistic perfection and creates a relationship between professional ability and working achievement in women. At the same time, the use of ‘light,’ ‘feminine,’ ‘finest,’ ‘pure’ and ‘radiant’ appeared as the description of traditionally stereotyped women, connoting a bright and gentle personality. Power is introduced by the used of ‘ultimate’ which presents a dominant position. At the same time, the words ‘bloom,’ ‘enriched,’ ‘glow,’ and ‘surge’ contained the meaning of growth which could signify an emerging women’s ability. The findings of the current study was consistent with Ke & Wang (2013), who found that the top adjectives used in advertisement were ‘good, beautiful, real, great, perfect, and pure.’ Words like ‘independence,’ ‘protection,’ ‘strength,’ ‘confidence,’ and ‘happiness’ were all feminist values that were used by the advertisements. This was probably because the advertisements concerning beauty products wanted to exhibit another side of women. In other words, women were not only soft as traditionally perceived, but also strong, confident, and protective. Moreover, most of the women’s

advertisements were in warm and pastel colors. These colors have psychological impacts for the viewers, where warm colors signify a more active personality, and pastel colors signify the recognized gentle feminine stereotype. Thus, with the combination of words and colors, women are perceived as powerful and evolving.

In the advertisements, potential consumers can be attracted by means of verbal and non-verbal elements and the functions fluctuate between informing and manipulating the viewers' mind (Fuertes-Olivera, Velasco-Sacristán, Arribas-Baño, & Samaniego-Fernández, 2001). Thus, the identities of people who were exposed to the advertisements would be consciously or unconsciously negotiated. In terms of women's identity portrayed in the advertisements, the identities from moves, rhetorical devices and MDA analysis are integrated in order to explore the unique identity of women. Thus, the identity of women is perceived as professional and powerful yet gentle. To elaborate, the professional identity is derived from distinct moves and rhetorical devices as 'professional and meticulous,' while the powerful identity is derived from MDA perspectives (i.e., direct gazing, social camera distance, medium and low camera angle and warm colors), and gentle identity is also derived from MDA aspects (i.e. personal camera distance, medium modality, and pastel color). The results were similar to the study of the women's advertisement of Xu and Tan (2020), who found that new advertisements tend to embrace younger women and also constitutes new values and identities of women who are fearless. The study indicated the emancipation of women from traditional beauty standards. In conclusion, the identity of women portrayed in the advertisements were 'professional and powerful yet gentle.'

5.2.2 Men's identity

The distinct moves found in the men's advertisements exhibited a particular identity of men. *Move 2 Targeting the market* was frequently employed as the reminder to consumers. According to its function, it pointed to consumers as they were the target consumers of the advertised product. The repeatedly used lexical choices to indicate the consumers in this move were 'you' and 'your.' Moreover, another phrase found in the men's advertisements was 'men,' or 'for men' which pointed directly to male consumers and also indicated the in-group closeness. According to Fan (2013) and Noguti (2016), pronouns usually disclose information and

encourage involvement of audiences toward the advertisements. In this case, this move was normally used in the men's advertisements which signified that male consumers pay less attention to personal care products and needed to be mentioned or reminded of their existence. Also, men tended to respond briefly and relatively indiscriminately to advertisements (Groom & Pennebaker, 2005). When the advertisements appeared, male viewers would ignore those commercials if they were not appealing enough to them. However, they could turn their attention to those ads if there were words that could signal a sense of belonging. Definitely, this reflected the unique identity of men derived from the distinct move particularly found in the men's advertisements as easygoing identity and signaled the sense of individualism rather than inactivity. This was consistent with Chaudhuri (2001), who confirmed that men perceived their identity as aligning with the values of 'freedom.'

In terms of rhetorical devices found in the men's advertisements, concerning the top three devices, two-thirds of the devices were in Tropes (i.e. *Parallelism*, *Pun* and *Metaphor*). Regarding *Pun* and *Metaphor*, *Pun* utilizes the visual image together with the verbal cue to initiate and facilitate the understanding of intended meaning, while *Metaphor* makes a comparison between two ideas to make consumers understand the message and visualize the picture. This could be linked with the information processing of men in the way that they tend to process the obvious information which was available in the advertisements. To elaborate, if a predominantly visual advertisement with a small verbal text is presented, a male consumer will tend to focus more and understand the visual component. This result was in line with Putrevu (2001), who argued that visuals in advertisements targeting men should highlight the distinct attribute(s) of the product, i.e. a product image. This showed that men pay less attention to the detail and focus more on the distinct feature which represents an easygoing personality.

Regarding MDA analysis of the men's advertisements, the analysis of men depicted in the advertisements consists of four points. To begin with, the gaze of represented participants was mostly at the viewer representing how demand is directed to the viewers. However, there was one advertisement that portrayed men gazing away from viewers, meaning that the participant in the image offers product information to the viewer. Concerning the camera distance, all the participants were portrayed in

personal distance. Based on this point, it could be interpreted that men did not have to distance themselves from others, but they could have a closer relationship as well. In terms of the camera angle, the participants were pictured in medium camera angle representing the equal power between participants and viewers. Finally, regarding the modality, the men's advertisements were depicted the most in high modality, followed by medium modality and low modality (i.e., black and white). In addition, the low modality connotes the sense of power. Taking all aspects into account, it can be assumed that the perception toward modern men in society has changed. Here, men could express their gentleness to those who surround them, yet they could still portray the power to support instead of control others. In terms of equality, men displayed themselves as equal to the others which could be observed from the medium camera angle in all the men's ads. Accordingly, the identity of men can be perceived as 'unconventional and powerful yet gentle,' 'more mild,' 'more intimate' and 'equal status' which differ from the traditional stereotype of men as superior and strong. The results were in line with Gregorio-Godeo (2009), who asserted that the identity of men was "newmannist" presenting a softer, more sensitive and caring individual.

In terms of the lexical choices and colors used in the men's advertisements, the verbal texts derived from the men's advertisements provide a vigorously apparent connotation of men's identities. The use of 'refreshing,' 'non-stop,' 'energetic,' 'instant' and 'intense' give a fresh and unstoppable theme of men. Adding the use of 'refreshing' and 'energetic' to the consideration, it assists the sense of independence and dynamics. However, the use of 'intense' supports the traditionally masculine personality of men. Additionally, the use of words like 'care,' 'help' and 'protect' together with the color theme found in MDA analysis (e.g., black) connoted the changed identity of men in contemporary society as 'caring' and 'strong' characteristics. Hentschel, Heilman, & Peus (2019) found that men describe themselves as assertive and competent. Moreover, Grau and Zotos (2016) argued that the male stereotype is found in increasingly softer roles such as a father or caregiver. Regarding the colors used in the men's advertisements, most of them were presented through the depiction of high modality and cool colors. According to Madden, Hewett and Roth (2000), cool colors conveyed particular meanings as mild and strong. This highlighted the gentle personality of target consumers. Additionally, use of black implies the fact

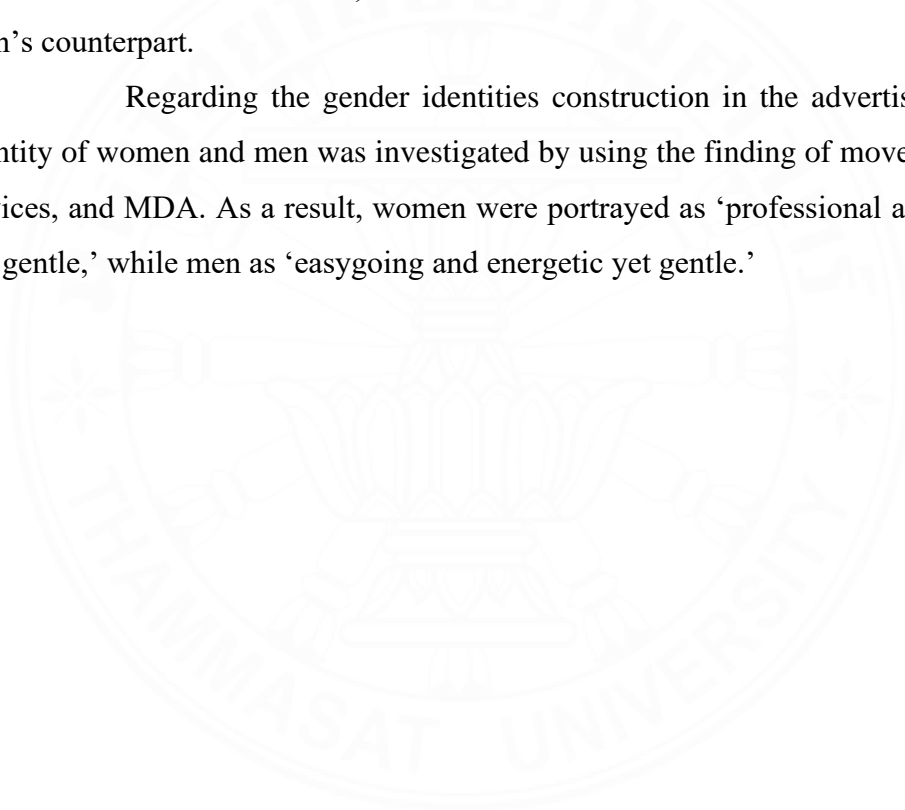
that men are dependable. Black means powerful and masterful. The advertisements depicted in black and cool colors provided the combination of ‘strong and gentle.’ With combination of the words (e.g. *non-stop*, *energetic*, *instant*, *care*, *help* and *protect*) and colors (e.g. *black* and *blue*), the advertisements portray the male identity as ‘energetic and dependable.’

In conclusion, in terms of the male identity portrayed in the advertisements, the identity from moves, rhetorical devices and MDA analysis were blended in order to explore the identity of men. Here, it is perceived as ‘easygoing and energetic yet gentle.’ The easygoing trait is derived from distinct moves and rhetorical devices, while both the energetic and gentle qualities stem from the MDA perspectives: the former from direct gazing, medium camera angle, and black color, and the latter from personal camera distance, medium and low modality, and cool colors. However, the traditional identity of men was manipulated and changed due to the fact that the advertisers tried to create new men’s identities that fit in with today’s highly digital society. Because men’s awareness of health and physical appearance was increased, those advertisers could easily construct the new idealized identity by using the verbal and visual cues in these advertisements. This was in line with Harrison (2008), who revealed that advertisers manipulated the identity of men to be more gentle, but the physical identities of men remained represented with traditionally muscular bodies. Thus, this could indicate that men are able to use their power to be confident leaders in order to empower instead of dominate others.

Therefore, the traditional depiction of women and men’s stereotypical aspects still remained in the social perception of contemporary society. However, as can be observed in these ads, the portrayal of women and men in the advertisements could be less discriminated. These traditions were becoming less prevalent and the gap between the genders become narrower due to years of battling for change and the impact was beginning to prosper. As we move into a digital age, the portrayals of two genders had changed (Grau & Zotos, 2016). In other words, women were becoming more active in the society and they wanted to show that they were capable in various aspects and they could handle the same duties as men. Moreover, the perception of men has changed from stronger to softer.

In summary, this chapter explores the female and male gender portrayals through the lens of multimodality discourse analysis (MDA) and gender identities constructed in personal care product online advertisements. Concerning gender portrayals, the represented participants were identified in terms of gaze, camera angle, and camera distance as well as the colors used in both advertisements. The findings revealed that the portrayal of both genders were similar. The female and male participants were mainly depicted as gazing at the viewer with intimate distance, and a medium camera angle. In terms of color, the warm colors, pastel, and white were used in the women's advertisements, while cool colors and monochrome were found in the men's counterpart.

Regarding the gender identities construction in the advertisements, the identity of women and men was investigated by using the finding of moves, rhetorical devices, and MDA. As a result, women were portrayed as 'professional and powerful yet gentle,' while men as 'easygoing and energetic yet gentle.'



CHAPTER 6

CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

This study was conducted to investigate the moves, rhetorical devices, and identities constructed in women and men's personal care product online advertisements. This chapter presents the research summary, pedagogical implications, limitations and recommendations for further studies.

6.1 Summary of the findings

This section summarizes the findings of the study based on five aspects: (i) corpus data, (ii) moves, (iii) rhetorical devices, (iv) multimodality discourse analysis and (v) identity construction.

6.1.1 Corpus data

In the corpus of the present study, the overall advertisements contained a text length from 3 – 135 words with 1,611 words in total. Additionally, the lexical choices found in the women's advertisements were Nouns (*Power, Genius*) Adjectives/Adverbs (*Light, Perfect, Professional*) and Verbs (*Bloom, Glow*) while the words found in the men's advertisements were Nouns (*Men, Expert*) Adjectives/Adverbs (*Non-stop, Refreshing, Energetic*) and Verbs (*Care, Help, Protect*).

6.1.2 Moves

Based on Bhatia's (2004, 2005) move structures of advertisements, the verbal texts of the advertisements in the corpus were investigated to identify the move frequency. *Move 1 Headlines* and *Move 4 Detailing the product or service* were obligatory. The findings yielded the occurrence of new obligatory moves called *Move 11 Link button*. The findings revealed that the advertisers of both the women and men's advertisements utilized these moves in their works.

In case of moves, only certain moves in adapted move structure models were used in the women and men's advertisements. In the women's advertisement

moves, *Move 8 Using pressure tactics* and *Move 9 Soliciting response* were not found, whereas *Move 5 Establishing credentials*, *Move 7 Offering incentives*, *Move 8 Using pressure tactics*, and *Move 9 Soliciting response* were not discovered in the men's advertisements. The moves found in the women's advertisements were constituted more than in the men's counterparts.

Based on the cut-off points proposed by Kanoksilpatham (2005) for the classification of obligatory and optional moves, the numbers of obligatory and optional moves in the women and men's advertisements were not different.

In the present study, there were three obligatory moves in both groups i.e. *Move 1 Headlines*, *Move 4 Detailing the product or service*, and *Move 11 Link button*. In the women's advertisements, six were found: *Move 2 Targeting the market*, *Move 3 Justifying the product or service by establishing a niche*, *Move 5 Establishing credentials*, *Move 6 Endorsements or Testimonials*, *Move 7 Offering incentives*, and *Move 10 Signature line and Logo*. In the men's advertisements, four were found: *Move 2 Targeting the market*, *Move 3 Justifying the product or service by establishing a niche*, *Move 6 Endorsements or Testimonials*, and *Move 10 Signature line and Logo*. Regarding submoves, they were embedded in *Move 4 Detailing the product or service*. According to the findings, all the three submoves were employed in both groups of the advertisements with a slightly different frequency of occurrence.

The moves in product types included skincare, makeup, hair care, and general hygiene. *Move 1 Headlines* and *Move 11 Link button* were obligatory in all the product types. *Move 4 Detailing the product or service* was obligatory in skincare, makeup, and general hygiene, but appeared optional in hair care. Regarding submoves, *Submove 2 Offering benefits of the product or service* was not found in general hygiene, while *Submove 3 Describing the product or service* was not found in hair care.

6.1.3 Rhetorical devices

The study explored rhetorical devices in the women and men's advertisements mainly using McQuarrie & Mick's taxonomy (1996). Concerning overall rhetorical devices, schemes were found more in the women's advertisements, while tropes were found in men's. The top three devices used in the advertisements were *Parallelism*, *Pun*, and *Alliteration*. The lowest three devices were *Ellipsis*,

Rhetorical question, and *Hyperbole*. In terms of rhetorical devices divided by types, *Parallelism*, *Alliteration*, and *Rhyme* were the top three in schemes, while *Pun*, *Metaphor*, and *Hyperbole* were the top three rhetorical devices in Tropes.

It was found that *Parallelism*, *Rhyme*, and *Alliteration* were the top three devices used in the women's advertisements, all of which were in schemes. On the other hand, the top three devices found in the men's advertisements were *Parallelism*, *Pun*, and *Metaphor*. *Pun* and *Metaphor* are the two-thirds that makeup the trope category.

Additionally, some rhetorical devices occurred only in women's and others only in the men's advertisements. The finding showed that *Hyperbole* was only found in the women's advertisements, while *Ellipsis* was only detected in the men advertisements.

6.1.4 Multimodality Discourse Analysis

The identity construction of the women and men's advertisements was elicited from visual components of advertisements using Kress & Van Leeuwen's (2006) framework which consisted of representation, interaction, and modality. Moreover, the notion of color for psychological meanings of Madden et al (2000) was applied to explore the identities and gender portrayal.

The gaze of represented participants was evaluated in order to picture the social roles of women and men in the advertisements. The gaze of represented participants of women and men were not significantly different. Most of the participants gazed at the viewers, and only a small number gazed away from viewers.

The camera shot and angle represented the distance and power of depicted participants as women and men. The camera shot illustrated women and men in close-up shots as personal distance. The camera angle depicted women and men mostly at a medium camera angle (i.e. eye-level), representing equal power between the two genders.

Finally, concerning modality, the presentation of color in advertising images psychologically characterized the represented participants for the viewer to relate to. Both advertisement groups were portrayed in high (i.e. high saturated colors) and medium (i.e. faded or pastel colors) modality, but a small number of the men's advertisements were colored in low modality (i.e. black and white). The most frequently

used colors of the women's advertisements were warm, pastel, and white. On the other hand, the high frequently used colors in the men's advertisements were cool, black, and white.

The identity construction of the women and men's advertisements was examined from various aspects (i.e. moves, rhetorical devices, and MDA analysis). As a result, women were portrayed as 'professional and powerful yet gentle,' while men as 'easygoing and energetic yet gentle.'

6.2 Pedagogical Implications

The pedagogical implications of this study consist of five main parts as follows:

Firstly, the findings can be integrated in the English language courses, especially in creative writing courses, marketing courses or the courses concerning advertising. The popular moves can be introduced to students, namely *Move 1 Headlines*, *Move 4 Detailing the product or service*, and *Move 11 Link button*, and encourage them to use these obligatory moves in online advertisements instead of vaguely selecting unnecessary information. Then, these could be the guidelines in creating the outstanding online advertisements when the specific consumers are targeted i.e. *Move 5 Establishing credentials* and *Move 6 Endorsements and testimonials* can be used to manipulate the decision in women's advertisements, while *Move 2 Targeting the market* can be used to specify the target consumers in men's advertisements.

When categorizing products, the findings can be a guideline for skincare, makeup, hair care, and general hygiene product advertisements. It was found that each product type advertisement used slightly different moves and submoves i.e. skincare and makeup used all the obligatory moves and also all the submoves embedded in Move 4. Accordingly, it is recommended that knowledge such as obligatory moves, and distinct moves found in the women and men's advertisements, and moves in each product type should be integrated in several English language courses so that students can have clear understanding of what information is necessary or unnecessary.

Second, the findings on the rhetorical devices of the present study can also be utilized as guidelines in English language courses, especially the persuasive headlines of advertisements. For example, *Parallelism*, *Pun*, and *Alliteration* are generally used

as popular devices in both the women and men's advertisements. These devices can be used in the advertisements in general because they contain the persuasive function and attract the attention of all the genders. However, if the consumers are specific, the findings also provide a particular rhetorical device which appeal to both women and men. Concerning the women's advertisements, the rhetorical devices in Schemes (i.e. *Parallelism, Rhyme, and Alliteration*) can be used because they give a straightforward meaning to women. Regarding the men's advertisements, the rhetorical devices in Tropes (i.e. *Metaphor and Pun*) can be used because they provide salient information for men which can be easily understood.

Third, the finding from the MDA aspect is another pedagogical implication of the study. The different aspects of represented participants can portray a social role of gender. Consequently, the researcher proposes that the interpretation of gaze, camera distance and angle should be integrated in the pedagogical setting in order to provide understanding concerning social power. Moreover, the colors can also be beneficial for attracting consumers' attention and provide psychological emphasis to help them comprehend the message. It was found that a warm color was mainly used in the women's advertisements, while a cool color was greatly used in the men's advertisements. It is advised that the suitable colors should be used in the advertisements of the particular gender and the knowledge and meaning of colors should be included in textbooks for students' better understanding.

Fourth, identity construction in the women and men's advertisements yields unconventional identity i.e. women as professional and evolving, while men as energetic yet gentle. Thus, the researcher suggests that the notion of gender equality should be addressed in classroom settings in order to raise awareness concerning gender differences so that students can have a clear understanding on how women and men should be portrayed in advertisements and other form of media. The researcher recommends that the comparative interpretation between traditional and contemporary view toward gender should be integrated in the classroom so that students will acknowledge the similarities and differences of gender portrayals in advertisements.

Finally, the findings of moves, rhetorical devices, MDA analysis and identity construction can be used as a guideline for copywriters in creating their advertisements. The researcher suggests that copywriters can use *Move 1 Headlines, Move 4 Detailing*

the product or service and *Move 11 Link button* together with the distinct rhetorical devices (e.g. *Alliteration* and *Rhyme* in the women's advertisements, or *Metaphor* and *Pun* in the men's advertisements).

6.3 Limitations and recommendations

In the present study, the limitations and recommendations were listed in the below section.

First, the corpus size in the current study was small. The total number of words contained in the present study was 1,611 words. Consequently, an expanded corpus is necessary for further research in order to provide more realization of linguistic elements and moves. In other words, a larger corpus size could increase efficient representative data and more permanent results of the study.

Secondly, the study provided comprehension into the moves, rhetorical devices, identities and gender portrayals used in personal care product online advertisements. Further research should also be implemented to explore the online advertisements in other product categories such as garments (e.g. sport and casual,) food and drinks (e.g. fizzy drink and milk,) and electronic devices (e.g. mobile phones and laptops). Accordingly, the results of future research might generate more accurate and broader generalizations of various disciplines in the promotional genre.

Third, the study focused on the online advertisements derived from the brand's official websites. The further study can include the advertisements from other platforms: conventional (e.g. print, billboards,) online (e.g. social media, Facebook, twitter). In this case, the results could yield differing and more salient points concerning the move, rhetorical device and identity from various platforms.

Finally, with regard to MDA, there was no explicitly standard criteria for dividing high saturated colors vs. faded or pastel colors. The further research should have more accurate criteria for interpreting the results of the study. Moreover, the researcher focused on the framework of Kress & Van Leeuwen (2006). In this case, other interesting frameworks concerning MDA could be used to analyze the multimodal aspects in advertisements e.g. Fairclough's (2014) language and power, or O'Toole (2011) the language of displayed art. The framework of MDA can be integrated

Goffman's (1979) gender portrayal in advertisements in order to make a comparison between women and men in the past and present time.



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APPENDIX

APPENDIX A

Women's Personal Care Product Online Advertisements

Women 01

TRY NEW

LOVED BY MAKE-UP ARTISTS

0% GREASY RESIDUE

MICELLAIR® SKIN BREATHE PROFESSIONAL

Gentle makeup removal that's tested & adored by professional make-up artists

DISCOVER NOW

Women 02

RESULTS GUARANTEED OR MONEY BACK

Q10 POWER: MY ANTI-AGING POWER

A unique combination of Creatine and moisturizing antioxidant Q10 for firmer looking skin in just 2 weeks

DISCOVER Q10 POWER

Women 03

THE WORLD'S NO.1 ANTI-AGEING BRAND*
POWERFUL ALONE,
BETTER TOGETHER

L'Oréal Revitalift harnesses the latest innovations in anti-ageing tested by leading skincare experts and scientists. Our formulas have high concentrations of active ingredients including Retinol and Hyaluronic Acid developed to help fight the signs of ageing and hydrate the skin everyday.

Find the perfect product recommendations for you with our easy diagnostic.

[click here for more details](#)

FIND THE RIGHT REVITALIFT FOR YOU



Women 04

PURE CLAY YOUR WAY FOR YOUR PUREST, CLEANEST, BRIGHTEST SKIN

Discover the first ever face masks from L'Oréal Paris, now in two new colours. Each contains a powerful blend of three pure clays and its own unique natural ingredient to unmask your most beautiful skin. Find the perfect Clay Mask for your skin type or multi-mask your way to the ultimate bespoke skincare routine with hundreds of multi-masking possibilities.

NEW Blemish Rescue Clay Mask with Marine Algae to clear imperfections and unclog blackheads.

NEW Bright Clay Mask with Yuzu Lemon to even tone and illuminate.

Purity Clay Mask with Eucalyptus to purify and mattify oily, shiny skin.

Glow Clay Mask with Red Algae to illuminate dull, uneven skin tone and exfoliate.

Detox Clay Mask with Charcoal to draw out impurities and clarify normal, congested skin.

#ClayYourWay



Women 05

FRESH AS WATER, HYDRATING AS CREAM

Inspired by Asian skincare, experience instant hydration for fresh, glowing skin. With Hydra Genius you'll be makeup ready in seconds. Because it's a liquid care formula it has more water and less oil than conventional creams for lightweight and refreshing hydration. It penetrates faster, deeper and locks in moisture for 72hrs making it the perfect skin drink!

Available for dry, sensitive or combination skin.

Hydra Genius Liquid Care is enriched with two key ingredients: HYALURONIC ACID and ALOE VERA SAP.

[DISCOVER THE HYDRA GENIUS RANGE](#)



Women 06

DO YOU DESIRE SMOOTHER, PLUMPER SKIN?

L'Oréal Paris introduces Collagen Wrinkle De-Crease, an anti-wrinkle skin care range enriched with collagen. Bounce back from the visible signs of ageing and reduce the appearance of fine lines by incorporating Collagen Wrinkle De-Crease into your daily skin care regime.



Women 07

— New —

TOTAL REPAIR 5 PROTEIN RECHARGE

—

THE POWER OF PROTEIN
FOR DAMAGED HAIR

97% Less breakage in 1 use!*

*Vs. non-conditioning shampoo.

Women 08

— The legendary —

ELNETT

—

The finest hairspray used by the finest stylists

The gold standard for stylists and red carpet events
around the world. Discover our breakthrough hairspray.

Women 09

FORGET FOUNDATION.

FEEL WEIGHTLESS IN VELVET.

A longwearing formula that glides onto skin. A velvet-smooth matte finish. A natural and flawless-looking complexion.

THE SIGNATURE MOVE

Shake the bottle, then use fingertips to apply the lightweight formula from the centre of face outward, building coverage as needed.



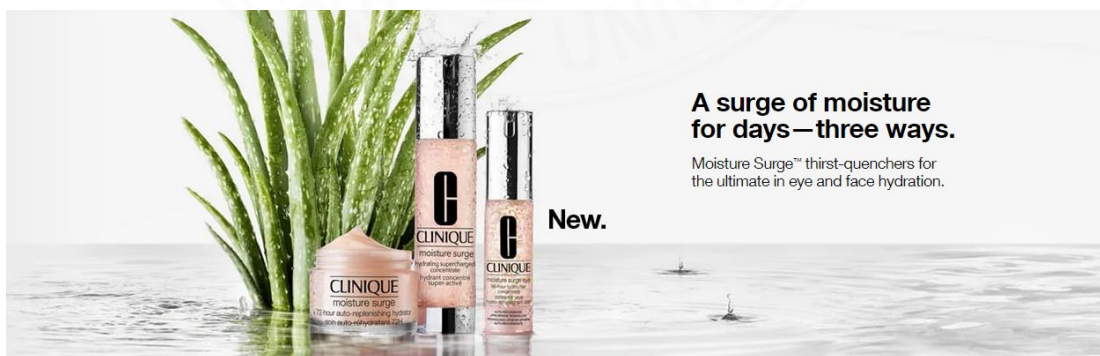
Women 10



Women 11



Women 12



Women 13



Women 14



Tested, approved, recommended

2 serums in 1 to act on visible signs of skin ageing

I WANT IT

Women 15



Lift. Shape. Firm.

With Extra-Firming Neck and Décolleté

DISCOVER

HAVE A QUESTION?

Women 16

The Most Radiant You Begins With You.
#ALIVEwithBeauty



DISCOVER

Women 17


SKIN CARE EXPLORE

EXPERIENCE STRONGER SKIN IN JUST 1 WEEK*

*Tested on 106 women aged 25-45 after 1 week of use.


Ultimune Power Infusing Concentrate

SHOP



Women 18

Miss Dior
ROSE N' ROSES
THE NEW FRAGRANCE



DISCOVER

Women 19

Claudia Winkelman

BELIEVE ME
IT'S HEAD & SHOULDERS.

LEARN MORE

Women 20

ANARCHY FOR HER DAILY FRAGRANCE

STAY SMELLING SWEET. ALL DAY.

A feminine mix of sparkling fruity notes, soft florals and a light finish. The fragrance is delicate, fun and designed to be used throughout the day.

★★★★★ 4.6 (53) [Write a review](#)

[SHOP ONLINE](#) [BUY IN STORE](#)

LONG LASTING FRESHNESS

AXE

ANARCHY FOR HER

DEODORANT BODY SPRAY

48h FRESH

Women 21

L'Occitane

Le Petit Remède
The Petit Remède

BAUME COSMÉTIQUE
COSMETIC BALM

100g / 3.5oz

100% NATURAL ESSENTIAL OILS

REPARANTE
NATURAL OILS IN INGREDIENTS

The Petit Remedy:
How Can Such A Small Thing Do So Much?

[SHOP NOW](#)

Women 22

THIS NEW YEAR RESET YOUR GLOW

Discover the limited-edition Immortelle Reset Serum, most-wanted Shea Hand Cream and so much more.

SHOP NOW

Women 23

Luminous & Feminine

Rose Eau de Toilette 50ml

★★★★★ (5)

\$76.00

ADD TO BAG

Women 24

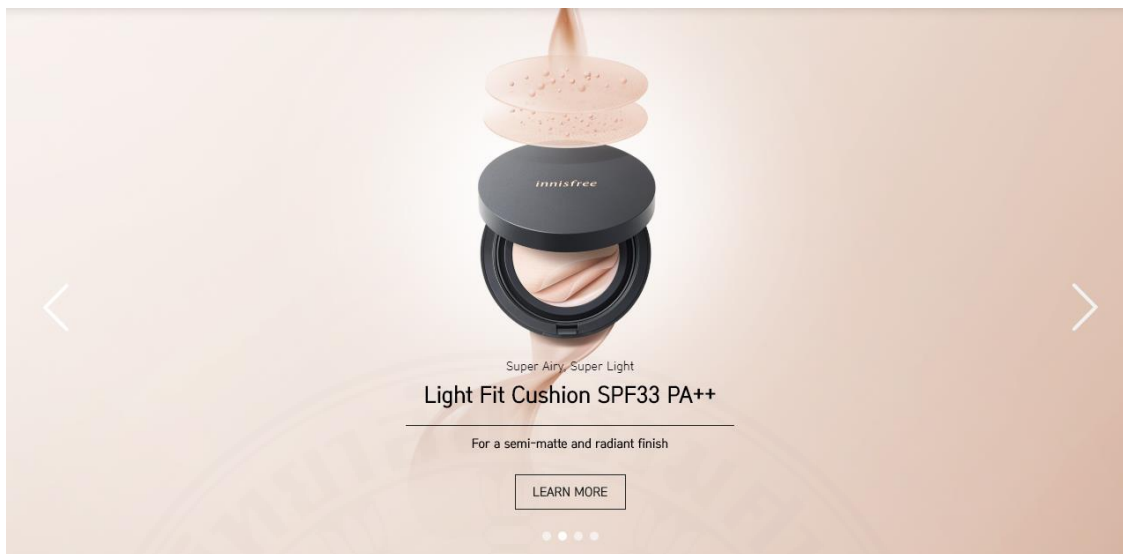
#SealthatGlow

Vibrant Youth in a Bottle

Jeju Pomegranate Revitalizing Serum

LEARN MORE

Women 25



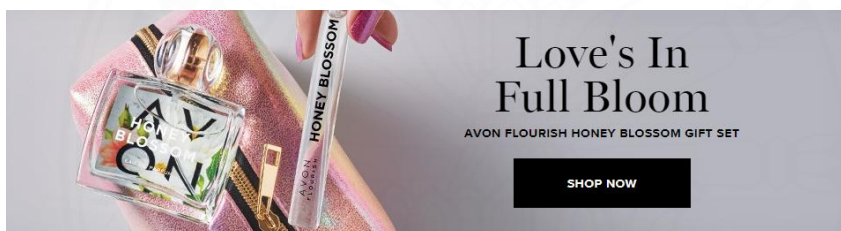
Super Airy Super Light

Light Fit Cushion SPF33 PA++

For a semi-matte and radiant finish

[LEARN MORE](#)

Women 26

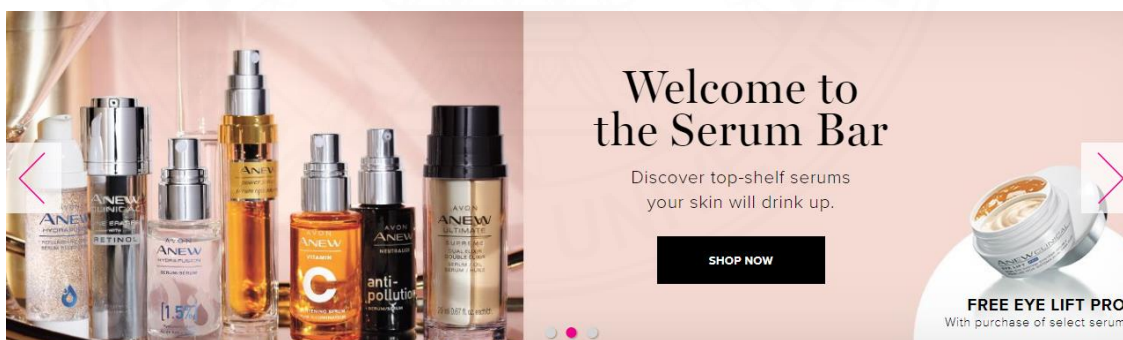


Love's In Full Bloom

AVON FLOURISH HONEY BLOSSOM GIFT SET

[SHOP NOW](#)

Women 27




Welcome to the Serum Bar

Discover top-shelf serums your skin will drink up.

[SHOP NOW](#)

FREE EYE LIFT PRO
With purchase of select serum

Women 28



NOVAGE ESSENCE

NovAGE
SKIN PRESERVING
ESSENCE

ORIFLAME

Want glowing, hydrated skin?

SHOP NOW

Women 29

Join Oriflame and start an exciting journey towards a bright new future!

BORN TO FLY

The World In Your Hands

SHOP NOW

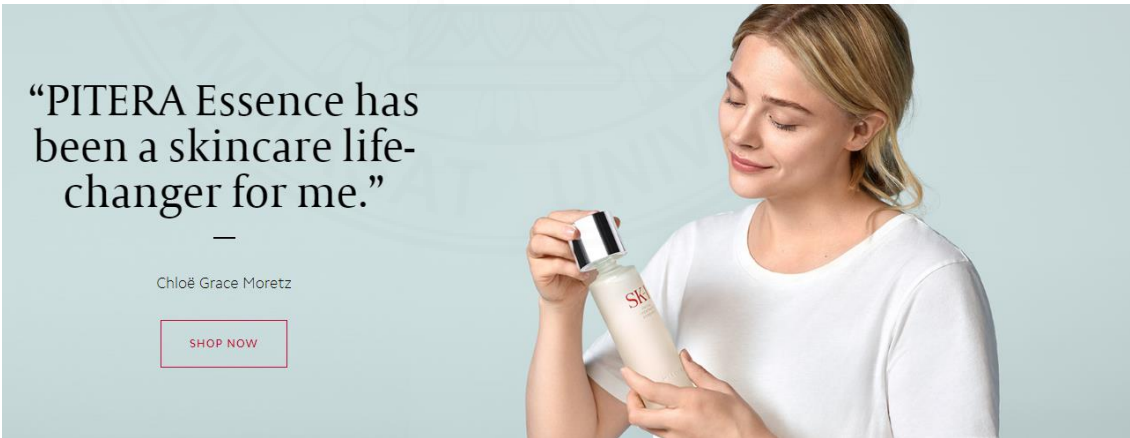
Women 30

“PITERA Essence has been a skincare life-changer for me.”

—

Chloé Grace Moretz

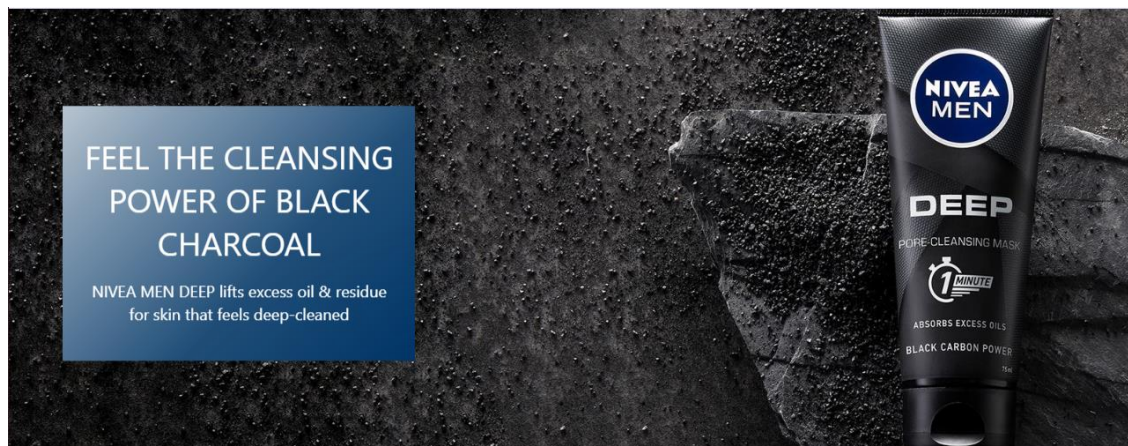
SHOP NOW



APPENDIX B

Men's Personal Care Product Online Advertisements

Men 01



Men 02



Men 03

NEW REFRESHING SKINCARE RANGE. WITH MOUNTAIN WATER.

Introducing the first skincare range by L'Oréal Men Expert with Mountain Water for intense all day hydration. The range is designed for men with dry, irritated skin, providing non-stop comfort.

The innovative ultra-fresh gel texture instantly transforms into water upon application for an immediate refreshing feeling.

The range includes the [Hydra Power Refreshing Face Wash](#) leaving skin cleansed, purified and cooled. The [Hydra Power Refreshing Moisturiser](#) for 48hours non-stop hydration and the [Hydra Power Post Shave Splash](#) which, intensely refreshes and soothes post shave irritation.



Men 04

LOOK SHARP! ...NOT TIRED

Turn up the energy and help fight the signs of fatigue with L'Oréal Men Expert Hydra Energetic.

Recharge your skin with the essential anti-fatigue line up from L'Oréal Men Expert. Discover [Hydra Energetic Anti-fatigue Moisturiser](#) with Oxygen CP and Guarana to leave skin feeling relaxed and recharged.

For your body try our [Hydra Energetic Shower Gel with Taurine](#) for an instant wake-up call.



Men 05

TOUGH ON IRRITATION. GENTLE ON SKIN.

Help soothe sensitive skin with L'Oréal Men Expert Hydra Sensitive. Our first men's range with 0% alcohol and 0% colourants. 100% crafted for men with sensitive skin.

Enriched with Natural Birch Sap for 24HR hydration. Soothes against external aggression including the sensation of razor burn.

The range includes the [Hydra Sensitive Shower Gel](#) to leave your skin feeling more soothed & comfortable. [The Sensitive Control Deodorant](#) for 48HR protection & our 1st aluminium free deodorant for sensitive underarms. The [Hydra Sensitive Face Wash](#) for soothing & protecting cleansing. The [Hydra Sensitive Moisturiser](#) for 24H hydration & instant soothing and the [Hydra Sensitive Post Shave](#) to reinforce the skin & soothe razor burn.



Men 06

OILY SKIN? LEVEL UP YOUR SKINCARE ROUTINE WITH THE PURE CHARCOAL RANGE BY L'ORÉAL MEN EXPERT

Cleanse your skin with our daily face wash and face scrub with purifying charcoal.

And who says masks are just for her? Take your routine to the next level and reduce excess oil on skin with our XL size black tissue mask for men. Still want more? Remove dirt, clean deep into the pores and leave skin mattified with our black charcoal Kaolin clay mask for men.

L'Oréal Men Expert. Expertise like no other.



Men 07


— L'OREAL MEN EXPERT —

EXPERT CARE, NOTHING LESS

—

OUR MOST ADVANCED HAIR CARE, TAILORED FOR MEN

Discover the entire range of haircare products from L'Oréal Men Expert specially adapted to your hair type.



Men 08


— Men Expert Styling —

SCULPTING PASTE

—

Clean-cut, controlled look. Extra strong hold, matte finish.

Our high performance sculpting paste provides extra strong hold to shape and define clean-cut, sharp styles. Enriched with a workable holding matrix, the formula locks style in.



NEW/NOUVEAU
DEFINING GEL
GEL DE DEFINITION
GROOMED, WELL-DEFINED
LOOK COIFFE, BIEN DÉFINI
150 mL

NEW/NOUVEAU
SCULPTING PASTE
PÂTE SCULPTANTE
CLEAN-CUT, CONTROLLED LOOK
LOOK SOIGNÉ, COIFFURE MAÎTRISÉE
Extra strong hold, matte finish
Tenue extrarforte, fini mat
110 g

DISCOVER MORE

Men 09




BE ONLY YOU

Beauty is about style. It knows no gender. CHANEL creates a new line of makeup for men. Three imperceptible, easy-to-use products for brighter skin, defined brows, and smoothed lips. So you can Be Only You.

Men 10

BROWS

**BOY DE CHANEL
EYEBROW PENCIL**




Easily shade and define brows for a natural look.

[SHOP](#)

Men 11

LIPS

**BOY DE CHANEL
LIP BALM**



Smooth and hydrate lips for a natural-looking result.

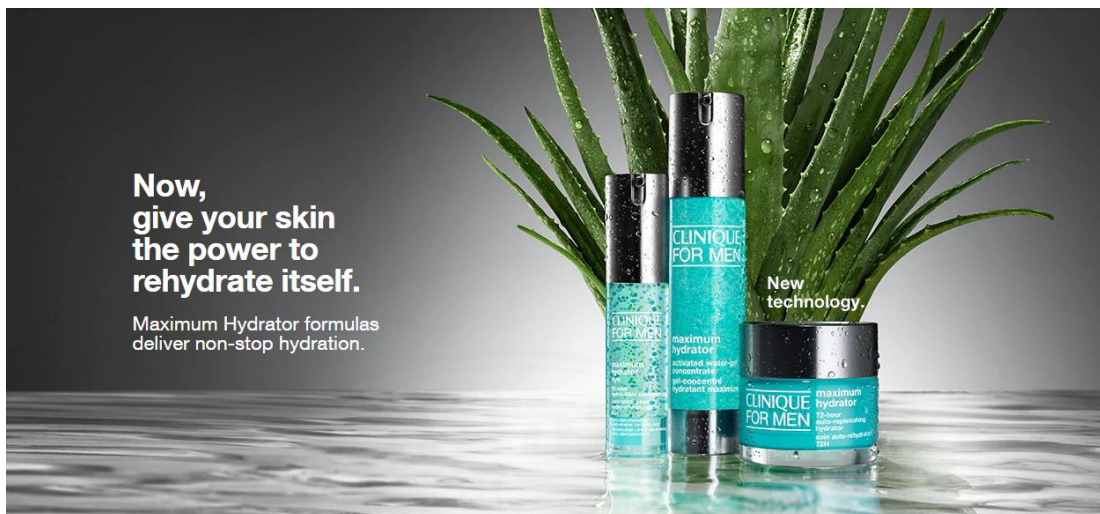
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Men 12

**L'HOMME IDÉAL
SPORT**
LE NOUVEAU PARFUM



Men 13



Men 14



Men 15



Super Moisture Collection

Intense moisture even in extreme conditions.

SHOP HYDRATION

Men 16

Beauty lifts
you up.

DISCOVER >



Men 17



Men 18



Fragrance

DIOR HOMME

DISCOVER



Men 19

UP TO
100% FLAKE FREE*
& ULTRA CLEAN HAIR

#justwatchme

SHOP NOW

*Visible flakes, from 2ft away; with regular use

Men 20

APOLLO ALUMINUM-FREE DEODORANT FORMULA

**DEODORANT STICK.
BRINGER OF
FRESHNESS. ALL DAY.**

A sophisticated masculine fragrance with green fruits, sandalwood and fresh sage in a smooth deodorant stick.

★★★★★ 4.6 (102) Write a review

SHOP ONLINE BUY IN STORE

FRESH 48H
FRAIS 48H

AXE

APOLLO

DEODORANT
DESODORISANT

48H

FRESH/AU FRAIS

NET WT./POUS NET 3 OZ. (85 g)

Men 21

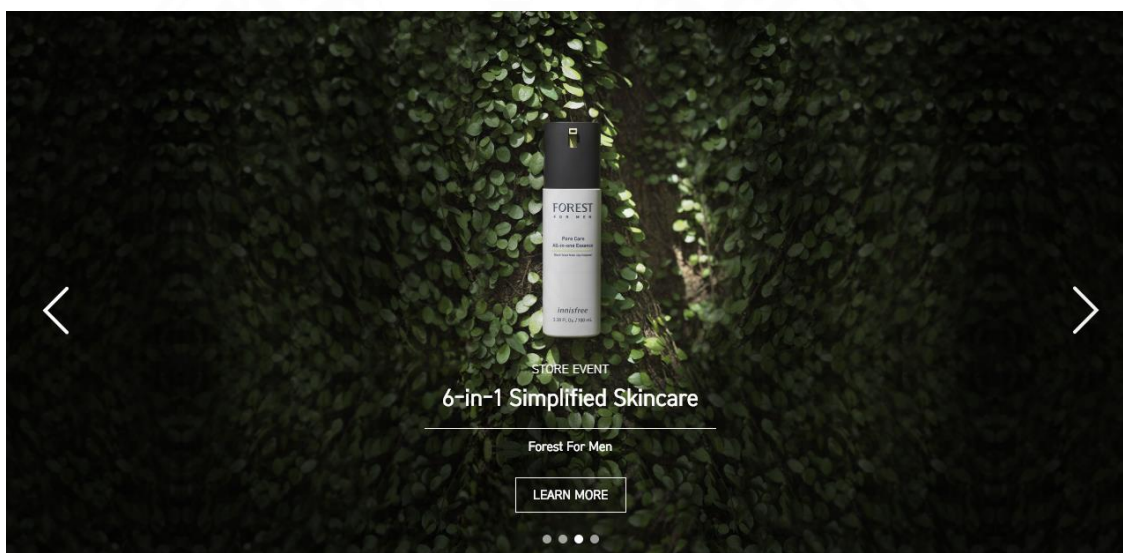
BEAT THE HEAT
WITH CEDRAT

SHOP NOW

Men 22



Men 23



Men 24



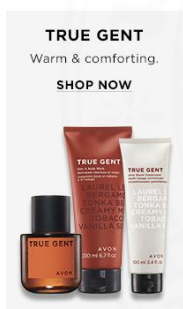
Men 25



Men 26



Men 27




Men 28



Men 29

Enjoy amazing benefits and more with Oriflame



ECLAT STYLE PARFUM

**1st EVER
PARFUM FOR
MEN IN...**

[SHOP NOW](#)

Men 30

PITERA™ ESSENTIALS

SK-II Men Facial Treatment Essence

Our iconic essence with over 90% PITERA™ to transform all five dimensions of your skin to crystal clear.

[VIEW PRODUCT >](#)



BIOGRAPHY

Name	Chatnarong Chaidet
Date of Birth	May 18, 1987
Educational Attainment	2013: Master of Education (Curriculum and Instruction English Language Teaching) Khon Kaen University 2009: Bachelor of Arts (Business English) Khon Kaen University
Work Position	Lecturer of English Rajabhat Maha Sarakham University
Scholarship	Rajabhat Maha Sarakham University
Publication	-
Work Experiences	2013–2022: Lecturer of English Rajabhat Maha Sarakham University 2011-2013: English Teacher Kaengkjor Industrial and Community Education College