WOMAN LANGUAGE STYLE FOR PERSUASION IN REVLONS PRINTED ADVERTISEMENTS

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Dibuat di Yogyakarta
Pada tanggal 15 Maret 2016

Yang menyatakan,

Aprilia Wittaningsih
It doesn't matter how slowly you go, as long as you don't stop.
For

My Beloved Grandpa

M.J.U. Soekardi

Thank you for introducing me to English
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ABSTRACT


An advertisement is needed to give information and also to persuade the targeted consumer at the same time. For this purpose, the producer should use the effective way to convey the message and to make consumer involved then persuaded. An advertisement should match who is the targeted consumer so different language styles are used to accomplish the target. This undergraduate thesis analyzes the language styles used in 12 Revlon’s printed advertisements and then links the style of language with the use of it in persuasion.

There are two problems analyzed in this undergraduate thesis. The first is what woman language characteristics are used in Revlon’s printed advertisements. The second is what linguistic features used in Revlon’s printed advertisements text that have woman language characteristics. The purpose of this undergraduate thesis is to prove that in order to reach the targeted consumer Revlon’s printed advertisements use women’s language style to persuade.

In the analysis, the data from 12 Revlon’s printed advertisements are divided into the clauses related to product and related to persuasion. The clauses that related to persuasion are analyzed using women’s language characteristics. The data that have more than one characteristic of women’s language will be analyzed further using linguistic features of advertisements, lexical and syntactic features that share the same aim as persuasive feature, to make customer involved in advertisement then persuaded.

The final result the study of 12 Revlon’s printed advertisements is they have all women’s language style characteristics and they have linguistic features of advertisements, lexical and syntactic features that also can be said as persuasive features. Therefore, it is concluded that woman language style can be used to persuade, as in the advertisements.
ABSTRAK


Sebuah iklan diperlukan untuk menyampaikan informasi tentang produk yang ditawarkan dan mempengaruhi konsumen pada waktu yang sama. Agar hal tersebut dapat tercapai, produsen harus menggunakan cara yang efektif dalam menyampaikan pesan dan mempengaruhi konsumen. Sebuah iklan haruslah menyesuaikan konsumen yang ditargetkan sehingga gaya bahasa yang digunakan pun akan disesuaikan. Skripsi ini menganalisis gaya bahasa yang digunakan di 12 iklan Revlon di media cetak, kemudian mengaitkan gaya bahasa tersebut dengan penggunaannya dalam mempengaruhi konsumen.


Dalam analisis ini, data yang diambil dari 12 iklan Revlon di media cetak dibedakan menjadi klausa yang berkaitan dengan produk dan klausa yang berkaitan dengan persuasi. Data tersebut dianalisis menggunakan karakteristik gaya bahasa wanita. Data yang memiliki lebih dari satu karakteristik gaya bahasa wanita dianalisis lebih lanjut menggunakan karakteristik bahasa iklan, yaitu karakteristik leksikal dan sintaksis yang bertujuan sama dengan karakteristik persuasi yaitu untuk membuat pelanggan merasa terlibat dalam iklan dan kemudian pelanggan akan terbujuk.

Hasil akhir dari analisis 12 iklan Revlon di media cetak adalah penggunaan kalusa yang memiliki karakteristik gaya bahasa wanita, dan karakteristik bahasa iklan, yaitu leksikal dan sintaksis yang dapat disebut juga karakteristik persuasi. Maka dapat disimpulkan bahwa gaya bahasa wanita dapat digunakan untuk mempengaruhi, seperti pada iklan.
CHAPTER I

INTRODUCTION

A. Background of the Study

Language has many functions and one of them is to persuade the targeted reader or addressee. Persuasion itself is “verbal communication which makes people have certain judgment or change their previous judgment to accept the new one which they do not believe before” (Trimmer and Nancy; 1984 in Permatasari; 2014: 21). In other words, language has certain power to change people mind, opinion, or judgment of someone or something. Persuasive style is used because it tends to make the readers “to be socially tuned” (Verdonk; 2002: 8) or feel involved into the advertisement. This function of language is really useful in the persuading activities, such as advertising.

Based on Bovee and Arens, advertising is “the non-personal communication of information usually paid for and usually persuasive in nature about products, services, or ideas by identified sponsors through the various media” (1986:5). This advertising activity needs a medium to convey persuasive message about the products, services, or ideas so the targeted consumers can get the message. The medium is called advertisement.

There are many types of advertisements for examples printed advertisement, television, radio commercial break, and also online advertisement. All of these advertisement types are used to reach the targeted readers, or targeted consumers, so the targeted consumers can get the message about products, services, or ideas.
The aim of advertisement is not only to convey the message but also to persuade the readers to buy the products, to use the services, or to believe the ideas. To get this aim, an advertisement should be interesting and eye-catching. The selection of picture, color, model, and format is really important for an advertisement. Another important thing for an advertisement is the language, the tool to convey the message.

Some texts can be said as advertisements if they have certain characteristics or features. Grey in his book *Language in Use* (in Permatasari; 2014: 14-21), said that there are certain linguistic features in the advertisement that distinguish advertisement from other types of the text. The linguistic features are divided into two, lexical and syntactic features. Lexical features are hyperbole, neologism, weasel word, familiar language, simple vocabulary, repetition, euphemism, humor, glamorization, and potency. Syntactic features are short sentence, long-noun phrase, ambiguity, use of imperative, simple and colloquial language, present tense, syntactic parallelism, association, ellipsis, and incomplete sentence.

The linguistic features of advertisement also can be said as persuasive features because linguistic features of advertisement can be used to make the readers “to be socially tuned” (Verdonk; 2002: 8) or involved into the advertisement. For example, the familiar language feature that uses pronoun you and we, it makes the readers involved into advertisement, as the readers feel the advertisement themselves because the feeling that the readers are speaking with the writer through the text, and friendly atmosphere by using pronoun you and we.
The advertisement, including printed advertisement, is made to introduce and also to persuade the consumers to buy the products. The company who made the advertisement usually has targeted consumers that the company wants to reach. To persuade those targeted consumers effectively, the company can use the targeted consumers’ language for example, a make-up company. It will be easier for the company to persuade its targeted consumers using woman language style because a make-up company’s targeted consumers are usually women. According to Mills (1995: 42) based on two sample texts in her book, woman language style have 6 characteristics which are subordinate clause is not used (most of the clause is non co-ordinated one), some clauses are incomplete, no dominant ‘voice’ (cannot be defined neither particularly rational or authoritarian), the sentence is about women experience, draw the attention to the language itself (not in the main topic), and quite difficult to read.

Woman language style characteristics are used in the advertisements to persuade the targeted consumers who are women. Because of that, these characteristics should meet the features of the advertisement, so they will make a complete advertisement, that can persuade its targeted consumers using woman language characteristics which meet linguistic features of advertisements.

Revlon’s, a famous make-up brand from the USA, has women as its targeted consumers. Based on Revlon 2012 Annual Report, Revlon’s targeted consumers are women for certain age range. A stated that one of Revlon’s product, Revlon Age Defying, target consumers are women over-35 age. Then it is assumed that Revlon uses woman language in its advertisement.
This study analyzed the texts in 12 Revlon’s printed advertisements to know in what woman language characteristics that are used in the advertisements, and what linguistic features of advertisement are in the clauses that have woman language characteristics so Revlon can persuade its targeted consumers. The analysis began with categorizing the clauses in the advertisements into the clauses that related to the product and the clauses that do not have any relation with the product (related to persuasion). Then, the clauses that do not have any relation with the product would be analyzed using woman language characteristics. Then those clauses were analyzed by matching them with linguistic features of advertisement.

This research used woman language characteristics by Sarah Mills and linguistic features of advertisement by Grey in analyzing twelve Revlon’s printed advertisements to prove woman language style is used in the advertisements to make the targeted consumers feel involved into the advertisements, or can be said to make them persuaded.

This research will hopefully help the advertiser of a product, especially brand of make-up advertiser, to make the advertisement more effective, using targeted consumers’ language style, in this case woman language style in persuading the targeted consumers.
B. Problem Formulation

This thesis is conducted based on these following problems.

1. What woman language characteristics, written by Mills (1995: 42), are used in Revlon’s printed advertisements?

2. What linguistic features, written by Grey (2008) are used in Revlon’s printed advertisements clauses that have woman language characteristics?

C. Objectives of the Study

Based on the problems formulation above, this research has two objectives. The first objective is to see woman language characteristics in Revlon’s printed advertisement. The second objective is to explain the linguistic features of advertisements in Revlon’s printed advertisements clauses that have woman language characteristics. Linguistic features of advertisement can be said as persuasive features because they also can be used to make the readers feel involved into the advertisement. This will prove that woman language style can be used in advertisements to persuade the targeted consumers.

D. Definition of Terms

There are two terms in this study that needs to be clarified in order to get better understanding:

1. Woman language style

Language has many styles because of the use and also the user of it. This study discusses woman language style. This kind of style is not different from the
other style in using language but form the language in a certain style that is usually used and understood by women.

This woman language style exists because “Many texts for and about women set up a problem which a women readers should recognize…” (Mills, 1995:73). This means that women writers or speaker will use certain style that the women readers or listener can recognize easily based on their same shared knowledge which is in women world.

There are 6 characteristics of woman language style: subordinate clause is not used, some clauses are incomplete, no dominant ‘voice’ (cannot be defined neither particularly rational or authoritarian), the sentence is about women experience, it draws the attention to the language itself (not in the main topic), and it is quite difficult to read (Mills; 1995: 42). These characteristics will be used as the indicator that clauses use woman language style.

2. Printed advertisement

Advertisement is “a picture, set of words, a film etc. that is used to advertise a product or service” (Quirk: 2001). So it can be concluded that printed advertisement is a way to publish the advertisement through printing activity. It is usually printed in newspaper or magazine. Printed advertisement contains some sentences and picture in order to persuade the reader to buy the products, to use the services, or to believe the ideas. Printed advertisements that used in this study as the data are taken from 12 random Revlon’s printed advertisements.
CHAPTER II
REVIEW OF LITERATURE

This chapter contains three sections. First section reviews some of the studies that done by other researchers and some of theories that are used in this present study. In this chapter, there are three studies that are reviewed, Setiastuti’s, Permatasari’s, and Yang’s. The summary of this section shows the similar and different aspects between three studies and this present thesis. Second section reviews the theories that are used in this present. The theories are feminist stylistics theory and woman language style theory, to see the languages style that is used in the advertisements, persuasion and linguistic features of advertisement theory to prove that woman language style can be used in advertisement to persuade the targeted consumers. The third section explains which theory that used to answer the problems. In this thesis the first problem will be answered using woman language characteristics theory and second problem will be answered using linguistic features in advertisement theory.

A. Review of Related Studies

1. Setiastuti’s Thesis “A Stylistic Studies on McDonald’s Slogan During 1960’s-2008”

This undergraduate thesis analyses the written slogans of McDonald, a popular brand of fast food restaurant, and the effect of those slogan to sales.
Setiastuti analyzed McDonald’s slogans during 1960s until 2008 using stylistics approach and theory of advertising.

In this undergraduate thesis, Setiastuti uses stylistic devices such as grammar, alliteration, rhyme, meter, assonance, consonance, ellipsis, simile, repetition, and vocabulary in analyzing McDonald’s slogans. Then to measure the impact and result of McDonald’s slogans, Setiastuti uses theory of advertising, basic psychological categories, to analyze how advertising works. The basic psychological categories are perception, awareness, persuasion, and memorability.

Setiastuti’s thesis finds out that McDonald’s slogans apply some stylistics devices, which are grammar, vocabulary, sound, simile, repetition, and ellipsis. It also finds out that the style of the slogans determines the sale based on the questionnaire and the basic psychological categories are the prominent types to the sales of McDonald’s slogans.

2. Permatasari’s Thesis “An Analysis on The Language Style of the Utterances in Magnum Advertisements”

Permatasari’s undergraduate thesis analyses the language style of the utterances, the kind of persuasion technique and the power relation in Magnum advertisements. Permatasari analyzed 10 Magnum advertisements from year 1992 to 2013 and dealt only with the utterances of the speakers in Magnum advertisements with the utterances of the speakers in Magnum advertisements.

This undergraduate thesis uses linguistic features of advertisements to identify the language style of Magnum advertisements. The linguistic features
divided into two, lexical features that consist of hyperbole, neologism, weasel word, familiar language, simple vocabulary, repetition, euphemism, humor, glamorization, and potency; and syntactic features that consist of short sentence, long noun phrase, ambiguity, use of imperative, simple and colloquial language, present tense, syntactic parallelism, association, ellipsis, and incomplete sentence. Then this thesis uses three persuasion techniques theory by Kleppner, which are pioneering stage, competitive stage, and retentive stage, to identify the persuasion techniques that is used by Magnum advertisements. In terms of power relation, this undergraduate thesis use theory of power relation by French and Raven which the types are legitimate power, reward power, referent power, expert power, and coercive power. This power relation theory is used to identify the type of power relation used by Magnum advertisements.

This undergraduate thesis has three conclusions. First, Magnum advertisements are simple because the advertisements do not require many linguistic features of advertisements. The second conclusion is the persuasion techniques that used in Magnum advertisements are only two, the pioneering stage and retentive stage. The third is that the power relations between the companies and consumers of Magnum consists three kinds of power which are legitimate, referent power, and expert power.
3. Yang’s Study “Gender Differences in Advertisements - A Study of Adjectives and Nouns in the Language of Advertisements”

This study is to analyze the use of nouns and adjectives in 18 English-speaking advertisements, 9 advertisements for male and 9 advertisements for female, in order to seek possible gender differences. This study wants to see if gender differences existing in the language of advertisements conform to what is generally expected about women and men.

Yang took all of the nouns and adjectives from 18 advertisements. Then the whole data will be analyzed separately to see if there are gender differences in using nouns and adjectives and what the proportions of neutral ones and non-neutral ones are. Non-neutral words do not mean sexist but they are used because that is considered to be appealing to readers of a certain gender.

All of the nouns in the advertisements divided into two sections, neutral nouns, and non-neutral nouns. These divisions are based on the nouns that closely related to advertisements (neutral nouns) and the noun that assumed to have certain gender characteristics (non-neutral nouns).

4. Summary of Review of Related Studies

Setiastuti’s undergraduate thesis used McDonald’s Slogan from 1960-2008 as the data. Setiastuti analyzed the data using stylistic devices to see the impact of the slogans on the sale and basic psychological categories are the prominent types to the sales of McDonald’s sale. This present thesis is using similar theory with Setiastuti’s thesis. Permatasari’s thesis is using Magnum
advertisements as the data. Permatasari analyzed the style of Magnum advertisements, the persuasion techniques that used by Magnum advertisements, and the power relation between the company and the customers. Yang’s study is analyzing noun and adjective in certain advertisements to see if there is any noun and adjective that non-neutral (assumed to have certain gender characteristic).

This present thesis is similar to those three thesis above in matter of theory and methodology but in the same time, this present thesis is different. This present thesis’ theory is similar to Setiastuti’s which is stylistics, but the researcher focuses on woman language style theory, from stylistics, and adds advertising theory to see that certain company uses its targeted consumers’ language to get their attention and to persuade them to buy the product. This present thesis is using similar linguistic features of advertisement theory with Permatasari, but the researcher use woman language style in analyzing the data first, then using the linguistic features of advertisement in further analysis to prove that woman language can be used in the advertisements. This present thesis is similar with Yang’s study in matter of the methodology, but it does not divide the data into noun and adjective then neutral and non-neutral words as in Yang’s study but into text that related to advertisements and text that have no relation with the advertisement then analyzed further with advertisement’s linguistic features and woman language style.
B. Review of Related Theories

1. Stylistics

Stylistics is a branch of linguistics and is derived from the word style. Style is an everyday word that can be defined as “distinctive manner of expression, through whatever medium this expression is given physical shape” (Verdonk, 2002:3). It means something, whatever is that, has a unique manner of expression and this expression give physical shape which can be seen by other people. The word style can be found anywhere, for example someone may say that girl has a style which means that other people can see that she is different from the other.

Style also can be found in matter of writing. Writers have their own style in writing, means that every writer have their own way in choosing the words to convey their messages. Not only the chosen words but also the way they produce sentence itself is different. This is where stylistics takes place, because stylistics is “the analysis of distinctive expression in language and the description of its purpose and effect” (Verdonk, 2002:4). Stylistics does not stop in the different thing in using language but also describes the purpose and effect of that unique and different thing in language. It means that stylistics concerns about unique and different thing in language and also describes the purpose and effect of them. Stylistics approach is “a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary texts” (Barry, 2002:203). Meaning that stylistics approach tries to classify the data of a literary text into smaller parts like words, phrases, and clauses, then identifies them to find some
features. But not only in the literary text, stylistics can also be applied to any kind of text because every kinds of writing have features of style. For example, is a headline in a newspaper. Its most common feature is ellipsis (some words are not there because of the size or limited space in newspaper) that results direct yet powerful effect for the readers. Beside of ellipsis, the other important this is intertextuality, “an allusion to another text and, at the same time, an appeal to reader’s awareness of that text” (Verdonk, 2002:4), means that a text refers to another text. Same as the headline, other kinds of writing also has style. The style is “the result of the choice of certain forms and structures” (Verdonk 2002:5-6). It means that a text has certain style because its distinct forms and structures.

Verdonk said “in making a stylistics analysis we are not so much focused on every form and structure in a text, as on those which stand out in it” (2002:6). So stylistics analysis does not concern to the whole text at once but pick out the stand out part that the readers interest in or what in stylistics called as foregrounding. The part of the text that foregrounded has distinct pattern such as in text’s typography, sounds, diction, grammar, or sentence structure. The foregrounded part also can be seen by looking for repetition or the different thing that should be in the particular text type or different thing as general.

Style also can be seen from the context of the text because a making of a text (including the purpose and effect) is affected by the context that writer and reader have. A writer may choose some particular context and assume the reader will understand or has general knowledge about the text in that context. The context is called discourse.
Social function of the text is another factor that affects writer’s style. The writers “expect their readers to be socially tuned in to them” (Verdonk, 2002:8). For example, an advertisement’s social function is to persuade the reader, so it is appropriate if many complimentary words or phrases about the products found in the advertisements.

In general, the purpose of stylistics is to show how linguistic features (sound, grammar, vocabulary, and text organization) contribute to the meanings and the effects of a text. It means that the one who do stylistics analysis wants to prove that the style of the text (in this case, can be seen through linguistic features) also shapes the meaning and the effect of a text that understood by the readers.

a. Feminist Stylistics

Feminist stylistics is not really elaborated from feminism or stylistics as well, but a collaboration of both of two studies. According to Mills (1995), feminist and stylistics are two complex words, but the phrase feminist stylistics can be described as feminist who takes stylistics analysis in providing hard data to prove that some texts have feminism aspects. Feminist stylistics is related to external thing outside the text that affects it and shapes certain style. Feminist stylistics also determines the possibility of the text’s interpretation, which means, feminist stylistics analyzes the differences between male writings and female writings. There are certain characteristics that distinguish them. (Mills: 1995)

There are certain characteristics used to distinguish male and female characteristics. For example, male always linked to braveness, logic, adventurous,
and masculine, on the other hand, female always linked to feminine, tender, and weak. These characteristics are believed that they shape the characteristics of the writings, as Mills (1995) said that “women’s writing may or may not different from men’s but it often means differently”. So, in the feminist stylistics field, feminist tried to find the prove through the style of some texts that there are some characteristics that distinguish women’s writings.

According to Mills, there are 6 characteristics of woman language style which are subordinate clause is not used (most of the clause is non co-ordinated one), some clauses are incomplete, one dominant ‘voice’ (cannot be defined neither particularly rational or authoritarian), the sentence is about women experience, draw the attention to the language itself (not in the main topic), and quite difficult to read (1995: 42). These characteristics will be explained below.

1) **Subordinate clauses are not used**

Subordinate clause, or known as dependent clause, is a clause that gives additional information to independent (main) clause and “that lack a complete thought” (Siegel: 2005). Subordinate clause can be divided in to noun clause, adjective clause, and adverb clause. Noun clause is a subordinate clause that functions as a noun in a complete sentence, for example the clause *what you said makes me laugh*. The clause *what you said* is a noun clause in subject position and taken as one unit. Adjective clause functions as adjective in a sentence, for example *the book, which I like, has a new version*. The clause *which I like* is an adjective clause because it explains or modifies the preceding noun, *book*, like an
adjective that always modifies a noun, an adjective clause also modifies noun. The adverb clause is a clause that functions as an adverb in a sentence that can modify verb, adjective, or other adverb. For example, *don’t eat before he comes*, the clause *before he comes* modifies the verb *eat* so it can be concluded that this clause is adverb clause that modifies a verb. From the three examples of noun, adjective, and adverb clauses, we can prove that these subordinate clauses cannot stand alone, for example the noun clause, *what you said*. This clause has a subject (*you*) and a verb (*said*) but it does not mean anything, but if this clause is followed by *makes me laugh*, it makes sense.

In this characteristic, Mills argue that in many texts that are written in women language or use women language, do not use subordinate clause. It means that women language is rarely adding additional information. In other words, the information is not detail.

2) **Some clauses are incomplete**

A complete clause is basically a clause that has a subject and a verb (Siegel: 2005) but it is believed that women sometimes use incomplete clause in writing or sometimes also in speaking. There is no sure reason why this happened, but it happens many times in many women’s writings. This characteristic is seen in Mills’ (1995) examples of text that have female sentence. There is clause *the taste of milk, of ink* which has no subject or verb and can be categorized as incomplete clause.
3) **No dominant ‘voice’**

The text written by women, usually has no dominant ‘voice’, whether it is particularly rational or authoritarian. It means that women’s writing is usually written in many points of view (at least more than one). Mills (1995) argued that women writings do not have single voice that always appear from the beginning until end of writing.

4) **Sentences are about women experience**

As can be predicted, women will write about women experience. It is because usually people write something that familiar and about themselves rather than explore something unknown, as in an example in Mills’ *Feminist Stylistics*, there is a text about a woman that gives a birth (1995: 42). This text proves that a text that written using women language is about women experience, because it will best describe women experience when it is written in women language.

5) **It draws attention to the language itself**

Some experts argue that women like to use extraordinary vocabularies. The effect is sometimes the vocabularies attract the attention rather than the topic. Language, in this case is vocabulary, is a tool to convey the message or the topic, so it means that the language should not attract the attention more than the topic. Mills add this characteristic in women language characteristic, based on the text on her book, *Feminist Stylistics* (1995: 42) that has extraordinary vocabulary such as *intoxication*. 
6) Quite difficult to read

In a traditional society, women, specially the high-class women, are considered to have polite manner. To show their politeness, they usually use indirect sentence for asking or telling something. Yule, in his book *Pragmatics* (1996: 61), gives an example about women sentence that asking her husband to talk with her neighbor who play loud music in the middle of the night. The example is *Her: Perhaps you could just ask him if he is going to stop soon because it’s getting a bit late and people need to get to sleep.* This example is indirect sentence if it is compared to her husband sentence *Him: I’m going to tell him to stop that awful noise right now!* These two sentences have the same meaning but in different way in conveying the message.

The indirect way of conveying a message is sometimes quite difficult to be understood, or in this case, quite difficult to read. Women tend to say A but they say B to Z first then A in the end or use the opposite word to explain the fact.

These six characteristics are women’s language style characteristics, but it does not mean that women’s writings always have these characteristics. Women who are accustomed to men’s writing style or try to imitate men’s writing style do not have these characteristics. But men’s writing also can have these characteristics when they want to imitate women.
2. Advertising Theory

a. Advertising and Advertisement

Advertising is an activity to advertise something or an activity “to tell people publicly about a product or service in order to persuade them to buy it” (Quirk: 2001). Based on Bovee and Arens, advertising is “the non-personal communication of information usually paid for and usually persuasive in nature about products, services, or ideas by identified sponsors through the various media” (1986:5). It means that advertising is an activity to give information about a product, a service, or an idea; and to persuade the readers to buy it, use it, or believe it.

Advertising activity needs a tool to deliver the message, what is called advertisement. Advertisement is something used “to show the advantages of something” (Quirk: 2001). The word advertisement is taken from Latin word ‘advertere’ which means ‘to turn towards’ (Goddard: 2001). So it can be expected that advertisement will make people turn to see it. The advertisement also has many forms including television commercial, radio commercial, text advertisements in newspaper, and also printed advertisement that known as brochure, flyer, or poster.

b. Advertising and Persuasion

The aim of advertisement is not only to convey the message about the products, services, or ideas but also to persuade the readers to buy the products, to use the services, or to believe the ideas. Because of that advertisement should
contains not only the information about products or someone but also the advantage that people will get if they buy the products or believe in someone. Besides, an advertisement also should be made in an interesting form, for example using an eye-catching picture or slogan; or using interesting words. In the matter of language, advertisement usually uses certain way, which is known as persuasion.

Persuasion is “the act or skill of persuading someone to do something.” (Quirk; 2001). Persuade itself is “to make someone decide to do something, especially by repeatedly asking them or telling them the reasons why they should do it” (Quirk; 2001). Advertising is often described as persuasion text, text that influences the readers to do something, this can be seen from its language devices such high proportion of complimentary words that reveal writer’s motive which is to persuade readers by showing the good side of the product, has no linker words that structure argument, and has forceful style where two words that linked by ‘and’ that makes them even more highlighted (Verdonk; 2002: 8-9). These language devices are showing certain types or genre that used by the writers to make the readers feel involved into the text.

Thus, it can be concluded that advertisement, as a tool of advertising, should have the same aim as advertising itself which is to persuade. The writers use persuasion genre in the advertisement because they want the readers to be involved in the advertisement, make a certain emotion that the readers experience the advertisement. The writers use linguistics devices to make the readers
involved in the advertisement, so it can be concluded that these linguistics devices are in the advertisement as a features that distinct it from other text.

c. Linguistic Features of Advertisement

Advertisement has certain features that distinguish it from the other text form. From the aim of advertisement itself, which is to persuade, these features also have persuasion aim. Based on Grey (2008 in Permatasari; 2014: 14-21), there are certain linguistic features in the advertisement that distinguish advertisement from other text types. The linguistic features are divided into two, lexical and syntactic features. Lexical features are hyperbole, neologism, weasel word, familiar language, simple vocabulary, repetition, euphemism, humor, glamorization, and potency. Syntactic features are short sentence, long-noun phrase, ambiguity, use of imperative, simple and colloquial language, present tense, syntactic parallelism, association, ellipsis, and incomplete sentence. These features can be said as persuasive features, which is to make readers get involved by high proportion of complimentary words to show the good side of the product, has no linker words that structure argument, and has forceful style; these three ways are resembled in the linguistic features advertisement that will be explained in detail.
a. **Lexical Features**

Lexical features are the features that can be seen in the words (lexical) that is used in the advertisements. The advertisements use some words that have these features to grab customers’ attention.

1) **Hyperbole**

“Hyperbole is a rhetorical term for exaggeration or overstatement usually deliberate and not meant to be taken (too) literally” (McArthur; 1992). It means that hyperbole is a statement that exaggerated from the real meaning. The purpose of using hyperbole is to affect people and to emphasize the meaning of the sentence itself. For example, the use of superlative like *whitest* in a detergent advertisement, means it is exaggerating the effect that customers will get if use the detergent.

2) **Neologism**

Neologism is several words that combined to make a new word. For example the word *vanquility*, a slogan from Honda Odyssey advertisements, that derived from the word *van* (meaning a van or in this advertisement, mini-van) and *quality* (derived from *tranquility*, something calm or peace). So the word *vanquility* refer to a mini-van that give a calm or peace feeling for who have it.

Neologism has several ways to combine the words which are compounding, derivation, shifting meaning, extension in grammatical function, abbreviation, back-formation, blending, borrowing, root-creation. Usually the new
word will be strange for the first time, but it will be a normally-used word if it is used frequently.

3) **Weasel Word**

Weasel word is “a word used instead of another word because it is less direct, honest, or clear” (Quirk; 2001). Sometimes the advertisers want to keep something so people will be curious with the advertisement, such as the use of ‘it is better’, will direct customers’ to ask better than what.

4) **Familiar Language**

The feeling that the customers are involved in the advertisements is the reason of using familiar language. For example, by using pronoun you and we in some advertisements, it creates friendly atmosphere that can make the customers feel involved and interested with the advertisements.

5) **Simple Vocabulary**

Advertisements are usually just seen in a moment, so simple vocabulary may be chosen by the advertisers to make a simple and easy-to-remember but attractive slogan or explanation. The effect is people will remember about the advertisement although just see it in a moment. Simple vocabulary also can be easy understood by everyone from every educational background, so the advertisement will reach many people.
6) **Repetition**

Repetition is used to make an advertisement more interesting. By using alliteration, rhyme, and rhythm, an advertisement will be more interesting and easy to remember. Alliteration is repeating the words that begin in the same sounds. Rhyme is the words that end with the same sound (usually used in poem). Rhythm is repeated sound in some words. For example, a shampoo slogan, *smooth, silky, shiny*. This slogan is using alliteration by repeating the /s/ sound. Another example is a cosmetic’s advertisement slogan, ‘*if looks can kill… this one will*’, is using rhyme in the words kill and will.

7) **Euphemism**

According to McArthur (1992) Euphemism is “in rhetoric a mild, comforting, or evasive expression that takes the place of one that is taboo, offensive, or too direct”. It means that a word can replace another word to make indirect effect if that word is telling things that shouldn’t be said in an advertisement.

8) **Humor**

Humor is a funny thing. Most of the customers like funny things rather than serious one so many advertisements use humor to grab the customer’s attention.
9) **Glamorization**

Glamorization is used in the advertisement to make glamour feeling about the product. The advertisers usually combined some words to make a glamour touch. For example, words that related to diamond, such as sparkling, will give glamor touch if used with other words.

10) **Potency**

Grey said the purpose of using potency words is “to give new value, novelty, or immediacy” (2008). This means that some words can be used to give a new unusual meaning or something unpredictable to attract people.

b. **Syntactic Features**

Syntactic features are features that related to grammar and form. An advertisement form and grammar is usually simple. This thing can be seen through syntactic features of advertisements.

1) **Short Sentences**

Short sentence is chosen because usually advertisement has no many spaces. Otherwise, short sentence grabs attention easier than a long complex sentence. The sentence in the advertisements usually short but clear and contains complete information.
2) **Long-noun Phrases**

Long-noun phrase is used to describe the specialty of the advertised products. To describe a car, for example, the advertisers may use *modern comfortable stylist car* rather than *a car that is modern, comfortable, and stylist.*

3) **Ambiguity**

McArthur said that ambiguity is “actual or potential uncertainty of meaning” (1992). Some sentences may ambiguous when they have more than one meaning. Those sentences may be ambiguous in isolation, but if the sentence is put in a context, the real meaning will be revealed. There are lexical (lexical homonymy and polysemy) and grammatical ambiguity (grammatical homonymy and polysemy).

4) **Use of Imperatives**

Imperative words are used to ask the customers to do something. Some advertisements use imperative words like *try this* or *buy it* to ask the customers to do the thing, immediately after read the advertisements.

5) **Simple and Colloquial Languages**

Colloquial means “a semi-technical term for the vernacular form of a language or sometimes mildly pejorative, for informal, everyday speech, including slang” (McArthur; 1992). It means that colloquial language is informal language that used in everyday speech and including slang language. Simple and
colloquial language are used to make familiar language and easy understood by the customer.

6) **Use of the Present Tense**

The purpose of using present tense in the advertisement is to make the ‘always right’ effect whenever the customers see the advertisements. Present tense has a specialty that is universal timelessness, so the sentence in present tense always right and exist.

7) **Syntactic Parallelism**

Syntactic Parallelism means several words are repeated to make one idea in the same pattern. This will make the customers easier to remember the advertisements. For example, the slogan of Prudential, a well-known insurance company, that is ‘always listening, always understanding’. In the grammar matter, this slogan is parallel, uses the same word ‘always’ in the two clauses and followed by –ing form of verb.

8) **Association**

Sometimes advertisers use other things to associate with the advertised products although they are different things. Association is indicated by the word *like or as* to associate the quality of the advertised products with the other thing.
9) Ellipsis

Ellipsis is “omission of an element of language for reasons associated with speech, rhetoric, grammar, and punctuation” (McArthur; 1992). Because of limited space, sometimes advertiser should omit some elements of clauses, but it must not change the main information that delivered.

10) Incomplete Sentences

Usually advertisements have limited spaces to deliver the message and they contain pictures and words. The one which the customers pay attention more is the pictures rather than the words. So incomplete sentences are ordinarily found in the advertisements to deliver some messages in limited space.

d. Theoretical Framework

To answer the first problem, this present thesis used the first theory on woman language characteristics by Sara Mills in her book Feminist Stylistics. Texts in Revlon’s printed advertisements were analyzed using woman language characteristics to prove that Revlon use woman language in its advertisements to persuade the targeted consumers, which are women. This thesis assumes that the targeted consumers are women in general. Woman language characteristics are supposed to be in the text of Revlon’s printed advertisements. The advertisements use specific language in order to be-easy-understood by the targeted consumers. Revlon’s targeted consumers are women, so woman language characteristics are supposed to be in the text.
The linguistic features of advertisement were used to answer the second problem, taken from *Language in Use* by Grey (in Permatasari; 2014: 14-21). Using the result data of first problem formulation, the data were analyzed to prove that woman language can be used in advertisements. The linguistic features of advertisements have the same aim as persuasion which to get the readers involved in the advertisement and the linguistic features of advertisement share the same characteristics of persuasion that purposed by Verdonk (2002: 8-9) which are high proportion of complimentary words, has no linkers, and has forceful style. The familiar-language features of lexical features, which uses pronoun you and we, is also creates friendly atmosphere and make the readers feel involved in the advertisement. Then, it can be concluded that woman language can be used in advertisement to persuade the targeted consumer.
CHAPTER III

METHODOLOGY

In this chapter the researcher will discuss the object, the approach, and the method of the study. The object of the study is the clause of the advertisement and it will be taken from random Revlon printed advertisements. The researcher will use linguistic features of advertisements and woman language characteristics to analyze the data.

A. Object of the Study

The object of the study is the clauses in random Revlon printed advertisements. There are 12 printed advertisements which were collected randomly from the internet. Firstly, the researcher took every Revlon’s printed advertisements from internet that can be found. Then the researcher selected the printed advertisements that have at least five lines about certain product of Revlon or have a specific slogan for certain products.

Each advertisement contains detail information about the product and the clauses that persuade the targeted consumers. The researcher took the clauses which persuade the targeted consumers (that have no relation with the product) as the data that were analyzed further.
B. Approach of the Study

The main approach of this study is stylistics. According to Peter Barry, stylistics analysis using methods and findings to analyze certain linguistics data, to reach its aim, that is to prove that linguistic features can contribute to the text meaning (2002; 203). In this study, the researcher wants to use the stylistics approach to prove that Revlon’s advertisements use woman language to persuade its customers.

Firstly, this study will use woman language characteristics, as a part of linguistic features that specified woman language. The researcher takes the characteristics of woman language by Sarah Mills. There are 6 characteristics of woman language style which are subordinate clause is not used (most of the clause is non co-ordinated one), some clauses are incomplete, no dominant ‘voice’ (cannot be defined neither particularly rational or authoritarian), the sentence is about woman experience, draw the attention to the language itself (not in the main topic), and quite difficult to read (1995: 42).

Secondly, this study also uses linguistic features of advertisements. The researcher takes what is said by Grey (2008 in Permatasari; 2014: 14-21). According to Grey, linguistic features are divided into two, lexical and syntactic features. Lexical features are hyperbole, neologism, weasel word, familiar language, simple vocabulary, repetition, euphemism, humor, glamorization, and potency. Syntactic features are short sentence, long-noun phrase, ambiguity, use of imperative, simple and colloquial language, present tense, syntactic parallelism, association, ellipsis, and incomplete sentence.
C. Method of the Study

This research is an empirical research, because the analyzed data will be used to answer the problem questions. This research is also a qualitative research that has no relation with statistic number but the quality of the data.

1. Data Collection

The data of this study were taken from random Revlon’s printed advertisement. The researcher found so many advertisements in that range of years, so 12 advertisements were taken randomly and used as the data. The clauses from each advertisement was divided into two sections, first the clauses that related to products (description of the products) and second, the clauses that have no relation with the product. The clauses that have no relation with the product were further analyzed. For example, as the table below.

<table>
<thead>
<tr>
<th>Advertisement</th>
<th>Clauses</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1. The only foundation with Botafirm that relaxes and reduces the appearance of expression lines, instantly firm skin, and completely covers flaws.</td>
</tr>
</tbody>
</table>

Table 3.1 Example of Clauses in the Advertisement

2. Data Analysis

The sentences that have no relation with the product were analyzed further with the woman language characteristics. For first problem formulation, the data were analyzed using woman language characteristics which are subordinate clause is not used (most of the clause is non co-ordinated one), some clauses are
incomplete, no dominant ‘voice’ (cannot be defined neither particularly rational or authoritarian), the sentence is about woman experience, draw the attention to the language itself (not in the main topic), and quite difficult to read (1995: 42). In this analysis, the third characteristic, no dominant ‘voice’ (cannot be defined neither particularly rational/authoritarian), cannot be used because the data are clauses. The third characteristic can be used if the data are the whole text. However, advertisement point of view is certain, from the advertiser or producer to the consumer.

The sentences that related to persuasion are put in the table below and analyzed, what woman language characteristics are there. The example of analysis is on the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Clauses related to persuasion</th>
<th>Woman language characteristics (in code)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Don’t deny it. Defy it.</td>
<td>I,II,V</td>
</tr>
</tbody>
</table>

**Table 3.2 Example of Woman Language Characteristics Analysis**

<table>
<thead>
<tr>
<th>Woman Language Characteristic</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subordinate clause is not used in the sentence or clauses</td>
<td>I</td>
</tr>
<tr>
<td>Some clauses are incomplete</td>
<td>II</td>
</tr>
<tr>
<td>The sentence or clauses is about woman experience</td>
<td>III</td>
</tr>
<tr>
<td>The sentence or clauses draws the attention to the language itself</td>
<td>IV</td>
</tr>
<tr>
<td>The sentence or clauses is indirect</td>
<td>V</td>
</tr>
</tbody>
</table>

**Table 3.3 Woman Language Characteristics Code**

To answer the second problem, after the advertisements had analyzed with woman language characteristics, the data were analyzed with linguistic features of advertisements to prove that woman language can be used in advertisements to persuade the targeted consumers. The researcher put the sentences that have more than one woman language characteristic in the table below, then analyzed them.
using linguistic features of advertisements. The example of linguistic features of advertisements analysis:

<table>
<thead>
<tr>
<th>No</th>
<th>Sentences that related to persuasion</th>
<th>Linguistic Features of Advertisements (in code)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Don’t deny it. Defy it.</td>
<td>5,6-a,f,j</td>
</tr>
</tbody>
</table>

Table 3.4 Example of Linguistic Features of Advertisements Analysis

The table below is the code of Lexical Features that are used to analyze the sentences that related to persuasion. The code is number 1 to 10.

<table>
<thead>
<tr>
<th>Lexical Features</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hyperbole</td>
<td>1</td>
</tr>
<tr>
<td>Neologism</td>
<td>2</td>
</tr>
<tr>
<td>Weasel Word</td>
<td>3</td>
</tr>
<tr>
<td>Familiar Language</td>
<td>4</td>
</tr>
<tr>
<td>Simple Vocabulary</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lexical Features</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repetition</td>
<td>6</td>
</tr>
<tr>
<td>Euphemism</td>
<td>7</td>
</tr>
<tr>
<td>Humor</td>
<td>8</td>
</tr>
<tr>
<td>Glamorization</td>
<td>9</td>
</tr>
<tr>
<td>Potency</td>
<td>10</td>
</tr>
</tbody>
</table>

Table 3.5 Lexical Features Code

The table below is the code of Syntactic Features that are used to analyze the sentences that related to persuasion. The code is alphabet from A to J (in capital letter).

<table>
<thead>
<tr>
<th>Syntactic features</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short sentence</td>
<td>a</td>
</tr>
<tr>
<td>Long-noun phrase</td>
<td>b</td>
</tr>
<tr>
<td>Ambiguity</td>
<td>c</td>
</tr>
<tr>
<td>Use of Imperative</td>
<td>d</td>
</tr>
<tr>
<td>Simple and Colloquial Language</td>
<td>e</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Syntactic features</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present tense</td>
<td>F</td>
</tr>
<tr>
<td>Syntactic parallelism</td>
<td>G</td>
</tr>
<tr>
<td>Association</td>
<td>H</td>
</tr>
<tr>
<td>Ellipsis</td>
<td>I</td>
</tr>
<tr>
<td>Incomplete sentence</td>
<td>J</td>
</tr>
</tbody>
</table>

Table 3.6 Syntactic Features Code

From the example above, the slogan from Revlon’s printed advertisements A, Don’t deny it. Defy it. has woman language characteristics code I, II, V and at the
same time has linguistic features of advertisements code 5 and 6 for lexical features and code A, F, J for syntactic features.

The result should prove that Revlon’s printed advertisements use woman language style to persuade their targeted consumers (which are woman) because woman’s language characteristics were found in advertisements’ clauses and those clauses have linguistic features of advertisements which can be said as persuasive features because linguistic features can be used to reach persuasive aim which is to get the readers involved in the advertisement.
CHAPTER IV
ANALYSIS RESULTS AND DISCUSSIONS

Every advertisement has their own way to persuade the readers and certain product has exact targeted consumers, just like Revlon. Revlon is a well-known make up brand and it has targeted consumers, women. So Revlon’s advertisements use certain way to persuade the targeted consumers. By using woman language style, Revlon can reach and persuade its targeted consumers easily.

This chapter is divided into two parts. The first part is the analysis of clauses in Revlon’s printed advertisement using characteristics of woman language. It answers the first problem formulation. The second part is continuation analysis of Revlon’s printed advertisement clauses using linguistic features of advertisement that will be divided into two smaller parts: lexical and syntactic features of advertisements. This part answers the second problem formulation.

A. Woman Language Characteristics

Woman language characteristics, that are used in this thesis analysis, are: clauses that have no subordinate clauses (most of the clause is non co-ordinated one), some are incomplete, about women experience, draw the attention to the language itself (not in the main topic), and quite difficult to read (Mills, 1995:42). These characteristics applied to the clauses in the Revlon’s printed advertisement to see which woman language characteristics are used by Revlon.
The chart below shows the percentage of the characteristics that are found in Revlon’s printed advertisements.

![Woman Language Characteristics Graph](image)

From the 42 sentences and phrases of Revlon’s printed advertisements, 42 of them have the first characteristic which is subordinate clause is not used in the clauses; 20 of them have the second characteristic which is some clauses are incomplete; 7 of them have the third characteristic which is the clauses are about woman experience; 17 of them have the fourth characteristic which is the clauses draw the attention to the language itself; and 4 of them have the fifth characteristic which is the clauses are quite difficult to read.

1. **Subordinate clause is not used in the sentences or clauses**

   A subordinate clause is a clause added in a main clause to give additional information about the main clause. In woman writing, subordinate clause is barely
used and woman’s writing usually only consist of main clause. The effect of this characteristic is the information is not detail.

Most of the sentences and clauses of Revlon’s printed advertisements have this characteristic. There are 42 sentences and clauses that just consist of main clauses and there are no subordinate clauses. First example is clause “The perfect colour for spring has finally sprung” in advertisement B. This clause does not contain subordinate clause, although this clause need additional information about what colour are perfect for spring that finally sprung. Second example from advertisement B, is a clause “Undeniably, the most romantic feminine shades under the sun”. This clause also does not have subordinate clause. The questions that direct more explanation from this clause are what feminine shades are and how those feminine shades become the most romantic then undeniably. The third example is a clause “The season’s most innocent colors create a look that’s pure seduction” from advertisement G. This clause is long enough but the information is not complete, such as there is no explanation what colors that is called season’s most innocent colors and there is also no explanation about what kind is the look that called pure seduction. Another example of advertisement G is “Create this summer’s look with our sultry collection of shades for eyes, nails, and lips”. This clause also does not use any subordinate clause although there are lack of information like what the meaning of summer look and what kind of Revlon sultry collection of shades.
2. Some clauses are incomplete

Most of simple clauses, main clauses, usually contain the subject and verb. But in woman language characteristic, it is said that women use some incomplete clause in their writing or speech. The complete clause is a clause that lack of subject, verb, or both of them. There is no certain reason why this characteristic happens but it happens.

The other examples are clauses “Flaking or caking?” in E advertisement and “And kiss off?” in F advertisement. These clauses are in the form of question clause, but they are incomplete. The form of question clause is to be/auxiliary-subject-verb (for yes-no question) or question words (what, who, where, when, etc.)-to be-subject-verb then finished with a question mark. The clause “Flaking or caking?” just contains verbs then followed by question mark, and the clause “And kiss off?” also just contains verb and then question mark.

Other examples of this characteristic are “Mauve-glorious mauve” from B advertisement and “Wild berries” from C advertisement. Theses clauses are incomplete because only contain noun and adjective. There are also clauses that only consist of verb such as, “Rich and ripened”, or only consist of adjective such as “Unforgettable” in C advertisement. Besides of them, there is an example of this characteristic that long enough but has no verb, such as a clause in B advertisement, that is “Undeniably, the most romantic feminine shades under the sun”. This example contains adjective, noun, and preposition but lack of verb.
3. The sentence or clauses is about woman experience

Just as in the ordinary life, in the writing woman also talk about their world. So it is ordinary if sentences or clauses in the writing are about their experience that for other people that have no background to the sentences or clauses will not understand them clearly.

Revlon uses this characteristic in its printed advertisement. There are 7 sentences and clauses which have this characteristic. The ordinary things discussed by women used by Revlon so that woman will notice Revlon as a brand that close with woman. For example, a clause from D advertisement, “Now there’s no such thing as bad lighting” also shows women experience about their skin tone. Revlon sees that women want their skin look good in every situation and in any kind of light, brighter or darker, then Revlon use it to tell the customers that they should not worry about bad lighting anymore because their skin can look good in any kind of light.

The clause “flaking or caking?” from E advertisement, is about women bad experience when they use a kind of lipstick and Revlon uses this clause to make Revlon close to the customers. Revlon understands customers’ problem when they using lipstick, then Revlon use it as a way to advertise its product, that the customer will not get the problem if they use Revlon’s product.

Revlon also knows that women like to be praised and Revlon use it in H coded advertisement with clause “My, what beautiful eyes you have”. From this clause, Revlon wants to say that if the customers like to be praised as the clause, they should use the product. Similar with the clause “The feather-light feel you’ve
been dreaming of” from K advertisement, Revlon uses something which is women’s wish. This clause is used in lipstick advertisement and described the feel that the customers will get when using the lipstick. Revlon understands that women hate the weight feel when using lipstick, so Revlon promises light feel like feather when using its lipstick.

4. **Vocabulary draws the attention to the language itself**

The sentences or clauses contain information that is delivered by the word. It means that the choice of words should support the information to be well delivered. However, one of women language characteristic is the vocabularies, which are used by women, draws the attention to the language itself. Women choose the vocabulary that extraordinary used in daily speech, so the vocabulary move the attention from the information to the vocabulary itself.

There are 17 clauses from Revlon’s printed advertisements that has this characteristic. Many interesting and extraordinary vocabularies in Revlon’s printed advertisements such as mauve, outrageously, and luxe. The example is clause “Make mine mauve” from B advertisement. Mauve means “pale purple color” (Quirk: 2001). Revlon use it instead of purple and mauve success to grab readers’ attention to the word itself. “Make mine mauve” makes readers give attention to mauve, to the color itself. The word outrageously, in the clause “Outrageously delicious” of C advertisement, is also draw the readers’ attention. The part of speech of outrageously is adjective that explains the following adjective delicious. This makes the word outrageously emphasize the word
delicious and the attention is drawn to outrageously word. The meaning of outrageously itself is “very shocking and extremely unfair or offensive” (Quirk; 2001) and this meaning emphasizes readers’ attention toward outrageously. Other example is the word luxe in the clause “Get the latest in luxe looks” from F advertisement. Luxe is a word in French, means luxurious in English (according to Cambridge online dictionary), that draws the attention to itself because it is not ordinary to find a word in different language in the middle of English words.

5. The sentence or clauses is quite difficult to read

Women have their own way to think and to deliver their thought. Sometimes women say something that unrelated to the topic first then say about the topic. Sometimes in what women say, it is difficult to catch which one is the main topic. This does not mean that women clauses are impossible to be understood, but they are indirect.

Revlon’s printed advertisements have 4 sentences and clauses that contain this woman language characteristic. In G coded advertisement, there is “Behold a ravishing new collection of vibrant violets, burnished brown, and glowing golds” clause. This clause is indirect in describing the color. It will not be different if only said as violet, brown or dark brown, and gold. The adjective vibrant, burnished, and glowing only explain the colors’ features. Still in the same advertisement, the clause “Passionate, sensual, and seductive, get your fix of the latest in couture colour” is also categorized as quite difficult to read. There are some parts that omitted between “Passionate, sensual, and seductive” and “get
your fix of the latest in couture colour”. If this clause is explained further, it should mean that the fix is one of passionate, sensual, or seductive; or all of them in one. This thing caused the clause is difficult to be understood in only one time reading and the clause does not directly tell the reader which one the fix that they can get. In H coded advertisement, the clause “The season's most innocent colors create a look that’s pure seduction” is indirect. The clause can be explained as some colors of that season create seduction look, but it talks about the seasons’ (most innocent) colors that create a look first then explain about the look which is pure seduction. The clause “Plump is the new gorgeous...when it comes to lashes anyway” in H coded advertisement, is indirect in describing what kind of plump is the new gorgeous. This clause can be made simpler such as plump lashes is the new gorgeous, but it does not. The clause becomes confusing when is read because it is not clear about what the word it refers to, whether it is the word plump or the word gorgeous.

From the analysis above, it can be concluded that Revlon’s printed advertisements use 5 characteristics of woman language and from 45 clauses that have woman language characteristics, 36 clauses have more than one characteristic of woman language and then those clauses are analyzed with linguistic features of advertisement.

B. Linguistic Features of Advertisement

Linguistic features of advertisement are features or characteristics of the language that some texts have so those texts will be called advertisements. Based
on Grey (2008), linguistic features of advertisements are divided into two, lexical and syntactic features. Lexical features can be in the form of hyperbole, neologism, weasel words, familiar language, simple vocabulary, repetition, euphemism, humor, glamorization, and potency. Syntactic features are short sentences, long-noun phrases, ambiguity, use of imperative, simple and colloquial language, present tense, syntactic parallelism, association, ellipsis, and incomplete sentence.

These linguistic features of advertisement are used to analyze clauses from Revlon printed advertisement which have more than one characteristics of woman language. The result of the analysis will be divided into two parts; lexical features of advertisement and syntactic features of advertisement.

1. **Lexical Features of Advertisement**

From 36 sentences in Revlon’s printed advertisements that have more than one characteristics of woman language, there are 34 sentences that have lexical features of advertisements. The percentage of each features are shown in the graphic below.
**Lexical Features of Advertisement**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple Vocabulary</td>
<td>17</td>
</tr>
<tr>
<td>Glamorization</td>
<td>7</td>
</tr>
<tr>
<td>Familiar Language</td>
<td>5</td>
</tr>
<tr>
<td>Potency</td>
<td>5</td>
</tr>
<tr>
<td>Neologism</td>
<td>2</td>
</tr>
<tr>
<td>Humor</td>
<td>0</td>
</tr>
<tr>
<td>Repetition</td>
<td>5</td>
</tr>
<tr>
<td>Weasel Word</td>
<td>3</td>
</tr>
<tr>
<td>Euphemism</td>
<td>1</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>8</td>
</tr>
<tr>
<td>Neologism</td>
<td>2</td>
</tr>
<tr>
<td>Euphemism</td>
<td>1</td>
</tr>
<tr>
<td>Potency</td>
<td>5</td>
</tr>
<tr>
<td>Weasel Word</td>
<td>3</td>
</tr>
<tr>
<td>Familiar Language</td>
<td>5</td>
</tr>
<tr>
<td>Glamorization</td>
<td>7</td>
</tr>
<tr>
<td>Simple Vocabulary</td>
<td>17</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>8</td>
</tr>
</tbody>
</table>

### a. Hyperbole

Hyperbole means exaggerating something, so the meaning should not be taken literally. Hyperbole is used to emphasize the meaning so it will affect people more than without hyperbole. Hyperbole is not only used in the story or conversation, but it is also can be used in advertisements.

In Revlon’s printed advertisements, there are 7 sentences that have hyperbole in them. Most of them contain superlative words like *most* and *latest*. There is comparison word like *more* (adjective) *than*, which comparing something to the other thing. There are also words which have hyperbole feature in the meaning, they are *luscious*, *flawless*, and *ravishing*.

The clauses that contain hyperbole in form of superlative words are “Undeniably, the *most* romantic feminine shades under the sun”, “The *most* luxurious lipstick ever created”, “Get the *latest* in luxe looks”, “Pasionate, sensual, and seductive, get your fix of the *latest* in couture colour”, and “The
season’s most innocent colors create a look that’s pure seduction”. The comparison word that means hyperbole is in the clause “This weightless gloss makes lips pop with color and 5x more shine than patent leather”. The word luscious, that means “very sexually attractive” (Quirk; 2001); the word flawless, that means “having no mistakes, marks, or weaknesses” (Quirk; 2001); and the word ravishing which means “very beautiful” (Quirk; 2001) have hyperbole feature in them. The word luscious is in the clause “… you’ll have hours and hours of luscious, feel-good colour in one smooth step”. The word flawless is in the clause “…give you flawless skin in any light”. The word ravishing is in the clause “Behold ravishing new collection of vibrant violets, burnished brown, and glowing golds”.

b. Neologism

Neologism is a term for new word that made from some words. It means that some words are combined to make a new word. In the beginning, the new word may sound strange, but it is a good strategy to get readers attention.

The advertisers of Revlon also use neologism in the word liquid-y. The word liquid is commonly used to describe thing that have shape like water and its part of speech is noun. But Revlon makes it into a new word, liquid-y, by adding the suffix –y so it changes the part of speech, which does not exist before, and also changes the meaning into having liquid characteristic. This word is in two clauses which are “Liquid-y smooth” and “Liquid-y sexy”.
c. Weasel word

Weasel word is used by the advertisers to make the readers curious about the advertisement. Weasel word is used than the other word to make readers curious then they will seek the information more about the product.

Revlon’s printed advertisements have some words that can be categorized as weasel word. From A coded advertisement, there is two clauses that has weasel word category which is “Don’t deny it” and “Defy it”. These two clauses have the same weasel words which is it. It refers to something that should be denied or defied, but there is no additional information about what the thing is. This makes the readers curious about the thing, then read the advertisement more to seek the information. The other example is B coded advertisement that has clause “Make mine mauve”. This clause makes the readers curious about what is mine that can be made mauve, then the readers will read more to find out.

d. Familiar language

The feeling that readers are involved in advertisement is used by the advertisers to approach the readers. By using pronoun, you and we, it creates the friendly image that the product or the brand is so closed with the customers and understands them well.

Revlon’s printed advertisements also have this feature in some of them, but the only pronoun that is used is you. From E coded advertisement there is clause “… you’ll have hours and hours of luscious, feel-good colour in one smooth step”, from F coded advertisement, there is clause “Passionate, sensual,
and seductive, get your fix of the latest in couture colour”, in H coded advertisement, there is clause “My, what beautiful eyes you have”, in I coded advertisement, there is clause “…to give your lips the deluxe treatment”, and in K coded advertisement, there is clause “The feather-light feel you’ve been dreaming of”. These clauses contain pronoun you to create the close feeling with the readers, so the readers feel involved in the advertisement, then interested to read more and even to buy the product.

**e. Simple vocabulary**

Simple vocabulary is ordinary used in advertisements because advertisements are usually just seen in a moment so simple vocabulary that easy to remember becomes the key to grab readers’ attention.

Revlon’s printed advertisements also use simple vocabulary to grab readers’ attention. For examples “Defy it”, “Unforgettable”, “Stays creamy”, “Forget it”, “Lips that shine with killer color”, and “No way”. All of these clause, the short or the long one, use simple vocabulary and they are easy to read and remember.

**f. Repetition**

Some repeated words are easy to remember. It is also used in advertisement to emphasize something and make the readers remember it easier. There are some clauses of Revlon’s printed advertisements that use this feature. Not only in form of repeated word, but also repeated sound or syllable that can
make the clause easy to remember. For example, in B coded advertisement, there
is a clause that has repeated word which is “Mauve- glorious mauve”. The word
mauve is repeated before and after the word glorious. This means the advertiser
wants to emphasize the word mauve and the mauve is the glorious one. The same
with a clause from E coded, “… you’ll have hours and hours of luscious, feel-
good colour in one smooth step”, that repeating and emphasizing the word hours.
It means that the advertiser wants to say that the readers that use the product will
get luscious, feel-good colour in so many hours.

The other form of repetition is repeated sound. This form can be seen in E
coded advertisement, the clause “Flaking or caking?” is repeating the sound –ing
in its two words; in F coded advertisement, the clause “Revlon Passion Fussion”
that repeats the sound –on in the end of each words and the clause “Behold a
ravishing new collection of vibrant violets, burnished brown, and glowing golds”
that repeats v, b, and g in the words vibrant violet, burnished brown, and glowing
golds.

g. Euphemism

Euphemism is some words which are used to replace other words that are
not good to be said in advertisements. Something that taboo to be talked about,
can be said using euphemism words.

Revlon uses euphemism in one of its printed advertisements. The word
plump that means “having full, round shape” (Quirk; 2001) is said as the new
gorgeous for lashes by Revlon, but the word plump its self, as Quirk (2001) said,
is “a word meaning pleasantly fat”. When the readers read the clause “Plump is the new gorgeous”, they think that Revlon wants to say fat or round shape but those words are avoided and replaced by plump. Then when the reader read the continuation of the clause, “…when it comes to lashes anyway”, they understand that the plump word is for describing round-shape-lashes.

h. Humor

Humor is used in advertisements because it is easy to catch by the readers. Something funny brings happiness, makes the readers feel interested to read more. There is no humor found in Revlon’s printed advertisement. Revlon uses things that close related to women but there is no humor used to convey those things.

i. Glamorization

Glamour feeling is a common thing that found in advertisements, especially in the advertisements about women products. Glamour feeling is created by using some words that make the products have glamour touch.

Revlon’s printed advertisements use 8 words to give glamour touch to the products. For example, glorious, rich, luxe, glowing, couture, lavish, extravagant, and deluxe are the words that Revlon uses in its advertisements. These words give glamor touch in the products. In the clause “Mauve-glorious mauve”, the word glorious is emphasizing the mauve in the advertisement is the glamor-glorious one. The clause “Fashion forward, rich and refined” has the word rich that adds the glamor feeling in it. The word luxe that means luxurious in English, in the
clause “Get the latest in luxe looks” adds the glamor, luxurious feeling. The adjective glowing, in the clause “Behold a ravishing new collection of vibrant violets, burnished brown, and glowing golds” makes a sense of glamor in the clause. The readers can imagine that the color of gold, in the clause, is glowing and it is glamor. The word couture also has glamor feeling in it. Couture means expensive and fashionable clothes (Quirk; 2001). Something that expensive is categorized as glamor thing and the clause “Passionate, sensual, and seductive, get your fix of the latest in couture colour” has the glamor feeling. Lavish means “large and generous, and look as if they have cost a lot of money” (Quirk; 2001) and extravagant means “very impressive because of being very expensive, beautiful etc.” (Quirk; 2001). The clause “Lavish colour …extravagant care” has two words, lavish and extravagant, that have the glamor touch in them. The word deluxe has the exclusive and glamor feeling so the clause “…to give your lips the deluxe treatment” have them too.

j. Potency

Something unpredictable or unusual meaning attracts the readers easily. Revlon understand this feature well, so in several of its printed advertisements, there are several words that unpredictable or unusual.

The word flaking and caking in the clause “Flaking or caking?” are unusual in the way they appear. The word flaking, in this advertisement context, is derived from the word flaky that means “to break off in small thin pieces” (Quirk; 2001). In this advertisement, flaking is used to describe a condition that may
happen to the customers when using a lipstick and it is not common to use an –ing after word flaky, and these things make it different from the ordinary use of the word flaky. It is the same with the word caking. It is derived from the word caked that means “to be covered with a layer of something thick and hard” (Quirk; 2001) and in this advertisement, this word is also describing the customers condition when using lipstick. The same with the word flaking, the word caking is also unusual because it is not common to add –ing in the end of caked. These make the word flaking and caking has potency feature for its unusual and unpredictable in the use and form.

The clause “Plump is the new gorgeous…when it comes to lashes anyway” is also extraordinary in using the word plump. The word plump means “having full, round shape” (Quirk; 2001) and it is not gorgeous when it is used to describe part of the body like cheeks or stomach, but Revlon use it as the new description of gorgeous then adds when it used to describe lashes. Plump has potency feature for its extraordinary use in describing something.

The word killer is identical with something bad, but Revlon uses it to describe that the product is very good or attractive. The clause “Lips that shine with killer color” means that the colour is very good or attractive and there is no connection with bad things. Its unusual use makes the word killer has the potency feature.

The word liquid is ordinarily used to describe thing that have form like water. But in one of Revlon’s printed advertisement, in L coded advertisement, suffix –y is added in the word liquid then becomes liquid-y, gives new meaning to
the word that unpredictable and never used. The clauses “Liquid-y smooth” and “Liquid-y sexy” are unique the use of liquid-y and it is also means that these clauses have potency feature.

2. Syntactic Features of Advertisement

The same with lexical features of advertisement, syntactic features of advertisement are used to analyze the clauses that have woman language characteristics. From 36 clauses, all of them have syntactic features of advertisements and there are 78 features in them. The percentage of each features are shown in the chart below.

a. Short sentence

Short sentences are important for advertisements because readers may only take a glance to the advertisements, then short sentence is the most suitable
form for advertisements. The sentences may short but they contain complete information.

Short sentences are important for printed advertisements because printed advertisements are usually limited in space. Revlon’s printed advertisements also use short sentence to convey the message in limited space. There are 19 sentences that have this feature. For examples are the clauses “Defy it”, “Wild berries”, “Rich and ripened”, “Stays on”, “Forget it”, and “No way”. These clauses are short but they contain some information about the product. The clause “Defy it” contains information about something that should be defied by the readers and this information leads the readers to read more. The clause “Wild berries” in C coded advertisement indicates the color of the product like the color of wild berries. The clause “Rich and ripened” describes the product that has rich and ripened features. The clause “Stays on” describes that the product will stay on when used. The clause “Forget it” directs the readers to forget something. The clause “No way” directs the readers to say no for something.

b. Long-noun phrase

A long-noun phrase is a group of noun that used to describe the product. Long-noun phrase is more efficient than a group of adjective. However, Revlon’s printed advertisements that taken as the data in this thesis, do not use long-noun phrase to describe its products.
c. Ambiguity

Ambiguity means that a word has more than one meaning. Sometimes ambiguity in a sentence makes different interpretation. Revlon use this feature in order to direct readers’ curiosity to seek more information, which interpretation that fit with what the advertisement wants to convey.

Revlon’s printed advertisements have two clauses that have ambiguity feature. First, the clause “A taste of berry fresh colour”. This clause is ambiguous because of the not connected noun; taste and colour. These words are not connected each other, how someone can taste the color of something. Taste is usually connected to tongue or mouth and connected to something sweet or spicy, so this clause directs the readers’ curiosity, then seek more information. Second clause is “This weightless gloss makes lips pop with color and 5x more shine than patent leather”. The phrase weightless gloss is the ambiguous one. Gloss is an adjective that means “shiny brightness on a surface” (Quirk; 2001) and it should have no weight, but Revlon uses it together with weightless that means there is gloss that has weight. This makes the readers curious about what the weightless gloss means, then they seek more information and may buy the product to try the weightless gloss.

d. Use of imperative

An imperative sentence is a sentence that gives a direct to the readers to do something. Imperative sentence is usually started with a verb, such as buy it, or
negative verb, such as *do not touch it*. Imperative in advertisement is usually direct readers to buy the product or do something that connected with the product.

Revlon’s printed advertisements also use imperative feature. There are several imperative words that are used: *defy, make, stays, forget, get, behold, and create*. The examples for each words are “*Defy it*”, “*Make mine mauve*”, “*Stays creamy*”, “*Forget it*”, “*Get the latest in luxe looks*”, “*Behold a ravishing new collection of vibrant violets, burnished brown, and glowing golds*”, and “*Create this summer’s look with our sultry collection of shades for eyes, nails, and lips*”. There is also a clause that use negative verb. In A coded advertisement, there is clause “*Don’t deny it*” that directs the readers to not deny something.

e. Simple and colloquial language

Simple and colloquial language may interest the readers easily because simple and colloquial language means informal language or everyday-speech language, including slang. Readers of course feel close with the brand or the product and then they will read the advertisement and may buy the product.

However, Revlon does not use this features in the data that taken for this thesis. Most of their language is formal language.

f. Present tense

The present tense has ‘always right’ effect. The purpose of use present tense in advertisements is whenever the readers read the advertisement, it is always right and always exist or what is usually called timelessness. Revlon’s
printed advertisements also use this feature. There are 24 clauses that use this feature to get universal timelessness effect, so whenever the readers read the advertisements, it is always right, and readers can still search the product.

For examples are the clauses “Don’t deny it”, “Stays gorgeous”, “…you’ll have hours and hours of luscious, feel-good colour in one smooth step”, “The season’s most innocent colors create a look that’s pure seduction”, and “Plump is the new gorgeous…when it comes to lashes anyway”. The first clause, “Don’t deny it”, is using present tense. It can be seen from the auxiliary don’t than is a clue for present tense, if past tense that is used in this clause, it should be didn’t. The clause “Stays gorgeous” is also using present tense, that indicates by the suffix –s after the verb stay. This thing only happens in present tense, if past tense is used in this clause the suffix should be –ed. The third clause is “…you’ll have hours and hours of luscious, feel-good colour in one smooth step”, also a present tense clause, can be seen in the word you’ll that means you will. If the tense is past tense, the clause should use would. “The season’s most innocent colors create a look that’s pure seduction” is also using present tense. It can be seen from the verb create which is in infinitive form because the subject is in the plural form. The verb is and the suffix –s in the verb are the clues that the clause “Plump is the new gorgeous…when it comes to lashes anyway” is in present tense. All of these example have the timelessness effect of present tense. So whenever the readers read these clauses, they will always find that the information are right.
g. **Syntactic parallelism**

The same pattern in sentence by repeating some words makes the idea becomes one and makes it easier to remember. In other words, there is repeated word and followed by words in the same grammar pattern in one clause.

Revlon’s printed advertisement that taken as the data in this thesis, do not use any syntactic parallelism. There is only few repeated word.

h. **Association**

An advertiser uses association in advertisement by associating the product with other things that sometimes has no connection at all. Association is indicated by the word *like* or *as* to connect the two things. However, Revlon’s printed advertisements that taken as data in this thesis have no example of association feature.

i. **Ellipsis**

Ellipsis means omission some part of the sentence so it becomes shorter but does not change the message that conveyed through the sentence. Revlon’s printed advertisements have this feature in its 2 clause. The clause “*Fashion forward, rich, and refined*” is omitting a verb. The clause should be *Fashion is forward, rich, and refined*, because the adjective *forward, rich, and refined* explain the noun *fashion*, so there should be a verb, in form of to-be. The second clause is “*Lavish colour…extravagant care*”. This clause consists of two phrases that have same pattern of part of speech; adjective-noun…adjective noun. The
pull stops in the middle of the phrases can be replaced with a conjunction and, so it becomes lavish colour and extravagant care.

j. Incomplete sentence

Little space in printed advertisement is a reason why the sentences are sometimes incomplete. A Complete sentence contains at least a subject (noun) and a predicate (verb), so if one of those aspects disappeared, the sentence will be called incomplete.

There are 20 clauses which are incomplete in Revlon’s printed advertisements. Some examples from those clauses are “Undeniably, the most romantic feminine shades under the sun”, “Wild berries”, “Unforgettable”, “Stays on”, and “And kiss off?”. These clauses are incomplete and they will be explained below.

The first clause “Undeniably, the most romantic feminine shades under the sun” is a long clause yet incomplete because it has no verb. This clause only contains subject without any predicate. The second clause “Wild berries” only contains adjective and noun without verb. The next clause “Unforgettable” only consists of one word which is adjective. This clause even has no two important elements, subject and predicate. The clause “Stays on” is also incomplete. This clause just consists of predicate without subject, but it can be seen that the subject should be singular or pronoun he, she, or it because of the suffix –s in the word stay. The clause “And kiss off?” is incomplete question clause. A question clause
should have question words or auxiliary verb, but this clause does not have them, only a conjunction and verb *kiss off*.

This analysis in general proves that Revlon’s printed advertisements use woman language to persuade their targeted consumers (which are woman) because woman’s language characteristics are found in the advertisement and the clauses that have woman’s language characteristics, have linguistic features of advertisements which can be said also as persuasive features because linguistic features of advertisements are used to make the readers involved in the advertisement. It can be concluded that woman language style can be used to persuade the targeted consumers in advertisement.
CHAPTER V

CONCLUSION

This chapter is the conclusion of the analysis in the previous chapter. The conclusion is divided into two parts. The first part of the conclusion is to answer the first problem formulation which is what woman language characteristics used in Revlon’s printed advertisements. The second part is to answer the second problem formulation which is what linguistic features used in Revlon’s printed advertisements clauses that have woman language characteristics.

The first problem formulation is answered by the analysis in the first part of the previous chapter. The analysis shows that Revlon’s printed advertisements have all of five characteristics of woman language. From 45 clauses of Revlon’s printed advertisements, there are 42 clauses that have first woman language characteristic, subordinate clause is not used in the sentence or clauses; 20 clauses that have second characteristic, some clauses are incomplete, 7 clauses have third characteristic, sentence or clauses is about woman experience; 17 clauses have fourth characteristic, the sentence or clauses draws the attention to the language itself; and 4 clauses have fifth characteristic, the sentence or clauses is quite difficult to read. There are 36 clauses that have more than one woman language characteristics.

The second problem formulation is answered by the analysis in the second part of the previous chapter about Linguistic features of advertisement. This analysis is also divided into two parts, lexical features and syntactic features. The data which are used in this part analysis are taken from the first part, but only the
clause that have more than one characteristics of woman language that are 36 clauses.

The analysis of lexical features shows that there are 8 clauses which have first feature, using hyperbole; two clauses have second feature, using neologism; 3 clauses have third feature, using weasel word; 5 clauses have fourth feature, using familiar language; 17 clauses have fifth feature, using simple vocabulary; 5 clauses have sixth feature, using repetition; 1 clause has seventh feature, using euphemism; 7 clauses have ninth feature, using glamorization; 5 clauses have tenth feature, using potency.

The second analysis shows that there are 19 clauses which have a feature, using short sentences; 2 clauses have c feature, using ambiguity; 11 clauses have d feature, use of imperative; 24 clauses have f feature, using present tense; 2 clauses have i feature, using ellipsis; and 20 clauses have j feature, using incomplete sentence.

The analysis mentions the numbers of clause that have woman language characteristics to show that most of Revlon’s printed advertisement use woman language. The most used woman language characteristic is the first characteristic, which is subordinate clause is not used. This proof answers the first problem formulation that Revlon’s printed advertisement uses all the woman language characteristics.

Revlon’s printed advertisements clauses that have woman language characteristics also have linguistic features of advertisement that also can be said as persuasive features because linguistic features of advertisement tend to get the
targeted customers involved in the advertisement then they will buy the product. It can be concluded that woman language can be used to persuade the targeted consumers in the advertisement.
BIBLIOGRAPHY


Revlon 2012 Annual Report


Data Sources
Advertisement B and C:


# APPENDICES

**Appendix 1: Table of Clauses in the Advertisements**

<table>
<thead>
<tr>
<th>Advertisement</th>
<th>No</th>
<th>Related to product</th>
<th>Clauses</th>
<th>No</th>
<th>Related to persuasion</th>
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</thead>
<tbody>
<tr>
<td>A.</td>
<td>1.</td>
<td>The only foundation with Botafirm that relaxes and reduces the appearance of expression lines, instantly firm skin, and completely covers flaws.</td>
<td>1.</td>
<td>Don’t deny it.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>95% said it visibly helped relax expression lines, instantly</td>
<td>2.</td>
<td>Defy it.</td>
<td></td>
</tr>
<tr>
<td>B.</td>
<td></td>
<td>“Make mine mauve.”</td>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>The perfect colour for spring has finally sprung.</td>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>Mauve-glorious mauve.</td>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>And, of course, Revlon has all the right mauves-one with a hint of orchid, one with rose and one with the palest petal pink.</td>
<td>4.</td>
<td></td>
<td></td>
</tr>
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<td></td>
<td>5.</td>
<td>Undeniably, the most romantic feminine shades under the sun</td>
<td>5.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C.</td>
<td></td>
<td>Wild berries.</td>
<td>1.</td>
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</tr>
<tr>
<td></td>
<td>2.</td>
<td>A taste of berry fresh colour.</td>
<td>2.</td>
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<td></td>
<td>3.</td>
<td>Rich and ripened.</td>
<td>3.</td>
<td></td>
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<tr>
<td></td>
<td>4.</td>
<td>Outrageously delicious.</td>
<td>4.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>5.</td>
<td>Unforgettable,</td>
<td>5.</td>
<td></td>
<td></td>
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<tr>
<td>D.</td>
<td>1.</td>
<td>Photochromatic pigments…</td>
<td>1.</td>
<td>Now there’s no such thing as bad lighting.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>2.</td>
<td>…give you flawless skin in any light.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>36 sexy shades, from sheer to full coverage</td>
<td>2.</td>
<td>Stays creamy.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>3.</td>
<td>Stays on.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>…you’ll have hours and hours of luscious, feel-good colour in one smooth step.</td>
<td>4.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>Flaking or caking?</td>
<td>5.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6.</td>
<td>Forget it.</td>
<td>6.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F.</td>
<td>1.</td>
<td>New shades</td>
<td>1.</td>
<td>Revlon Passion Fusion</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>2. Fashion forward, rich and refined.</td>
<td></td>
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<td></td>
<td></td>
<td>3. Get the latest in luxe looks.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>4. Behold a ravishing new collection of vibrant violets, burnished brown, and glowing golds.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>5. Passionate, sensual, and seductive, get your fix of the latest in couture colour.</td>
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<tr>
<td></td>
<td></td>
<td>6. Bring some passion to it.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>G.</strong></td>
<td></td>
<td>1. The season’s most innocent colors create a look that’s pure seduction.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>2. Create this summer’s look with our sultry collection of shades for eyes, nails, and lips.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>H.</strong></td>
<td>1.</td>
<td>The conditioning formula helps strengthen and plump lashes up to 200% instantly.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>1. My, what beautiful eyes you have.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Plump is the new gorgeous…when it comes to lashes anyway.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>I.</strong></td>
<td>1.</td>
<td>New moisturizing core with vitamins and soy protein…</td>
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<tr>
<td></td>
<td></td>
<td>1. Lavish colour….extravagant care.</td>
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<td></td>
<td>2. …to give your lips the deluxe treatment.</td>
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<tr>
<td></td>
<td></td>
<td>3. Unique right through to its core.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>J.</strong></td>
<td></td>
<td>This weightless gloss makes lips pop with color and 5x more shine than patent leather.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>1. Lips that shine with killer color.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. It’s love at first swipe.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>K.</strong></td>
<td></td>
<td>1. The rich, high-impact color you adore.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. The feather-light feel you’ve been dreaming of.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. It doesn’t get any better than this.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>L.</strong></td>
<td></td>
<td>1. Totally new way to wear lip color!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Liquid-y smooth.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Liquid-y sexy!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. And kiss off?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. No way!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6. Revlon feel like a woman!</td>
<td></td>
<td></td>
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</tbody>
</table>
**Appendix 2**: Table of Woman Language Characteristics Analysis

(Colored table means the clause will be used in further analysis)

<table>
<thead>
<tr>
<th>No</th>
<th>Clauses related to persuasion</th>
<th>Woman language characteristics (in code)</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Don’t deny it.</td>
<td>I,II</td>
</tr>
<tr>
<td>2.</td>
<td>Defy it.</td>
<td>I,II</td>
</tr>
<tr>
<td>3.</td>
<td>“Make mine mauve.”</td>
<td>I, IV</td>
</tr>
<tr>
<td>4.</td>
<td>The perfect colour for spring has finally sprung.</td>
<td>I,</td>
</tr>
<tr>
<td>5.</td>
<td>Mauve-glorious mauve.</td>
<td>I,II,IV</td>
</tr>
<tr>
<td>6.</td>
<td>And, of course, Revlon has all the right mauves-one with a hint of orchid, one with rose and one with the palest petal pink.</td>
<td>IV</td>
</tr>
<tr>
<td>7.</td>
<td>Undeniably, the most romantic feminine shades under the sun.</td>
<td>I,II</td>
</tr>
<tr>
<td>8.</td>
<td>Wild berries.</td>
<td>I,II</td>
</tr>
<tr>
<td>9.</td>
<td>A taste of berry fresh colour.</td>
<td>I,II,IV</td>
</tr>
<tr>
<td>10.</td>
<td>Rich and ripened.</td>
<td>I,II</td>
</tr>
<tr>
<td>11.</td>
<td>Outrageously delicious.</td>
<td>I,II,IV</td>
</tr>
<tr>
<td>12.</td>
<td>Unforgettable.</td>
<td>I,II,IV</td>
</tr>
<tr>
<td>13.</td>
<td>Now there’s no such thing as bad lighting.</td>
<td>I, III</td>
</tr>
<tr>
<td>14.</td>
<td>…give you flawless skin in any light.</td>
<td>I, III</td>
</tr>
<tr>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>15.</td>
<td>Stays gorgeous.</td>
<td>I,II</td>
</tr>
<tr>
<td>16.</td>
<td>Stays creamy.</td>
<td>I,II</td>
</tr>
<tr>
<td>17.</td>
<td>Stays on.</td>
<td>I,II</td>
</tr>
<tr>
<td>18.</td>
<td>…you’ll have hours and hours of luscious, feel-good colour in one smooth step.</td>
<td>I,IV</td>
</tr>
<tr>
<td>19.</td>
<td>Flaking or caking?</td>
<td>I,II,III</td>
</tr>
<tr>
<td>20.</td>
<td>Forget it.</td>
<td>I, II,</td>
</tr>
<tr>
<td>21.</td>
<td>Revlon Passion Fussion</td>
<td>I,II,IV</td>
</tr>
<tr>
<td>22.</td>
<td>Fashion forward, rich and refined.</td>
<td>I,II</td>
</tr>
<tr>
<td>23.</td>
<td>Get the latest in luxe looks.</td>
<td>I,IV</td>
</tr>
<tr>
<td>24.</td>
<td>Behold a ravishing new collection of vibrant violets, burnished brown, and glowing golds.</td>
<td>I,IV,V</td>
</tr>
<tr>
<td>25.</td>
<td>Passionate, sensual, and seductive; get your fix of the latest in couture colour.</td>
<td>I,IV,V</td>
</tr>
<tr>
<td>26.</td>
<td>Bring some passion to it.</td>
<td>I</td>
</tr>
<tr>
<td>27.</td>
<td>The season’s most innocent colors create a look that’s pure seduction.</td>
<td>I,V</td>
</tr>
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</tr>
<tr>
<td>28.</td>
<td>Create this summer’s look with our sultry collection of shades for eyes, nails, and lips.</td>
<td>I, IV</td>
</tr>
<tr>
<td>29.</td>
<td>My, what beautiful eyes you have.</td>
<td>I, III</td>
</tr>
<tr>
<td>30.</td>
<td>Plump is the new gorgeous…when it comes to lashes anyway.</td>
<td>III, V</td>
</tr>
<tr>
<td>31.</td>
<td>Lavish colour….extravagant care.</td>
<td>I, II, IV</td>
</tr>
<tr>
<td>32.</td>
<td>….to give your lips the deluxe treatment.</td>
<td>I, IV</td>
</tr>
<tr>
<td>33.</td>
<td>Unique right through to its core.</td>
<td>I</td>
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<td>34.</td>
<td>This weightless gloss makes lips pop with color and 5x more shine than patent leather.</td>
<td>I, III</td>
</tr>
<tr>
<td>35.</td>
<td>Lips that shine with killer color.</td>
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<td>36.</td>
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<td>38.</td>
<td>The feather-light feel you’ve been dreaming of.</td>
<td>I, III</td>
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<tr>
<td>39.</td>
<td>It doesn’t get any better than this.</td>
<td>I</td>
</tr>
<tr>
<td>40.</td>
<td>Totally new way to wear lip color!</td>
<td>I</td>
</tr>
<tr>
<td>41.</td>
<td>Liquid-y smooth.</td>
<td>I, II, IV</td>
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<tr>
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<tr>
<td>---</td>
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</tr>
<tr>
<td>42.</td>
<td>Liquid-y sexy!</td>
<td>I, II, IV</td>
</tr>
<tr>
<td>43.</td>
<td>And kiss off?</td>
<td>I,II</td>
</tr>
<tr>
<td>44.</td>
<td>No way!</td>
<td>I,II</td>
</tr>
<tr>
<td>45.</td>
<td>Revlon feel like a woman!</td>
<td>I</td>
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### Appendix 3: Table of Linguistics Features of Advertisements Analysis

<table>
<thead>
<tr>
<th>No</th>
<th>Sentences related to persuasion</th>
<th>Linguistics features of advertisements (in code)</th>
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<tr>
<td>1</td>
<td>Don’t deny it.</td>
<td>3,5-a,d,f,j</td>
</tr>
<tr>
<td>2</td>
<td>Defy it.</td>
<td>3,5-a,d,f,j</td>
</tr>
<tr>
<td>3</td>
<td>“Make mine mauve.”</td>
<td>3-a,d,f</td>
</tr>
<tr>
<td>4</td>
<td>Mauve-glorious mauve.</td>
<td>6,9-a,j</td>
</tr>
<tr>
<td>5</td>
<td>Undeniably, the most romantic feminine shades under the sun</td>
<td>1-j</td>
</tr>
<tr>
<td>6</td>
<td>Wild berries.</td>
<td>5-a,j</td>
</tr>
<tr>
<td>7</td>
<td>A taste of berry fresh colour.</td>
<td>c,j</td>
</tr>
<tr>
<td>8</td>
<td>Rich and ripened.</td>
<td>5-a,j</td>
</tr>
<tr>
<td>9</td>
<td>Outrageously delicious.</td>
<td>5-a,j</td>
</tr>
<tr>
<td>10</td>
<td>Unforgettable.</td>
<td>5-a,j</td>
</tr>
<tr>
<td>11</td>
<td>Now there’s no such thing as bad lighting.</td>
<td>5-f</td>
</tr>
<tr>
<td>12</td>
<td>…give you flawless skin in any light.</td>
<td>1-f</td>
</tr>
<tr>
<td>13</td>
<td>Stays gorgeous.</td>
<td>5-a,d,f,j</td>
</tr>
<tr>
<td>14</td>
<td>Stays creamy.</td>
<td>5-a,d,f,j</td>
</tr>
<tr>
<td>15</td>
<td>Stays on.</td>
<td>5-a,d,f,j</td>
</tr>
<tr>
<td>16</td>
<td>…you’ll have hours and hours of luscious, feel-good colour in one smooth step.</td>
<td>1,4,6-f</td>
</tr>
<tr>
<td>17</td>
<td>Flaking or caking?</td>
<td>5,6,10-a,f,j</td>
</tr>
<tr>
<td>18</td>
<td>Forget it.</td>
<td>5-a,d,f,j</td>
</tr>
<tr>
<td>19</td>
<td>Revlon Passion Fussion</td>
<td>6-a</td>
</tr>
<tr>
<td>20</td>
<td>Fashion forward, rich and refined.</td>
<td>9-a,i,j</td>
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<td>21.</td>
<td>Get the latest in luxe looks.</td>
<td>1,9-d,f</td>
</tr>
<tr>
<td>22.</td>
<td>Behold a ravishing new collection of vibrant violets, burnished brown, and glowing golds.</td>
<td>1,6,9-d,f</td>
</tr>
<tr>
<td>23.</td>
<td>Passionate, sensual, and seductive, get your fix of the latest in couture colour.</td>
<td>1,4,9-d,f</td>
</tr>
<tr>
<td>24.</td>
<td>The season’s most innocent colors create a look that’s pure seduction.</td>
<td>1-f</td>
</tr>
<tr>
<td>25.</td>
<td>Create this summer’s look with our sultry collection of shades for eyes, nails, and lips.</td>
<td>d,f</td>
</tr>
<tr>
<td>26.</td>
<td>My, what beautiful eyes you have.</td>
<td>4-f</td>
</tr>
<tr>
<td>27.</td>
<td>Plump is the new gorgeous...when it comes to lashes anyway.</td>
<td>5,7,10-f</td>
</tr>
<tr>
<td>28.</td>
<td>Lavish colour.....extravagant care.</td>
<td>9-i,j</td>
</tr>
<tr>
<td>29.</td>
<td>...to give your lips the deluxe treatment.</td>
<td>4,9-f</td>
</tr>
<tr>
<td>30.</td>
<td>This weightless gloss makes lips pop with color and 5x more shine than patent leather.</td>
<td>1,5-c,f</td>
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<td>31.</td>
<td>Lips that shine with killer color.</td>
<td>5,10-f</td>
</tr>
<tr>
<td>32.</td>
<td>The feather-light feel you’ve been dreaming of.</td>
<td>4-f</td>
</tr>
<tr>
<td>33.</td>
<td>Liquid-y smooth.</td>
<td>2,10-a,j</td>
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<tr>
<td>34.</td>
<td>Liquid-y sexy!</td>
<td>2,10-a,j</td>
</tr>
<tr>
<td>35.</td>
<td>And kiss off?</td>
<td>5-a,f,j</td>
</tr>
<tr>
<td>36.</td>
<td>No way!</td>
<td>5-a,f,j</td>
</tr>
</tbody>
</table>
Appendix 4: Twelve Revlon’s Printed Advertisements

Don’t deny it. Defy it.
"MAKE MINE MAUVE."

The perfect colour for spring has finally sprung. Mauve — glorious mauve. And, of course, Revlon has all the right mauves — one with a hint of orchid, one with rose and one with the palest petal pink. Undeniably, the most romantic, feminine shades under the sun.
A taste of
berry fresh colour.
Rich and ripened.
Outrageously
delicious.
Unforgettable.

WILD BERRIES

REVLEON

(Copyright © 1988 Revlon, Inc.)
Stays gorgeous. Stays creamy. Stays on.

COLORSTAY
SOFT & SMOOTH™
LIPCOLOR

Now with exclusive SoftFlex, you’ll have hours and hours of luscious, feel-good colour in one smooth step. Flaking or caking? Forget it.

36 sexy shades, from sheer to full coverage.
PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

REVLO PASSION FUSION

Fashion forward, rich and refined. Get the latest in luxe looks.

Behold a ravishing new collection of vibrant violets, burnished bronzes and glowing golds. Passionate, sensual and seductive, get your fix of the latest in couture colour.

Bring some passion to it.

Note: wearing the Revlon Passion Fusion Collection:
 Kiss’n kajal® 12 Hour Eye Shadow Quad in Sunrise, Sunset, Passionate Lustrous® Lipstick in Via Vi Va Violet and Revlon
 Gel in Aluna Night.
NEW
REVlon
SUMMER ROMANTICS
Collection

THE SEASON’S MOST
innocent colors
CREATE A LOOK THAT’S
pure seduction.

Create this summer’s look with
our sultry collection of shades
for eyes, nails and lips.

Jessica Alba's look is pure romance with Illuminaire® Creme Shadow in Eternal Summer,
Velvet Enamel in Blue Lagoon and Super Lustrous™ Lip Balm in Pink Crystal.

Find your summer shades at revlon.com
PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

I

LAVISH COLOUR...

EXTRAVAGANT CARE

New moisturizing care with vitamins and soy protein to give your lips the deluxe treatment!

New Deluxe Crème Lipcolor by

REVLO

UNIQUE RIGHT THROUGH TO ITS CORE
NEW REVلون COLORBURST™ Lipgloss

This weightless gloss makes lips pop with color and 5X more shine than patent leather.

LIPS THAT shine WITH KILLER color.

REVلون
NEW
REVLOON
COLORBURST™
Lipstick

It's love
at first swipe

The rich, high-impact
color you adore. The
feather-light feel you've
been dreaming of. It doesn't
get any better than this.

Jenifer, who is wearing Revlon Colorburst Lipstick in Crimson.