

**AN ANALYSIS OF THE FIGURATIVE EXPRESSIONS AND
THE MEANINGS USED IN ADVERTISEMENTS
IN *INSTYLE* MAGAZINE**

A THESIS

**Submitted in Partial Fulfillment of the Requirements
for the Degree of *Sarjana Sastra (S.S)*
in English Language**



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STATEMENT OF ORIGINALITY

I hereby certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Opinion or findings of other included in this thesis are quoted or cited to ethical standard.

Semarang, February 10, 2014

Azizah Istiqomah

MOTTO

Friends know what you want them to know about you. Best friends know what you don't even know about yourself. And true friends help you build yourself from all they know. (Jessica Spellman)

When you fall down just try again!! (Westlife in "Try Again" Song)

DEDICATION

I dedicate this thesis to:

- My beloved parents
- My beloved boyfriend
- My beloved big family
- All friends

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At first and foremost, I wish a prayer to Allah the Almighty who gives inspirations and helps me while I lost courage in doing this thesis and thank Him for always loving, taking care, guiding and blessing me until my last breath.

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Finally, I hope this study will be useful for the readers. I do realize that due to my limited ability this thesis must have shortcoming. For this I welcome any suggestion and critic.

Semarang, February 10, 2014

Azizah Istiqomah

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ABSTRACT

This thesis is entitled An Analysis of Figurative Expressions and the Meaning Used in the Advertisements in *InStyle* Magazine. This study directs to find the types of figurative expressions and the meaning used in the advertisements.

The researcher used a descriptive qualitative method during the research since the data engaged are displayed in the form of sting of words. Based on The writer found the figure of speech in *InStyle* advertisements on Dyer's frame work (1982:152), they are: Hyperbole 39 data (48.75%), Personification 15 data (18.75%), Alliteration 8 data (10%), Litotes 6 data (7.5%), Paradox 4 data (5%), Parallelism 3 data (3.75%), Simile 2 data (2.5%), Synecdoche, Alliteration and Repetition 1 data (1.25%). The rests are Metaphor, Metonymy and Irony which do not find in the advertisements.

Hyperbole is the most dominant in the advertisements, because it is used to persuade the customer to buy the products. The writer also found more connotative meaning than denotative meaning in advertisements. It proves that advertisers used figure of speech to make advertisements interesting and persuading.

Keywords: *Advertisement, Figurative Expressions, Magazine, Purposes, Products.*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is one of communication tools which is used directly. It can be in written or spoken form. It is also related to communication devices such as television, radio, newspaper, magazines, internet or the other media. Language is used to give information and persuade the other people. Because of that reason, language is implemented in advertisement. Advertisement is paid non-personal communication from an identified sponsor using mass media to persuade and influence an audience. Nowadays, advertisement become an important media for people to share or introduce newest product or maintain the existence of the old products. In this time, language has the important rule. Language used in advertisement must be easy to understand, catchy and persuasive, because advertisement itself have to persuade the customer to buy and use the product. Moreover, according to Amstel (1969:11) states that advertisement also can be used to support a distribution of products, because it provides important information for the customer.

Advertisement is an important tool for presenting message to customers. Customers cannot buy a product which is seen unless media allows them to interact with the messages being delivered; then the advertisement perhaps can make the demand increase faster. To achieve a successful marketing, the advertiser should adopt a strategy or a plan to create a professionally design

advertisement. It consisting of persuasive informative should be creative, simple, attractive, and communicative, so the readers can be understand the meaning of advertisement is. When arranging the words the advertisers should think the irresistible words can stimulate people to read, see and act upon them. That is why they should be creative in playing the words by finding the provocative words but acceptable for many people too. Thus, some principles of a good advertisement style such as simplicity, clearness, vividness, and a sense of action and urgency needed. It means that the advertisers should use the appropriateness of the choice of words in language of advertisements. However, whatever the promotional strategies advertisement takes language which is the most important tool and it is to influence the customers to buy the product. Advertisement should be interesting. The media is used by the advertisers are the channels of communication that carry information and message for the audiences.

Advertisement are basically classified into two major types, those are: broadcast advertisement (radio or television broadcast) and printed advertisement (newspaper, magazine, pamphlet, books and brochure). Besides that, there are also the other media to publish the advertisement that are printed on board spaces or banner in some areas where they can be read easily. Liliweri (1992: 42-43) states that publisher media is used based on the advertisement target of the audience (e.g. consumer and industrial), geography (e.g. local and international), medium used by advertiser (e.g. broadcast or printed) and by its purpose or function (e.g. product advertising, noncommercial advertising, direct action advertising, and etc).

One of media to publish the advertisement is magazine. According to www.businessdictionaries.com, magazine is

a general interest regular periodical (typically a monthly) covering several topics by short articles (typically about 3-pages long) by in-house and external authors, carrying black and white and color advertisement and graphics, and printed usually on glossy paper.

It is an attractive media that the advertisers choose to put the advertisement in order to promote their product. Even, it is classic one by printed media, but magazine still becomes a good media for publish the advertisement. Magazine is chosen by the writer because it is important for group of advertising media since the fact shows that everybody reads magazine because people can get information. Magazine also shows attractive picture and illustration, so it can support the language. The readers will see the pictures of the products that being offered by advertiser and read the language of the advertisement. In order to make the advertisement interesting, the advertiser must use persuasive language because it is aimed to persuade consumer. As the result, the readers can remember and interest to the product. In the end of the day, they will buy the products.

Amstel (1989:7) explains that the most important purpose of advertisement is to deliver message or information to audience for one reason or another in order to influence and persuade them to believe or get interested in what being advertised or offered. To achieve the purpose, Wells (1997:11) said, "The language of advertisement should be simple, well-arranged, effective, and communicative, so that the advertisements are easy to be understood." Usually, the language of advertisement is daily language. It is chosen because this advertisement will be closer to the readers or audiences. On the other hand,

sometimes it uses the figure of speech. It is used to attract and get attention from the people who watch, read or listen to the advertisement. Figure of speech is included in the field of stylistics, can be automatically used in literature or linguistics since the stylistic itself function as mediation between literature and linguistics criticism.

According to Furniss (1996:106), we know that word, phrase or statement is figurative, when it cannot be taken literary. In other words, there are figurative words or phrases that cannot be literary true in circumstances. So, when the word or phrase cannot be literary true, people will automatically understand it in a figurative sense. Hence, figure of speech is closely related to figurative meaning. It proves that figure of speech which produces figurative meaning, is linguistically used in analyzing word, phrase, or clause.

Based on that reason, the writer is interested in making research about figure of speech in the advertisements. The writer also is interested in analyzing advertisement because everyone mostly see and know advertisement in the daily life. On the other hand, the language of advertisement is catchy and stylistic. The advertisement plays an important role in business market. The writer chooses woman magazine *InStyle* because it is one that the writer interested in, the beauty product. Besides, the writer is woman. In this magazine, there are many advertisements of women's product (e.g. cosmetics, fragrance, beauty and spa, etc), vehicle, designer and accessories, charity, etc that usually uses figure of speech. The advertisement mostly can be seen in the first pages until the end of pages.

One of example of advertisement which uses figurative language is:

Fekkai Advance Brilliant Glossing.

There is a testimonial from Frederic Fekkai (InStyle, 2010:2), *It's your most powerful accessory*. It can be concluded that this statement uses hyperbole to convince the costumer that the product used for the accessory to the beauty of customer look. Besides, it will make extravagant statement used to make strong point, but not intended to be taken literally.

From the short example above, the writer can be possible to find out the type of figures of speech that mostly use by the advertisers in *InStyle* magazine, and provide an understanding on the figurative meaning of the figures of speech used in the advertisement in *InStyle* magazine.

1.2 Statement of the Problem

The statements of the problems will be as the followings:

1. What types of figure of speech are found in advertisements in *InStyle* magazine?
2. What figure of speech is mostly used in the advertisements in *InStyle* magazine?
3. What are the purposes of using figurative languages in advertisements in *InStyle* magazine?

1.3 Scope of the Study

Dealing with the statement of the problem, the scope of the study in this research is not going to be abroad. The writer focuses the analysis on stylistic and pragmatics because figure of speech is the part of the stylistic and the figurative

meaning of figure of speech is the part of pragmatics. The writer uses Dyer's framework (1982:152) in analyzing the data. Besides that, the writer also uses the theory of figurative language in advertisement.

1.4 Objective of the Study

With regard to the problem, the objective of the study can be stated as follows:

1. To describe the types of figures of speech used in advertisements in InStyle magazine.
2. To identify the type of figure of speech that mostly appears in advertisement in InStyle magazine.
3. To describe the purposes of using figurative languages occurred in advertisement in InStyle magazine.

1.5 Significance of the Study

The writer expects that the result of this study will be useful and will be a good reference for:

1. The English Department Students of Dian Nuswantoro University

By reading the result, hopefully this research will give more understanding about stylistic and pragmatics field. This research can be one of references for the students who interest about figures of speech.

2. The writer

The writer can apply the theories of figures of speech and figurative languages to enrich her knowledge about stylistics and pragmatics.

4. Those who are interested in learning about stylistics and pragmatics, especially in figures of speech and figurative meaning.

1.6 Thesis Organization

This thesis is arranged in several chapters. Those are:

Chapter 1 is Introduction. It consists of background of the study, statement of the problem, scope of the study, objectives of the study, significance of the study, and thesis organization.

Chapter II is Review of Related Literature. This chapter is arranged to support and direct the writer in analyzing the data of the problem. There theories used, in this chapter are: Stylistic, Pragmatic, Figurative Language, Figure of Speech, and Principle Language in Advertisement.

Chapter III is Research Method. This chapter contains five sub-chapters; they are research design, unit of analysis, and source of data, technique of data collection, techniques of data analysis.

Chapter IV is Data Analysis. This chapter covers the analysis the data, it contains the result of analysis done by the writer, or in other words, it presents research finding and discussion.

Chapter V is Conclusion and Suggestion. It also presents conclusion from the writer related to the subject being analyzed and suggestion for the other researcher.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Stylistics

A Dictionary of Stylistics divides stylistics into literary stylistics and linguistics stylistics. It is called literary stylistics because it tends to focus on a literary text. On the other hand, it is called linguistics stylistics because its model are drawn from language. Wales (1995:438) said that stylistics is mediation between two disciplines: literature and linguistics. Furthermore, Halliday (1964: 10) states that:

Linguistics is not and will never be the whole of literary analysis, and only the literary analyst – not the linguist – can determine the place of linguistics in literary studies. But if a text is to be describe at all, then should be describe properly, by the theories and methods developed in linguistics, whose task is precisely to show how language works.

Stylisticss deals with the way of the authors in expressing their idea (Widdowson, 1995:438). He adds more that:

Stylistics involves both literary criticism and linguistics, as its morphological making suggests: the “style” component to the former and the “istics” component to the latter. Stylistics is a means of relating disciplines and subjects, as shown in the following diagram:

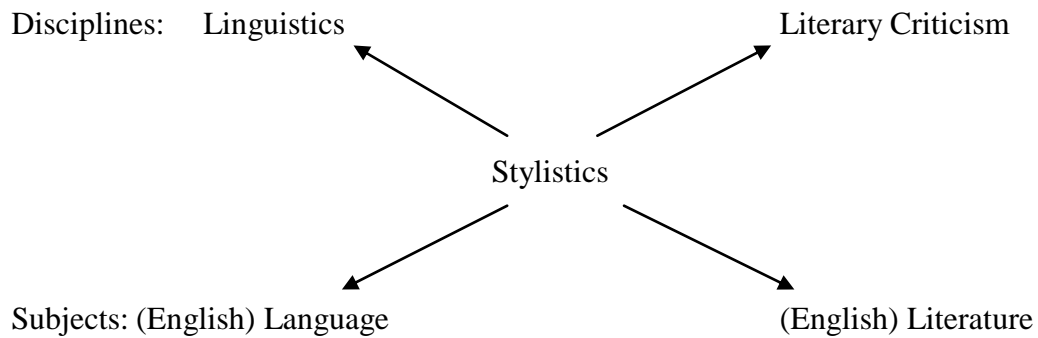


Figure 2.1 Stylistics relationship diagram

According to Kane (1994:20) in *The New Oxford Guide to Writing*, style is a pattern of linguistics features distinguish one piece of writing from another or one category of writings from another. He also explains furthermore that:

1. Style includes the writer's way of thinking about his subject and his characteristic way of presenting it for a particular reader and purpose.
2. Style results from linguistics choices, which effectively express the writer's unique thought and feeling.
3. Style is a means of discovery for both writer and reader.
4. Style sharpens expressive meaning as well as referential meaning, intensifying the tone of writing, making writing more persuasive.
5. Style is not mere ornament; rather it conveys important subtleties of meaning and evaluation, which define the nature of the writer, his basic attitudes, his presupposition, his moral stance, and his relation to his subject and his reader.

According to Wellek and Warren (1973:174), stylistics has a purpose to link the approaches by extending the linguist's literary intuitions and critic's linguistics and making their relationship explicit. On the other hand, Walles (1989:438) furthermore explained that Linguistics stylistics can refer to a kind of stylistics whose focus on interest is not primarily a literary text but the refinement

of a linguistics model for further linguistics analysis, such as linguistics model of advertisement text. Stylistics has three purposes as follows:

1. To analyze language habits – to identify, from the general mass, those features restricted to certain kind of social context.
2. To explain why such features have been used as opposed to others.
3. To classify these features into categories based upon a view of their function in social context.

Stylistics also can be used as a cover term to discuss the analysis of non-literary. In this case, the language phenomenon that occurs is the use of figure of speech.

2.2 Pragmatics

According to Yule (1997:3), pragmatics is the study of the relationship between linguistics forms and the users of those forms. It can be understood, firstly, as the study of speaker meaning. It means that pragmatics is concerned with the study of meaning such as communicated by a speaker or writer, and interpreted by a listener or a reader. In addition, it is related with people mean by their utterances in communication and how they receive or interpret the utterances. Pragmatics also study the contextual meaning in which it is concerned with how speakers organize what they want to say in accordance with whom they are talking to, where, when, and under what circumstance. Grice (1989: 33) defines the level of utterance meaning:

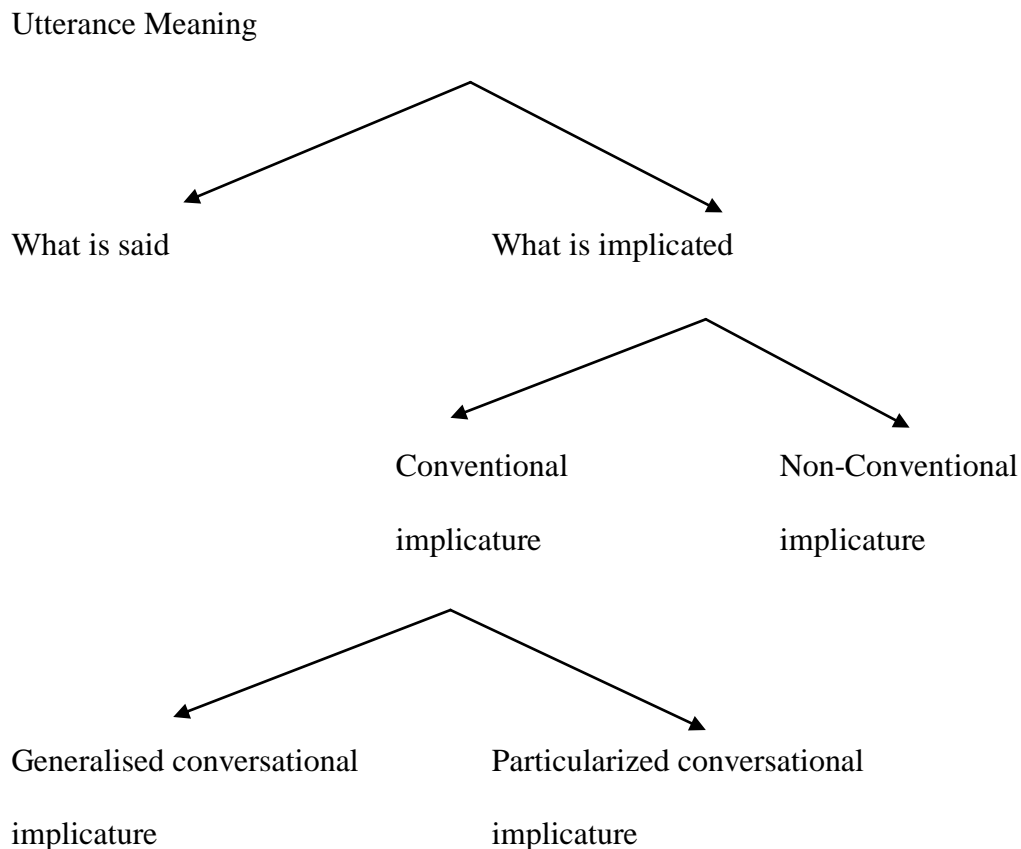


Figure 2.2 Grice's Account of the Total Significance of an Utterance

The figure above explains that the communication relies on the audience's assumption of the speaker is adhering to general principles of a good communication. So, pragmatics is studying meaning through the context.

To reveal the figurative meaning in advertisements, it is not enough only based on the independent meaning of the words without relating with the context. Pragmatics can help to analyze the word meaning within context. Furthermore, pragmatics is considered as the study how more gets communicated than is said. It deals with how listeners can arrive at an interpretation of the speaker's intended meaning. According to Brown and Yule (1983:27), pragmatics also analyzes the part of meaning that can be explained by knowledge of both physical and social

world, and socio-psychological factor influencing communication, as well as the knowledge of the time and place in which the word are uttered or written. Interpreting one's meaning, it depends on assumptions of knowledge that are shared by both the speaker or writer and listener or reader.

The linguistics message is constructed by the speaker or writer. Both infer the meaning. Here, there are some kinds of context:

2. The situational context

It is the situation where the interaction is taking place at the moment of speaking.

3. The background knowledge of context

It deals with that both the writer and reader know each other and world. It can be seen in forms of:

- a. Cultural general knowledge, which most people carry with them in their minds, such as about the areas of life.
- b. Interpersonal knowledge, which is kind of specific and possibly private knowledge about the speakers themselves.

2.3 Figurative Language

Talking about figure of speech, there are two types of meaning: literal and figurative meaning. They can be compared with the idea of denotative and connotative meaning. According to Wales (1995:152):

figurative language is sometimes considered simply as metaphorical (implicit) language, and is described as embracing all kinds of devices or features which are semantically or grammatically unusual in some way.

This research is conducting to analyze the figurative meaning of the figures of speech in the clauses. The researcher will only focus in connotative meaning which is meant to be a comparison and makes the understanding of the figurative meaning clear.

2.3.1 Connotative meaning

According to Jackson (1988:45), the term connotation refers to the association that a word has and above its literal with the intended meaning, since it does not state directly the meaning of the word. It can be seen in the example: the word *home*. In denotative meaning, the word 'home' means a place where one lives. On contrast, the word 'home' in connotation meaning suggests security, love, comfort, and family. Dyer (1982) observes that denotation and connotation refer to first and second level of meaning in a sign respectively. Dyer (1982:128) explains that:

The first system (denotation) becomes the plane of expression, or signifier of the second system (connotation)... the signifiers of connotation are made up of signs (signifiers and signified united) of the denoted system. Furthermore, Dyer (1982:130) stresses that there is almost no denotative communication in advertising.

Connotative meaning provides a rich source for people who exploit the imaginative possibilities of language. It is also related with context. Context itself refers to certain situation where the words are uttered or written, people should be careful in interpreting the word in such circumstances due to certain word could produce different meanings from the basic one in different situation. Advertisements have to introduce cultural codes in order to interpret a sign by

uniting signifier and signified. Dyer (1982:130) emphasizes that advertising is a quintessential example of a domain of language use where associations are crucial, because associations are powerful, fluid (often covert) aspect of meaning.

Connotation is the set association implied by a word in addition to its literal meaning. It is a subjective cultural and/or emotional coloration in addition to the explicit or denotative of any specific word or phrase. Beside that, connotation refers to the personal aspect meaning, the emotional associations that the word arouses. Variation of connotation depends on the experience of individuals, but people do have common experiences, some words have shared connotation. Some word can have a same referent (object) on a particular occasion, but they don't have some meaning. They are different in connotation.

Connotation is the feeling that is suggested by a word. Advertiser should pay particular attention to the aspect of language. Wales (1995:78) states "advertising depends for its success on promise." It can be seen in example *WHAT ARE YOU MADE OF?* (*InStyle*, 2010:15). The advertisement makes clever use of the name with clear denotative meaning and a very wide range of possible connotations. There is a picture of Maria Sharapova that suggests what kind of connotation might up. It will create further interpretations and associations left to the audience.

2.3.2 Figurative meaning

The word, phrase or statement can be categorized as figurative meaning if it cannot be taken literally. In addition, the figurative words or phrases cannot be literally true in any circumstances. It can be concluded that when a word, phrase or

statement cannot be literary true, people will automatically understand that it is in a figurative sense. Furniss (1996:106) gives an example, when people hear phrase *love is blind* people does not stop wonder how love could have eyes and how it could have blinded. Actually, it means that if someone loves somebody, he/she will love him/her without see the bad side of the girl/the boy. Figurative language has images and it describes something through the use of unusual comparison.

However, figurative language does not intend to be interpreted in a literal sense. There is a definite principle that should be constantly in mind as Wade (2002):

The literal meaning of a word is one and constant; the figurative usage is diverse and variable. The basic meaning of a word will remain the same, and its figurative meaning will still bear some resemblance to the basic meaning.

According to *A Dictionary of Stylistics* (1989:176), figurative language is sometimes used to mean simply metaphorical language or else; metaphor is seen as a very important or basic aspect of figurative language. It sometimes embraces all kinds or devices or features which are semantically or grammatically marked or in unusual in some ways.

Figurative language in the sense of meaning can be seen in characteristic of literary, especially poetic language, although it is also associated with advertisement. Here similes, puns, and another word play are particularly striking for persuasive or eye catching effect, such as cool as a mountain stream, go to work on an egg, etc.

2.4 The Rhetoric of Advertising

As the Dyer observers, the word rhetoric comes up frequently when analyzing advertisement since it refers to those techniques that are designed and employed to persuade and impress people. Rhetoric brings into play two levels of language, proper and figurative. Dyer (1982:9) states that the rhetorical figure is the mechanism that allows passage from one level to another.

Language is used figuratively on everyday basis; some figurative expression passed into daily use and, as a result, is less surprising and memorable. Dyer (1982:152) said that we all accept that expressions like *musical taste*, *I'll eat my words*, or *chewing over an idea*, are not to be taken too literally, rather than we interpret them in figurative sense. Figurative language is one of the most valuable copywriting tools. It creates an interesting word, persuasive and effective. By using rhetorical figures or usually called figure of speech, copywriters make their texts more sticking and effective. As the result, such messages appeal to the imagination, create connotative meanings and help the content be more memorable.

2.5 Figure of Speech

According to Merriam-Webster, figure of speech is

a form of expression (as a simile or metaphor) used to convey meaning or heighten effect often by comparing or identifying one thing with another that has a meaning or connotation familiar to the reader or listener.

It is an integral part of language that can be found in oral literatures as well as in polished poetry and prose and in everyday speech. Most figures of speech are formed by extending the vocabulary of what is already familiar and well-known. Usually, they are used in greeting card rhymes, advertising slogans, newspaper

headlines, the captions of cartoons, and the family or institutions motto. They are made catchy and funny.

In the Dyer's book *Advertising as Communication* (1982:152), figures of speech are generally classified in five major categories, those are:

2.5.1 Figures of Resemblance or Relationship

There are five figures of resemblance or relationship, they are:

1. Metaphor

Metaphor is a figure of speech in which a word or phrase literally denoting one kind of object or ideas is used in place of another to suggest a likeness or analogy between them (www.meriem-webster.com). It is an explicit comparison which imaginatively identifies one thing with another. The word "metaphor" derives from Greek word "meta" means "over" and "pherein" means "to carry", which states an analogy, similarity and relation between two things. Holman in Cameron (2003:2) states that:

Metaphor is not just a surface ornamentation of language but a phenomenon of human thought processes, then metaphor in real word language becomes an investigative focus. Understanding how metaphor used may help us understand better how people think, how they make sense of the world and each other, and how they communicate.

The metaphor makes a qualitative leap from a reasonable, perhaps prosaic comparison, to an identification or fusion of two objects, to make one new entity partaking of the characteristics of both. It compares two things without uses comparative words such as like, as, than, similar to or resembles.

Example:

Your *diamond eyes* amaze me.

In the sentence above, it can be seen that there is comparison between ‘eyes’ and ‘diamond’. The ‘eyes’ which is compared is the ordinary human eyes; and the ‘diamond’ means the characteristic of eyes. That sentence has meaning that someone eyes like a diamond.

2. Metonymy

Metonymy is figure of speech in which the name of an object or concept is replaced with a word closely related or suggested by the original, as *crown* for *king*. Metonymy has the effect of creating concrete and vivid images in place of generalities, as in the substitution of a specific *grave* for the abstraction *death*. Shaw (1972:238) stated that metonymy is standard journalistic and headline practice as in the use of *city hall* for *municipal government*, *the White House* for the *President of the United States*, or *Kremlin* for *the government of Soviet Nation*.

3. Personification

Personification is the figure of speech in which human characteristic are attributed to an abstract quality, animal, or inanimate object. It gives animals, objects, ideas, human quality as if they can act and perform the actions like human beings.

Example:

The coal settles comfortably in fireplace.

From the sentence above, it can be seen that ‘the coal’ can ‘settle comfortably’ as human being. As the result, that sentence is categorized as personification. Beside that, Shaw (1972:283) gives more examples such as *time flies*; *necessity is the mother of invention*; *the hand on a clock*; *the leg of table*, etc.

4. Simile

Simile comes from Latin '*similes*' which means like. It is a figure of speech whereby two concepts are imaginatively and descriptively compared. Shaw (1972:344) explained that the common heritage of similes in everyday speech usually reflects simple comparison based on the natural world or familiar domestic object. The words *like* and *as* are the comparison words which are commonly used.

Example:

He eats *like* a bird.

The example above shows that someone is compared with bird in how he used to eat. The other example which can be found in advertisement is:

Your Time to Shine *Like* a Star (In Style, 2010:79)

The advertisement's tag line above belongs to L'ORÉAL PARIS. It means that the consumer can be as shine as a celebrity. The consumer can have celebrity look by using the product.

5. Synecdoche

Synecdoche is taken from Greek means take up with something else. It is figure of speech in which a part represents the whole, as in the expression *hired hands* for *workmen*, or less commonly, the whole represents a part, as in the use of the word *society* to mean high society. It closely related with metonymy – the replacement of a word by one closely related to the original. The use of synecdoche can simplify what is being talked about by stating significant detail only.

Example:

I did not *see your nose* in the party yesterday.

It can be seen from the sentence above that it is categorized as synecdoche. The Italic words show the part of someone that is ‘your nose’. The sentence means that I did not see ‘you’ in the party yesterday. Furthermore, Shaw (1972:344) gives examples *strings* can mean *string instrument* (part of whole), or *England* can mean *a sports team* (whole for part) in headlines like *England thankful to avoid serious injury*.

2.5.2 Figures of Understatement

There are two kinds of figures of understatement, they are:

1. Litotes

Litotes is a figure of speech, conscious understatement in which emphasis is achieved by negation. It often takes the form of a negative phrase or statement used to express the opposite; whether praising, e.g. *She is no fool* or *damning*, e.g. *She is no oil painting*.

Shaw (1972:223) stated that

In social terms litotes is often a useful indirect strategy for reasons of modesty or politeness, if we wish to understate the bad, for example, as in testimonial or reviews (The applicant’s academic record is not over impressive...), or downplay our own achievement (It was nothing).

The other examples of litotes can be seen in the common expression such as *not bad!* and *no mean feat!*

2. Paradox

Paradox is apparently self-contradictory statement. The underlying meaning of which is revealed only by careful scrutiny. The purpose of paradox is to get attention and provoke fresh thought. Shaw (1972:275) stated that the reader must probe beyond the literal meaning to find a deeper; usually more philosophical meaning which will reconcile the apparent absurdity. Because of the initial puzzlement, paradox is a trope that can be effectively exploited: in advertising slogan, e.g. *I devour words, yet am not any the wiser* (a bookworm).

It can be seen from the sentence above that the speaker 'I' has a lot of words in his/her mind but he/she has nothing to say. The meaning of this slogan is contradictory. Therefore, in result, it is categorized as paradox.

2.5.3 Figures of Emphasis

There are two kinds of figures of emphasis, they are:

1. Hyperbole

Hyperbole is a figure of speech that is an intentional exaggeration or overstatement for emphasis or comic effect. Shaw (1972:189) emphasized that there is a danger of deception in the hyperbole of sensational reporting. Headlines often reveal discrepancies of numbers in the reporting of accidents, e.g. *Thousand feared dead after nuclear leak*. Hyperbole is simply exaggeration but exaggeration in the service of the truth. It means that saying thing in a bigger way than its ordinary one.

2. Parallelism

Parallelism is the repetition of sounds, meanings, and structures serves to order, emphasizes, and point out relations. The simplest form of parallelism consists of single word that has a slight variation in meaning: ‘ordain and establish’ or ‘overtake and surpass’. Shaw (1972:275) shows that sometimes three or more units are parallel; for example, *reading makes a full man, conference a ready man, and writing an exact man* (Francis Bacon, ‘Of Studies’). Parallelism can be inverted for stronger emphasis: e.g. *I have changed in many things; in this I have not* (John Henry Newman, ‘Apologia pro Vita Sua, 1964).

2.5.4 Figures of Sound

There are three kinds of figures of sound, they are:

1. Anaphora

According to *A Dictionary of Stylistics* (1989:20), anaphora came from Greek means a carrying up or back, a literary or oratorical device involving the repetition of a word or phrase at the beginning of several sentence or clauses. Anaphoric reference signifies a word or phrase that refers to another word or phrase used earlier in the text. If someone says, *Look at **the moon!*** and the other replies, *I can’t see **it***. with ‘it’ referring to the previously mentioned moon, and cohesion is established.

2. Alliteration

Alliteration is the repetition of the initial consonant in two or more words. It is a deliberate phonological device. It is also mostly associated with literary,

especially poetic, but it is also found in popular idioms (e.g. **rack and ruin**; as **dead as a doornail**), tongue twister (**Peter Piper picked a peck of pickled pepper**) and advertising language (**Guinness is good for you**).

3. Repetition

It refers to words that are repeated in the text, as well as words that have changed to reflect tense or number. Repetition, or sometimes called reiteration, is the most direct and obvious source of lexical cohesion since it is the mere identical recurrence of a preceding lexical item.

Example:

Algy met a bear. The *bear* was bulgy.

In this example, the second occurrence of ‘bear’ refers back to the first. Also, there is the referential link the signaling that the same bear is intended. Repetition therefore establishes a cohesive tie between at least two identical lexical items.

2.5.5 Others

1. Irony

Irony language device, either in spoken or written form (verbal irony), in which the real meaning is concealed or contradicted by literal meanings of the words, or in a theatrical situation (dramatic irony), in which there is an incongruity between what is expected and what occurs. Verbal irony arises from a sophisticated or resigned awareness of contrast between what is and what ought to be and expresses a controlled pathos without sentimentality. Wales (1989:208) stated that metonymy is a form of indirection that avoids overt praise or censure,

as in the casual irony of the statement *That was a smart thing to do!* (meaning very foolish).

2.6 Principle of Advertisement Language

Advertisement is a media to promote products and persuade the viewers. According to Pei (1967), he stated that the language of commercial advertising is superlatively a form of propaganda, designed to sell the idea of and desirability of the product the sponsor wants to sell. The language for advertisement is made for being persuasive enough to stimulate desire of the consumer to buy certain products. In addition, it is also used to convince that the product is the right and good product for the consumer. The advertisement must talk to the viewers in a tactful way in to push through the viewers' built up suspicion. It means that the advertisements should not only describe and explain what the advertisements sell, but also it must develop an impression to the viewers that they need the product being offered brings more advantages. The advertisement should be written in such a way that it can transmit the information from the advertiser to the society, create interest to the individual, and cause the desire to the individual to buy.

Advertisements commonly have their own specific jargons. They connect with creative writing. Advertisement itself has three parts. First is the headline. Bovée and Arens (19..:216) explain that the headline is generally considered the most important element in a print advertisement. It refers to the words in the leading position of advertisement. Its main function is to attract attention in the advertisement and be memorable. Second is subhead. It likes little headlines, and their purpose is to transmit key sales point as most people read only the headline

and subheads. The third is body copy. It tells the complete sales story. It is a logical continuation of the headline and subhead. On the other hand, setting of advertisements is not obligatory. It has recently become the trend that main emphasis is given to visual content of advertisements. The message is then conveyed merely by using a simple headline, perhaps accompanied by a logo.

Advertisements are clever and entertaining puzzles. The vast majority is silly, unimaginative, and sometimes even irritating. The average consumer is exposed to a great number of such advertisements everyday. Recently, advertisers have to communicate well, be creative and clever at the same time. There are two characteristics of the language of advertising based on Montgomery (1986:12). They are distinct advertisement language and daily language. First characteristic is as written language. The language of advertising is generally different from the spoken language. Second characterization is the fact that it is intended to communicate among its own community – the advertiser and the readers of the future buyers. In addition, language of advertising is socially intended for the communication among its own class for society. To build that intended meaning, advertisers use figure of speech in their language advertisement.

CHAPTER III

RESEARCH METHOD

3.1 Research Design

The research design is stage process which is needed in planning and doing a research. The writer uses qualitative descriptive research method which is intended to describe the analysis factually, accurately and systematically. Qualitative research is procedure of research which produces descriptive data in the form of written words or oral words about the object that is observed. Descriptive research is used in the literal sense of describing situations or events. Azwar in Harsono (2000:115) states:

In qualitative research the descriptive analysis has an important role. The descriptive data analysis is aimed to give a description about the research subject base on data from variable obtained from the subject group that is examined and does not have any attention for hypothesis testing.

Based on the explanation above, the researcher used qualitative descriptive research, in which the data are described systematically to get an accurate and factual result. It will describe and explain the figures of speech and the figurative meaning in advertisement in *InStyle* magazine.

3.2 Unit of Analysis

This study focused on clause. The researcher analyzed the figures of speech and the figurative meaning that can be found in the clause. Every clause will be analyze based on Dyer's framework (1982:152).

3.3 Source of Data

Arikunto (1997:114) says that “data source means an object from which the data are obtained. The source of data contain only the main data. The writer took the main data from *InStyle* magazine edition January, 2010. Based on purposive sample the researcher takes fifteen out of fifty three advertisements.

3.4 Technique of Data Collection

To carry out the research, the researcher applies the library research. This method is chosen because the writer collects the data and the theories from some books in the library and finds the data from international network. The researcher uses the method of library research to get more information about this research especially in sociolinguistics register. The writer applied following procedures:

1. Searching the magazines which are required for the research.
2. Deciding a magazine which contains the data. That is *InStyle* magazine edition January, 2010.
3. Selecting randomly fifteen advertisements.
4. Choosing the clauses that reflect the unit of analysis.
5. Classifying the data based on the unit of analysis and Dyer’s framework (1982:152).

3.5 Technique of Data Analysis

After determining technique of data collection, some steps in collecting and analyzing the data were followed.

1. Identifying the figures of speech in advertisements in *InStyle* magazine edition January, 2010.
2. Categorizing the figures of speech.
3. Explaining the purposes of using figurative languages in advertisements in *InStyle* magazine.
4. Interpreting the data.
5. Drawing conclusion.

CHAPTER IV

DISCUSSION

In this chapter, the writer discusses the figure of speech and the meaning used that can be found in *InStyle* magazine edition January, 2010. There are fifteen advertisements which already have analyzed. The discussion of thesis can be stated as follows:

4. Figure of speech in *InStyle* magazine edition January, 2010

The use of figure of speech is as old as the origins of language. Figurative expression is as much a part of everyday talk, with many regional variations and non-literary writing as it is of the most elevated poetry and prose Holman (1997:195). The writer of advertisement is used the figure of speech to say his thought, idea and feeling indirectly. It has connotative meaning. It is totally different with the word denotative meaning. Furthermore, the classification of the figure of speech in *InStyle* magazine edition January, 2010 is based on Dyer's frame work by the analysis of the figures of resemblance or relationship, figures of understatement, figures of emphasize, figures of sound and others.

The data are presented in this chapter are phrases and sentences which are taken from samples of *InStyle* magazine's advertisements. There will be fifteen advertisements which are analyzed by the writer. Those are:

4.1 Type of Figure of Speech in *InStyle* magazine edition January, 2010

Table 4.1 The kinds of figurative expressions based on Dyer's frame work

No.	The kinds of metaphorical language based on Dyer's frame work	<i>f</i>	<i>f</i> %
1.	Hyperbole	39	48.75
2.	Personification	15	18.75
3.	Alliteration	7	8.75
4.	Litotes	6	7.5
5.	Paradox	4	5
6.	Parallelism	4	5
7.	Simile	2	2.5
8.	Synecdoche	1	1.25
9.	Metonymy	1	1.25
10.	Repetition	1	1.25
Σ		80	100

In this research, there are 80 figures of speech in these advertisements. The first category is Hyperbole; there are 39 expressions in this type. The second category is Personification; there are 15 expressions in this type. The third category is Litotes and Alliteration; there are 7 expressions in this type. The fourth categories are Paradox and Parallelism; there are 4 expressions in each type. The fifth category is Simile with 2 expressions in this type. The last is Synecdoche, Metonymy and Repetition. The writer can not found any expression in Metaphor, Anaphora, and Irony.

Next, the writer presents the level of figure of speech category based on Dyer's frame work (1982:152) used in *InStyle*, January advertisement. The most

dominant category is Hyperbole, the second is Personification, the third level is Litotes and Alliteration, furthermore the forth level is Paradox, the fifth is Parallelism, the sixth level is Simile and the seventh level are Synecdoche, Metonymy and Repetition. The table of frequency of distribution of each kind if metaphorical languages used in *InStyle* advertisement can be seen as follows:

4.2 Discussion of Figure of Speech in *InStyle* magazine edition January, 2010

There are only ten figures of speech out of thirteen figures of speech that can be found in *InStyle* magazine edition January, 2010. The writer found out the analysis can be seen as follows:

4.2.1 Hyperbole

There are 38 hyperboles can be found in the data. Most of the products use hyperbole to emphasize and persuade the readers. The explanation can be seen below:

Table 4.2 The frequency of Hyperbole in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Fekkai	2	5.12
2.	Clinique	5	12.83
3.	All New Chevrolet Traverse	2	5.12
4.	Covergirl	3	7.7
5.	Lancôme Paris	5	12.83
6.	Garnier Nutrisse	6	15.39
7.	Revlon lipstick	2	5.12
8.	SK II	2	5.12
9.	Clarisonic	6	15.39
10.	Tampax Pearl	1	2.57
11.	L'Oréal Paris	2	5.12
13.	Vaseline Sheer Infusion	2	5.12
14.	Juvederm	1	2.57
Total		39	100

From the table 4.2 above it can be seen that most of the advertisements use hyperbole to persuade the customer to buy and use the product. The hyperbolic expression are not used in BlackBerry, Hershey's Special Dark and Juvederm.

The explanation can be seen below:

Excerpt 1:

INTRODUCING
FEKKAI **ADVANCED BRILLIANT** GLOSSING
ENCAPSULATED OLIVE OIL FOR ALL DAY SHINE
(*InStyle*, 2010:1)

In the advertisement above, it can be seen that there is hyperbole. It can be seen from the word "brilliant". It means that Fekkai is being ahead in

development, knowledge and progress. The advertiser wants to emphasize that this product is leading in the market.

Excerpt 2:

“IT’S YOUR MOST POWERFUL ACCESSORY”
(*InStyle*, 2010:1)

The other hyperbole shows that the advertiser wants to emphasize that the product is the best. He uses the superlative comparison to show that this product is number one and the costumer of Fekkai does not need any accessory for his/her hair because by using this product the hair will be shine. In addition, he wants to create strong point, so the reader who never uses Fekkai will be influenced. According to the explanation, this sentence is categorized as hyperbole.

Excerpt 3:

Smarter than your average mineral makeup?
(*InStyle*, 2010:4)

The other hyperbole can be seen in excerpt 3 above. It can be found in the headline of the advertisement of Clinique. The comparative degree, “smarter than” shows that the advertiser wants to emphasize that this product is smart and more than the reader. This statement is to exaggerate the reader with extravagant statement used to make strong point. So, this sentence is categorized as hyperbole.

The second hyperbole is in the body of the advertisement. The advertiser emphasizes the good point of the product using hyperbole. It can be categorized as hyperbole because this noun phrase emphasizes that this product gives more than the other product. The whole sentence means that why the customer should keep

or should be loyal to this product because it can uncover minimum. So, it can cover more than the other products.

Excerpt 4:

100% Free Fragrance
(*InStyle*, 2010:4)

The next hyperbole is in the tag line of Clinique. Tag line is a catchword or slogan. It can be categorized as hyperbole because “100%” is the biggest number in percentages. So, the phrase in the slogan “*100% Free Fragrance*” above, means that the product is absolutely fragrance free. The hyperbole is used to emphasize that the product does not contain fragrance surely. As the result, it is categorized as hyperbole.

Excerpt 5:

Find more ways to be smart about minerals at clinique.com
(*InStyle*, 2010:4)

The last hyperbole is still in the body of the advertisement. The closing statement of this advertisement can be categorized as hyperbole. It can be seen that “**find more ways to be smart**” is hyperbole. It can be happened because Clinique as the company wants to emphasize that it knows about mineral more than the other website. It also assumes that Clinique really uses minerals for its products, so it knows about minerals than the competitor. As the result, it can be concluded as hyperbole.

Excerpt 6:

MAY **THE BEST** CAR WIN
(*InStyle*, 2010:9)

The first hyperbole is found in tag line of the Chevrolet Traverse. It states that this car is may be the best one. It means that the competitors are not as good as Chevrolet Traverse. , it can be seen that the advertisement uses degree of comparison. It is stated that Chevrolet Traverse is the best car comparing with the other brand. Besides that, the hyperbole uses to emphasize the tag line. So, it is categorized as hyperbole.

Excerpt 7:

Traverse...quite simply, is **one of the best** vehicles – not just to crossovers – on the road today.”

- AutoWeek

(*InStyle*, 2010:10)

The second hyperbole is in the testimonial from the AutoWeek. This is a statement for Chevrolet Traverse. It shows that AutoWeek emphasizes that Chevrolet Traverse in on the best car than the other brand. It is not only the best in every country but also in the road. It becomes the best choice for the customer or anyone who wants to buy a car. Hyperbole can emphasize the statement about the car and still it uses degree of comparison. Based on the brief explanation before, it can be categorized as hyperbole.

Excerpt 8:

MORE
BRIGHT IDEAS
FOR EYES
(*InStyle*, 2010:11)

The next advertisement is Covergirl eyes light. In the underlined words above, it can be seen that the statements above use hyperbole. It can be seen that the statements above use hyperbole. It can be happened because the phrase “**MORE BRIGHT IDEAS**” is too exaggerated. The intention of using hyperbole is to emphasize that Covergirl Eyelights product is a good idea for making the customer’s eyes makeup better than the other product. From this brief explanation, it can be categorized as hyperbole.

Excerpt 9:

3 STEPS TO **4X BRIGHTER EYES**
(*InStyle*, 2010:11)

From the excerpt 8 above, it can be seen that the advertiser once again uses hyperbole to make a strong statement. The noun phrase “**4X BRIGHTER EYES**” means that only use three products of Eyelights, the customer can make her eyes four times brighter than before make up. It will make the customer’s eyes look alive. As the result, the phrase can be categorized as hyperbole.

Excerpt 10:

Your eyes **will light-up when you hear this!**
(*InStyle*, 2010:11)

The last hyperbole can be found in the body of the advertisement. It is shown that the advertiser describes the situation too much. He tells that after listen this new product the readers will light-up their eyes without using it. This statement is to exaggerate the reader with extravagant statement used to make strong point. So, this statement is categorized as hyperbole.

Excerpt 11:

The 1st micro-vibrating mineral foundation.
(*InStyle*, 2010:14)

The next product is Lancôme Paris. The first hyperbole can be found in the headline of the advertisement. The underlined word above shows hyperbole, because it emphasizes that this product is the pioneer. The advertiser uses “1st” for supporting and emphasizing the next phrase. It can be categorized as hyperbole.

Excerpt 12:

...complexion is smoother, softer and visibly healthier.
(*InStyle*, 2010:14)

In the body of the advertisement shows that there are three hyperboles in the clause “...complexion is *smoother, softer and visibly healthier*.” The advertiser uses degree of comparison to emphasize Oscillation’s goal. He makes an extravagant statement used to make strong point. It can be assumed that this product will make the skin better than before using it. He uses comparison degree “-er” which indicates more. Based on the brief explanation, it can be concluded that this clause is categorized as hyperbole.


Excerpt 13:

Never so simple.
(*InStyle*, 2010:14)

The last is phrase “*Never so simple*.” It contains hyperbole, because the advertiser once again makes an extravagant statement to make strong point. The

word “so” shows that this product really complicated. Because of the word “so”, it can be categorized as hyperbole.

Excerpt 14:

Why are NUTRISSE BLONDES
always better 
(*InStyle*, 2010:17)

The next advertisement is Garnier Nutrisse hair color. It is hair product and it is categorized as beauty product. In this advertisement there are six hyperboles. It can be found in the headline, subhead and the body of the advertisement. The first advertisement is in headline of the advertisement. Here, the clause, “*Why are Nutrisse Blondes always better?*” uses hyperbole. It can be happened because the advertiser uses degree of comparison “-er” to make a strong point. It can be assumed that this product is better than the other product every time. So, this clause can be concluded as hyperbole.

Excerpt 15:

because
nourish hair
means better color
(*InStyle*, 2010:18)

The second hyperbole can be seen in the subhead of the advertisement. Once again the advertiser uses degree of comparison to make an extravagant statement. He applies degree of comparison “-er” to show that this product has better color than the competitors. It is also the answer of the headline. Based on the brief explanation before, it can be categorized as hyperbole.

Excerpt 16:

GO BOLDER, BRIGHTER, BRILLIANT BLONDE!

(*InStyle*, 2010:18)

The third hyperbole can be found in the body of the advertisement. It is “**GO BOLDER, BRIGHTER, BRILLIANT BLONDE!**” In this statement, there are two hyperboles. They can be seen that the advertiser applies degree of comparison “-er” to give a strong statement. It can be assumed that the product can help the reader if s/he wants to have bold and bright blonde color on his/her hair. Besides, it will make the hair saves from damage. So, the statement above can be categorized as hyperbole.

Excerpt 17:

Long-lasting color 100% gray coverage

(*InStyle*, 2010:18)

The next hyperbole can be seen in the body of the advertisement above. The sentence is “***Long-lasting color 100% gray coverage*** “. It can be seen that there are two hyperboles. The first hyperbole can be indicated from the phrase “**long-lasting**”. This phrase is too exaggerated but it is needed to emphasize that this product is not easy to fade. In addition, the advertiser should make the reader is influenced with the advertisement. The hyperbole also helps to convince the reader that this product is really good than the competitor. The second hyperbole can be indicated from “**100%**”. It shows that this product absolutely cover the hair with gray color. Because of “**100%**”, it can be categorized as hyperbole.

Excerpt 18:

REVLON

SUPER

LUSTROUS TM

LIPSTICK
(*InStyle*, 2010:34)

The next advertisement is Revlon lipstick. There are two hyperboles in this advertisement. It can be found in the headline and the body of the advertisement. The name of the product above is categorized as hyperbole. It can be happened because the word “**super**” explains that the product us is very lustrous. This statement is to exaggerate the reader with extravagant statement used to make strong point. So, it can be concluded as hyperbole.

Excerpt 19:

Liquisilk™ formula with
mega-moisturizer seals
in color and softness
(*InStyle*, 2010:34)

The second hyperbole can be seen above. The word “**mega**” indicates hyperbole. It can be assumed that this product has so many moisturizers. “**Mega**” shows an extravagant statement. So, it can be categorized as hyperbole.

Excerpt 20:

That’s why SK II is introducing its **first** “power cream” to measurably increase “Skin Power”...
(*InStyle*, 2010:49)

The next advertisement is SK II. There are two hyperboles in this advertisement. It can be found in the body of the advertisement. It can be seen that the advertiser uses hyperbole to create a strong point. It can be indicated from the word “**first**”. It can be happened because he wants to emphasize that SK II is the pioneer than the other products. So, it can be concluded as hyperbole.

Excerpt 21:

... and change **forever** how your skin looks and feels.
(*InStyle*, 2010:49)

The second hyperbole can be found in “... and change *forever* how your skin looks and feels”. The clause contains hyperbole, because the advertiser once again makes an extravagant statement to make strong point. The word “**forever**” shows after using this product the skin will never turn again to the old skin. It can be assumed that the old skin has old cells. Because of the word “**forever**”, it can be categorized as hyperbole.

Excerpt 22:

YOUR 60-SECOND TRIP TO THE SPA
EVERYDAY.

(*InStyle*, 2010:62)

The next advertisement is Clarisonic. The first hyperbole can be found in the sub headline. The advertiser makes an extravagant statement by stating that Clarisonic is 60-second trip to spa. It can be assumed that this product can give a result as same as the spa facial. Based on the brief explanation, it can be classified as hyperbole.

Excerpt 23:

Clean, healthy, **younger**-skin begins with Clarisonic.
(*InStyle*, 2010:62)

The second hyperbole can be seen in Clarisonic, “*Clean, healthy, younger-skin begins with Clarisonic.*” (*InStyle*, 2010:62). The advertiser uses hyperbole to emphasize the product’s goal. He makes an extravagant statement used to make strong point. It can be assumed that this product will make the skin younger than

before. He uses word “-er” which indicates very. Based on the brief explanation, it can be concluded that this lyric is categorized as hyperbole.

Excerpt 24:

2x **more effective** than manual cleansing
(*InStyle*, 2010:62)

The third hyperbole is in 2x ***more effective than manual cleansing*** (*InStyle*, 2010:62). The advertiser uses degree of comparison. He uses “**more**” to make a strong point. It means that this product can clean the skin more effectively than the competitors’ product. As the result, it can be concluded as hyperbole.

Excerpt 25:

6x **more makeup removal** than manual cleansing.
(*InStyle*, 2010:62)

The fourth hyperbole is in 6x ***more makeup removal than manual cleansing*** (*InStyle*, 2010:62). Here, the advertiser uses hyperbole to emphasize that this product is better than the competitor. He once again uses degree of comparison “**more**” to make a strong point. It can be assumed that this product can remove clearly six times than the competitors’ product. From this brief explanation, it can be concluded that it is hyperbole.

Excerpt 26:

61% **better** absorption of vitamin C after use.
(*InStyle*, 2010:62)

The next hyperbole can be found in 61% ***better absorption of vitamin C after use***. The advertiser still uses degree of comparison to make an extravagant statement. It can be assumed that this product can absorb vitamin 61% effective

than the competitors. Based on the brief explanation, it can be concluded as hyperbole.

Excerpt 27:

100% risk-free, money-back guarantee
(*InStyle*, 2010:62)

The last one is in *100% risk-free, money-back guarantee*. The advertiser uses “**100%**” to emphasize that this product will give a guarantee to the customer if there is a risk which is gotten by the customer. It can be assumed that this product is really care to the customer and to emphasize this product is very safe. As the result, this statement can be stated as hyperbole.

Excerpt 28:

Stops leaks better than playtex sport
(*InStyle*, 2010:75)

The next advertisement is about women sanitary napkin. This product is named Tampax Pearl. There is only one hyperbole in this advertisement. It can be seen that the advertiser uses “**better**” to make a strong point. It can be assumed that this product has a good quality than playtex sport. As the result, it can be assumed as hyperbole.

Excerpt 29:

Achieve a look like Eva Longoria’s by complementing a silver dress with cascading curls and minimalist makeup.
(*InStyle*, 2010:77)

In this excerpt, it can be seen that the advertiser uses an extravagant statement used to make strong point, but not intended to be taken literally. He

wants to say that a minimalist makeup can make a star's appearance. He uses the extravagant statement to emphasize the goal. Based on Dyer's frame work, it is named hyperbole.

Excerpt 30:

... to keep you camera ready **all night long**.
(*InStyle*, 2010:77)

The advertisement above is clearly showing hyperbole. The phrase “**all night long**” is categorized as hyperbole. It can be happened because the advertiser emphasizes that this product will be long-lasting in one day. It means that the advertiser saying thing in a bigger way than its ordinary one.

Excerpt 31:

Vaseline Sheer Infusion with Stratys-3 infuses and suspends moisture at **all layers** for your skin twice the moisture and a **silkier** feel.
(*InStyle*, 2010:78)

The next product is Vaseline Sheer Infusion. It is one of the beauty products. It is body lotion. In this time, the song writer uses hyperbole to emphasize the product's goals. He makes an extravagant statement used to make strong point. It can be assumed that this product can distribute moisture in all layers of skin. He uses word “**all**” which indicates whole part of the skin. Based on the brief explanation, it can be concluded that this lyric is categorized as hyperbole. The second hyperbole is the word “**silkier**”. The degree of comparison “**-er**” shows that this product can make the skin as soft as silk and it is better than before using this product. Based on Dyer's frame work, it can be categorized as hyperbole.

Excerpt 32:

So smooth and natural, everyone will notice (but no one will know)
(*InStyle*, 2010:99)

This clause tells about the feeling after using Juvederm. It explains about the skin's condition after using the product. To emphasize what the customer will feel; the advertiser a conscious exaggeration used without intent of literal persuasion. This lyric is called hyperbole.

4.2.2 Personification

There are 15 personifications can be found in the data. Most of the products use personification to persuade the readers. The explanation can be seen below:

Table 4.3 The frequency of Personification in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Fekkai	1	6,7
2.	Clinique	3	26,7
3.	All New Chevrolet Traverse	1	6,7
4.	Covergirl	1	6,7
5.	Lancôme Paris	1	6,7
6.	Garnier Nutrisse	1	6,7
7.	SK II	2	13,3
8.	Tampax Pearl	1	6,7
9.	Vaseline Sheer Infusion	4	26,7
Total		15	100

From the table above it can be seen that not all of the advertisements use personifications. The personific expression are not used in Revlon lipstick, BlackBerry, Clarisonic, L'Oréal Paris, Hershey's Special Dark and Juvederm. The explanation can be seen below:

Excerpt 33:

INTRODUCING

FEKKAI ADVANCED BRILLIANT GLOSSING
ENCAPSULATED OLIVE OIL FOR ALL DAY SHINE
(*InStyle*, 2010:1)

There is only one personification in Fekkai advertisement. The example above shows that the advertisement uses a figure of resemblance. It is personification. The subject of this sentence is Frederic Fekkai Salon. The word “introducing” represents the activities done by nonliving thing just like human being could do. It can be said that Frederic Fekkai Salon can introduce its new product as the human introduces his friend to the other. Based on the brief explanation, it can be categorized as personification.

Excerpt 34:

Thanks to **“smart” technology**, new Superbalanced Powder Makeup SPF 15...
(*InStyle*, 2010:4)

There are four personifications in Clinique advertisement. The first sentence can be found in the body of the advertisement. It shows that the technology of the Superbalanced Powder Makeup is as smart as a human. The noun phrase “**smart technology**” means that the technology has a characteristic like a human being. The phrase above is included in the personification concept because smart is

experienced as human sense. As the result, it can be said that the sentence has a figure of resemblance, named personification.

Excerpt 35:

... new Superbalanced Powder Makeup SPF 15 senses skin's fluctuating needs ...
(*InStyle*, 2010:4)

The second personification is still in the same sentence. It is in ... *new Superbalanced Powder Makeup SPF 15 senses skin's fluctuating needs* ... (*InStyle*, 2010:4). It still explains that the Superbalanced Powder Makeup can do something like a human. It is clear that the product can feel or understand what the skin's fluctuating needs. The advertiser writes the product as the human. It can be run out. From this statement, it can be concluded that this part is a personification.

Excerpt 36:

... keeping dry areas comfortable...
(*InStyle*, 2010:4)

The next personification is in ... *keeping dry areas comfortable*... (*InStyle*, 2010:4). The third personification which appears in this advertisement tells about the advantage of using Clinique. The advertiser once again uses personification to persuade the reader. It can be seen that the Superbalanced Powder Makeup can keep the dry areas as the human being keeps something. In this time, the advertiser makes the product is as a human. It can do by keeping something as the human do. As the result, it can be concluded that this sentence is categorized as personification.

Excerpt 37:

OnStar **acts** as a link to existing emergency service providers.
(*InStyle*, 2010:9)

In this time, there is only a personification in Chevrolet Traverse. It can be found in the information about All New Traverse. It can be seen in “*OnStar acts as a link to existing emergency service providers*” (*InStyle*, 2010:9). From the clause, it can be seen that OnStar can act as the human being. OnStar is a named of website which contains details and system limitations of Traverse. It is a tool for the customer or anyone who wants to buy this car. As the result, it can be said that this sentence is personification.

Excerpt 38:

Exact Eyelights **introduces** new tinted liners and shadows to complement your eye color.
(*InStyle*, 2010:11)

There is a personification used by the advertiser. It can be seen in *Exact Eyelights introduces new tinted liners and shadows to complement your eye color* (*InStyle*, 2010:11). It can be seen that the word “**introduces**” indicates personification. The statement above means that Exact Eyelight from Covergirl can introduce its product like a human being. As the result, it can be categorized as personification.

Excerpt 39:

7000 micro-vibrations per minutes **break down** mineral powder for seamless blendability and perfect coverage.
(*InStyle*, 2010:14)

In this advertisement, there is only one personification in Lancôme Paris. It can be found in the body of the advertisement. It can be seen in *7000 micro-vibrations per minutes **break down** mineral powder for seamless blendability and perfect coverage* (InStyle, 2010:14). From the excerpt above, it can be seen that the micro-vibration can do something like human being does. It can break down the mineral powder as the human break down something. Based on Dyer's frame work, it can be categorized as personification.

Excerpt 40:

Take Care

GARNIER

www.garnier.com

(InStyle, 2010: 18)

There is only one personification. It can be found in the tagline of Garnier Nutrisse. In this time, the advertiser uses personification to give influence for the reader. Garnier can take care of the customer's hair like human can take care something. It can be assumed that Garnier not only make the hair beautiful but also take care it. So, the hair will be health. This statement can be categorized as personification.

Excerpt 41:

That's why SK II is **introducing** its first "power cream" to measurably increase "Skin Power"...

(InStyle, 2010:49)

Here, the clause above is categorized as personification. It can be happened because SK II is like a human being. It can introduce something like human introduce his new friend. It can be assumed that SK II has a new product and wants to launch it to the public. So, it is concluded as personification.

Excerpt 42:

Oli-Vity1TM and Pitera, **create** a new fine texture you can touch.
(*InStyle*, 2010:49)

Once again, the advertiser uses personification to persuade the reader. Personification is a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made human. In this time, Oli-Vity and Pitera are noun. It can be categorized as noun because they are uncountable-noun. The advertiser makes the Oli-Vity and Pitera can create a new skin. In fact, only human can be create something. Based on Dyer's frame work, it can be categorized as personification.

Excerpt 43:

Mother Nature's Monthly Gift **interrupt** her game.
(*InStyle*, 2010:75)

The next advertisement is about women sanitary napkin. This product is named Tampax Pearl. The clause is clearly shows that Mother Nature's monthly gift can interrupt Selena Williams when she is playing tennis. The clause, "...Mother Nature's Monthly Gift interrupt her game." shows that the life as an abstract thing can become barrier by interrupting Selena's activity. This process is called personification. It is because the sentence represents the activities done by nonliving thing just like human being could do.

Excerpt 44:

Somebody lotions **sit on** top of your skin.
(*InStyle*, 2010:78)

The excerpt above shows that the advertiser uses personification. It can be seen in Vaseline Sheer Infusion that the body lotion is able to sit as a human being does. In fact, only human can sit. It can be categorized as personification.

Excerpt 45:

Others sink through quickly.
(*InStyle*, 2010:78)

Here, once again the advertiser uses personification. It can be shown from noun “others”. It is drawn that the other products sink through the skin fast. In fact, other products refer to the others body lotion product. They are non living thing and it cannot sink. It represents the activities done by nonliving thing just like human being could do. So, it is called personification.

Excerpt 46:

Vaseline Sheer Infusion with Stratys-3 infuses and suspends moisture at all layers for your skin twice the moisture and a silkier feel.
(*InStyle*, 2010:78)

Once again, the writer uses metaphorical language. It can be seen in excerpt 46, “Vaseline Sheer Infusion with Stratys-3 **infuses and suspends** moisture”. The word “Vaseline Sheer Infusion with Stratys-3” is noun. This clause can be categorized as personification because the word “Vaseline Sheer Infusion with Stratys-3” is like human who can leave a place to others. This lyric represents the activities done by nonliving thing just like human being could do.

Excerpt 47:

keeping skin amazing.
(*InStyle*, 2010:78)

From the excerpt above can be seen that the advertiser uses personification. It can be assumed that this product can keep the skin look amazing than before. This product can act as human being by keeping something. As the result, it can be categorized as personification.

4.2.3 Litotes

There are 8 litotes can be found in the data. Most of the products use litotes to make negation. The explanation can be seen below:

Table 4.4 The frequency of Litotes in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Clinique	1	12,5
2.	All New Chevrolet Traverse	2	25
3.	Lancôme Paris	2	25
4.	Garnier Nutrisse	1	12,5
5.	Blackberry	1	12,5
6.	Hershey's Special Dark	1	12,5
Total		8	100

From the table above it can be seen that not all of the advertisements use litotes. There are Clinique, All New Chevrolet Traverse, Lancôme Paris, Garnier Nutrisse, Blackberry, and Hershey's Special Dark. The explanation can be seen below:

Excerpt 48:

Equally smart: a **no-waste** grinder that dispenses skin-defending vitamins with each twist.

(*InStyle*, 2010:4)

Here, this advertisement uses figure of understatement. The advertiser uses litotes to emphasize by giving negation. It is Clinique product. In the excerpt above, it can be seen that the noun phrase “**no-waste** grinder” is categorized as the litotes. It uses for praising the product. It emphasizes that this Superbalanced Powder Makeup using useful mineral. This product also does not defend the vitamin for the skin absorbing.

Excerpt 49:

...**Not available** with some other offers...
(*InStyle*, 2010:9)

From the excerpt 51 it can be seen that the advertiser uses litotes. It is use to emphasize Chevrolet Traverse giving a special offer for buying Traverse. This phrase also makes the statement understandable for the reader. As the result, it is categorized as litotes.

Excerpt 50:

Traverse...quite simply, is one of the best vehicles – **not just to crossovers** – on the road today.”

- AutoWeek

(*InStyle*, 2010:10)

The second litotes can be found in the testimonial from AutoWeek. The advertiser once again uses litotes to emphasize the previous statement. From the excerpt 52, it can be seen that the advertiser uses litotes to emphasize that Traverse is not only one of the best car but also can be used in the hard area such as mud, forest, mountain, etc beside on the road. By using litotes, the sentence is more simple and understandable.

Excerpt 51:

Never messy.
(*InStyle*, 2010:14)

Here, the advertiser uses the negative statement for praising this product. Even this is positive form, but it has negative meaning. It is Lancôme Paris The word “**never**” creates negative meaning. The statement above means that if the customer uses this product, it will apply neatly. So, it can cover perfectly on the customer’s face. Based on Dyer’s frame work, it can be classified as litotes.

Excerpt 52:

Never so simple.
(*InStyle*, 2010:14)

From the excerpt above, once again the advertiser uses litotes for praising the product. The word “**never**” repeats to create negative meaning. It can be assumed that the product has complicated ingredients. So, it can be categorized as litotes.

Excerpt 53:

DON’T JUST GO BLONDE
(*InStyle*, 2010:18)

Here, the advertiser uses negative statement to express the opposite meaning. It is Garnier Nutrisse advertisement. The use of “**don’t**” indicates litotes. It can be assumed that Garnier warns the customer to not only dye his/her hair becomes blonde. From the previous explanation, it can be said that it is categorized as litotes.

Excerpt 54:

There is **no** I like NY T-shirt.
(InStyle, 2010:44)

Here, the advertiser uses litotes. It can be found in the body of the BlackBerry advertisement. It is used for making negative statement. The advertiser does not want to look very literary, so he applies litotes. Besides, it is to emphasize the statement. As the result, it can be said as litotes.

Excerpt 55:

NOT FANCY
 JUST DELICIOUSLY
 SPECIAL
(InStyle, 2010:97)

From the excerpt above, it is clearly seen that the advertiser uses litotes. It is use to praise the product. The advertiser uses positive statement to create negative meaning. The phrase “**not fancy**” indicates litotes.

4.2.4 Alliteration

There are 8 Alliteration can be found in the data. Most of the products use Alliteration to persuade the readers. The explanation can be seen below:

Table 4.5 The frequency of Alliteration in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Clinique	1	14,28
2.	Covergirl	1	14,28
3.	Lancôme Paris	1	14,28
4.	Garnier Nutrisse	1	14,29
5.	Revlon lipstick	1	14,29
6.	Blackberry	1	14,29
7.	SK II	1	14,29
Total		7	100

From the table above it can be seen that not all of the advertisements use alliteration. There are Clinique, Covergirl, Lancôme Paris, Garnier Nutrisse, Revlon lipstick, Blackberry, and SK II. The explanation can be seen below:

Excerpt 56:

Fragrance Free
(*InStyle*, 2010:4)

It is Clinique. In this time, the advertiser repeats the consonant “f”. It is used for making the reader remember that this product does not use any fragrance. It is more effective than uses litotes “no fragrance” because the repetition makes the similar sound or phoneme in the first both of the two words. So, it is categorized as alliteration.

Excerpt 57:

easy **b**reezy **b**eautiful COVERGIRL
(*InStyle*, 2010:11)

Here, alliteration can be found in the tag line of Covergirl product. The excerpt above shows that the advertiser uses alliteration by repeating the sound '**b**'. This effect uses to make the tag line easy to remember by the reader. So, this product will be reminded by the reader. From the brief explanation, it can be concluded that it is alliteration.

Excerpt 58:

Mineral and Makeup.
(*InStyle*, 2010:14)

The first alliteration can be seen above. The advertiser repeats the sound '**m**' in the first consonant. It can be assumed that this sound will make the reader remember that Lancôme relates with mineral and makeup. Based on Dyer's framework, it can be categorized as alliteration.

Excerpt 59:

GO **B**OLDER, **B**RIGHTER, **B**RILLIANT **B**LONDE
(*InStyle*, 2010:18)

The advertiser repeats the sound in the body of the Garnier Nutrisse advertisement. The excerpt above clearly states that the sound '**b**' is repeated. It is for aesthetic effect. Besides, it will make the word is easy to remember. It can be categorized as alliteration.

Excerpt 60:

Liquisilk™ formula with
mega-moisturizers seals
 in color and softness
(InStyle, 2010:34)

The excerpt above shows alliteration. It is found in the body of the Revlon lipstick advertisement. It can be indicated from the repetition of the sound ‘m’. The advertiser uses it to make the word is easy to remember. Based on the brief explanation, it can be categorized as alliteration.

Excerpt 61:

Like is the wishy-washy emotion of the content.
(InStyle, 2010:44)

This advertisement can be found in the body of BlackBerry advertisement. In the excerpt 64, the advertiser repeats the sound ‘w’. It does not only make the clause easy to remember, but also create aesthetic of the clause. So, it can be classified as alliteration.

Excerpt 62:

SK II SKIN SIGNATURE
(InStyle, 2010:49)

Here, the advertiser repeats the sound ‘/s/’ which are located in the first word. It can be found in the tag line of SK II. The sound ‘/s/’ is repeated to make an aesthetic sound and easy to remember by the reader. From the brief explanation, it can be said that it is alliteration.

4.2.5 Paradox

There are 4 Paradox can be found in the data. Most of the products use Paradox to persuade the readers. The explanation can be seen below:

Table 4.6 The frequency of Paradox in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Blackberry	2	50
2.	Juvederm	2	50
Total		4	100

From the table above it can be seen that not all of the advertisements use paradox. There are Blackberry and Juvederm. The explanation can be seen below:

Excerpt 63:

Athletes don't do it for the like of sport.
(*InStyle*, 2010:44)

It is BlackBerry advertisement. This clause is categorized as paradox. It is happened because this clause shows logically contradictory and yet may be true. It is the basic concept of paradox. In this clause, there is logically contradictory between “**don't do**” and “**like**”. The athletes in this clause do not do emotion content even they like sport. So, it shows paradox.

Excerpt 64:

And Romeo didn't just like Juliet.
(*InStyle*, 2010:44)

This clause is a kind of paradox. It can be seen from the excerpt above. There is a contradiction that illogically joins in together between “**Romeo**” and

“**Juliet**”. Basically, Romeo likes Juliet. In contrast, he does not only love her. So, it can be concluded that this clause is categorized as paradox.

Excerpt 65:

parentheses have a place
but not on your face
(*InStyle*, 2010:99)

There is a paradox in the Juvederm advertisement. It can be seen in excerpt 66, “**parentheses have a place but not on your face.**” It is clear written “...**have place but not on your face**”. There is contradiction that illogically joins in together between “**have a place**” and “**not on your face**”. From this short explanation, it can be categorized as paradox.

Excerpt 66:

... **everyone will notice (but no one will know)**
(*InStyle*, 2010:99)

This clause is categorized as paradox. It is happened because this clause shows logically contradictory and yet may be true. It's the basic concept of paradox. In this clause, there is logically contradictory between “**everyone will notice**” and “**but no one will know**”. People will notice that the customer skin becomes smooth and natural but no one will know the cause. It is clear see the contradictory. So, this advertisement can be concluded that it shows paradox.

4.2.6 Parallelism

There are 3 Parallelism can be found in the data. Most of the products use Parallelism to make strong argument. The explanation can be seen below:

Table 4.8 The frequency of Parallelism in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Covergirl	1	25
2.	Lancôme Paris	1	25
3.	Garnier Nutrisse	1	25
4.	Revlon lipstick	1	25
Total		4	100

From the table above, it can be seen that there are only three products use Parallelism. They are Covergirl, Garnier Nutrisse, and Revlon lipstick. The explanation can be seen below:

Excerpt 67:

Talc-free, oil-free, fragrance-free
(*InStyle*, 2010:14)

In this time the advertiser uses parallelism to emphasize the word “**free**”. It means that this product is a very good idea to make the skin disentangle from talc, oil, and pleasant. It can be concluded as parallelism.

The advertiser also use parallelism to emphasize that this product is really good than the competitors. It can be found in the body of the Covergirl advertisement. The explanation can be seen as follow:

Excerpt 68:

MORE
BRIGHT IDEA
FOR EYES
3 STEPS TO 4X **BRIGHTER** EYES
(*InStyle*, 2010:11)

It is Covergirl advertisement. Here, the advertiser uses parallelism to emphasize the word “**bright**”. It means that this product is a very good idea to make the eyes brighter. So, the advertiser emphasizes the degree of comparison of word “**bright**” using parallelism. It can be concluded as parallelism.

The advertiser also use parallelism to emphasize that this product is really good than the competitors. It can be found in the body of the Garnier Nutrisse advertisement. The explanation can be seen as follow:

Excerpt 69:

GO BOLDER, **BRIGHTER**, **BRILLIANT** BLONDE
(*InStyle*, 2010:18)

The excerpt above shows parallelism. The advertiser repeats the meaning of “**bright**” by using “**brilliant**”. Both have the same meaning. It is have striking color. Based on Dyer’s frame work it can be concluded as parallelism.

There is parallelism in this advertisement. It can be found in the body of advertisement. The explanation can be seen below:

Excerpt 70:

In a **dazzling** array
of **fabulous**,
fashionable shades.
(*InStyle*, 2010:34)

It is Revlon lipstick. Here, the advertiser uses parallelism. It is used for emphasizing the meaning. In this time, the advertiser repeats the similar meaning. The word “**dazzling**” and “**fabulous**” are synonym. The meaning of them is

amazing. Based on Dyer's frame work, the statement above can be concluded as parallelism.

4.2.7 Simile

There are 2 Simile can be found in the data. Most of the products use Parallelism to make strong argument. The explanation can be seen below:

Table 4.8 The frequency of Simile in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	L'Oreal Paris	1	50
2.	Juvederm	1	50
Total		2	100

From the table above, it can be seen that there are two products use Simile.

There are L'Oreal Paris and Juvederm. The explanation can be seen below:

Excerpt 71:

Your time to shine **like** a star.
(*InStyle*, 2010:77)

From the excerpt above, it is clearly that it is categorized as simile. The word "**like**" is a connectivity which indicates simile. The simile shows something unknown can be understood because it is similar to something known. In this time, the advertiser compare the customer of L'Oréal will shine as the Hollywood star. As the result, this clause can be categorized as simile.

Excerpt 72:

Achieve a look **like** Eva Longoria's by complementing a silver dress with cascading curls and minimalist makeup.
(*InStyle*, 2010:77)

In the excerpt 64, it can be seen that there is ‘**like**’ which indicates simile. The advertiser compares the customer’s look like Eva Longoria. It expresses a similarity. Based on the brief explanation, it can be decided that this lyric is categorized as simile.

4.2.8 Synecdoche

There are 1 Synecdoche can be found in the data. Most of the products use Synecdoche to make strong argument. The explanation can be seen below:

Table 4.9 The frequency of Synecdoche in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Juvederm	1	100
Total		1	100

From the table above, it can be seen that there is only one products use Synecdoche. It is Juvederm. The explanation can be seen below:

Excerpt 73:

Juvederm is a smooth injectable get your doctor uses to instantly smooth out parentheses lines on the side of your **mouth and nose**.
(*InStyle*, 2010:99)

The excerpt above contains synecdoche. It can be seen from the using of part of face, mouth and nose. The advertiser uses replacement of a word by one closely related to the original. The use of synecdoche can simplify what is being talked about by stating significant detail only. So, it can be called as synecdoche.

4.2.9 Metonymy

There are 1 Metonymy can be found in the data. Most of the products use Metonymy to persuade the readers. The explanation can be seen below:

Table 4.10 The frequency of Metonymy in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Tampax Pearl	1	100
Total		1	100

From the table above, it can be seen that there is only one products use Metonymy. It is Tampax Pearl. The explanation can be seen below:

Excerpt 74:

A champion like Serena Williams doesn't let **Mother Nature's Monthly Gift** interrupt her game.
(*InStyle*, 2010:75)

There is only one metonymy in this advertisement. It can be seen in excerpt 60 above. Based on Dyer explanation that metonymy is substitutions of the name of thing for that of another with which is closely associated. "***Mother Nature's Monthly Gift***" substitutes for "***Woman period or menstruation***". So, this is categorized as metonymy.

4.2.10 Repetition

There are 1 Repetition can be found in the data. Most of the products use Repetition to emphasize the statement. The explanation can be seen below:

Table 4.11 The frequency of Repetition in *InStyle* Magazine edition January, 2010

No.	Name of product	Σ	%
1.	Blackberry	1	100
Total		1	100

From the table above, it can be seen that there is only one products use Repetition. It is BlackBerry. The explanation can be seen below:

Repetition can be seen in the body of the BlackBerry advertisement. The explanation can be seen as follow:

Excerpt 75:

Love. Now **that**'s powerfull stuff.
(*InStyle*, 2010:44)

The excerpt above shows repetition. The advertiser uses “*that*” to repeat the word “*love*” which is placed in the previous. There is the referential link the signaling that the same love is intended. Repetition therefore establishes a cohesive tie between at least two identical lexical items.

CHAPTER V

CONCLUSION AND SUGGESTION

Finally, the writer draws the conclusion upon the analysis on figure of speech in *InStyle*, January 2010 advertisements and gives suggestion for the next researcher who will conduct a research on the same language work especially in the object of metaphorical meaning.

5.1 Conclusion

Advertisement is the media to persuade the reader to buy the products. Based on the discussion above, the writer can come to the conclusion to answer the problem about figure of speech. The writer found the figures of speech in *InStyle* advertisements on Dyer's frame work (1982:152), they are: Hyperbole 39 data (48.75%), Personification 15 data (18.75%), Alliteration 7 data (8.75%), Litotes 6 Data (7.5%) Paradox and Parallelism 4 data (5%), Simile 2 data (2.5%), Synochdoche, Metonymy and Repetition 1 data (1.25%). The rests are Metaphor, Anaphora, and Irony are not found in the advertisements.

Hyperbole is the most dominant in the advertisements, because it is used to persuade the customer to buy the products. The writer also found more connotative meaning than denotative meaning in advertisements. It proves that composers used figure of speech to make advertisements interesting and persuading.

5.2 Suggestion

After knowing the result of the research from the advertisements, the writer would like to give the suggestion. The writer hopes that the suggestion will give the benefits for readers. The writer also expects other researchers with different topics about advertisements because advertisements are interesting and great topics to be discussed. The writer hopes that the other researchers analyze them with another aspect of linguistics, such as semantic, SFL, and discourse, so that the other researchers know other characteristic of advertisements. The writer expects that this research can give some benefits to the reader about the use of figure of speech. This research can give some benefits to the reader about the use of figure of speech. This research can also be used as a reference to learn English for English Department students.

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APPENDIX I

No.	Sentence	Expression
1.	INTRODUCING FEKKAI <u>ADVANCED BRILLIANT</u> GLOSSING ENCAPSULATED OLIVE OIL FOR ALL DAY SHINE (<i>In Style</i> , 2010:1)	Hyperbole
2.	“IT’S <u>YOUR MOST POWERFUL</u> <u>ACCESSORY</u> ” (<i>In Style</i> , 2010:1)	Hyperbole
3.	<u>Smarter than</u> your average mineral makeup? (<i>In Style</i> , 2010:4)	Hyperbole
4.	Why settle for <u>the bare minimum</u> ? (<i>In Style</i> , 2010:4)	Hyperbole
5.	<u>100%</u> Free Fragrance (<i>In Style</i> , 2010:4)	Hyperbole
6.	<u>Find more ways to be smart</u> about minerals at clinique.com (<i>In Style</i> , 2010:4)	Hyperbole
7.	Equally smart: a <u>no-waste</u> grinder that dispenses skin-defending vitamins with each twist. (<i>In Style</i> , 2010:4)	Hyperbole
8.	MAY <u>THE BEST</u> CAR WIN (<i>In Style</i> , 2010:9)	Hyperbole
9.	Traverse...quite simply, is <u>one of the best</u> vehicles – not just to crossovers – on the road today.” - AutoWeek (<i>In Style</i> , 2010:10)	Hyperbole
10.	<u>MORE</u> <u>BRIGHT IDEAS</u> FOR EYES (<i>In Style</i> , 2010:11)	Hyperbole
11.	3 STEPS TO <u>4X BRIGHTER EYES</u> (<i>In Style</i> , 2010:11)	Hyperbole
12.	Your eyes <u>will light-up when you hear this!</u> (<i>In Style</i> , 2010:11)	Hyperbole
13.	The <u>1st</u> micro-vibrating mineral foundation. (<i>In Style</i> , 2010:14)	Hyperbole
14.	...complexion is <u>smoother</u> , softer and visibly healthier. (<i>In Style</i> , 2010:14)	Hyperbole

15.	...complexion is smoother, <u>softer</u> and visibly healthier. (<i>In Style</i> , 2010:14)	Hyperbole
16.	...complexion is smoother, softer and visibly <u>healthier</u> . (<i>In Style</i> , 2010:14)	Hyperbole
17.	Never <u>so</u> simple. (<i>In Style</i> , 2010:14)	Hyperbole
18.	Why are NUTRISSE BLONDES always <u>better</u> (<i>In Style</i> , 2010:17)	Hyperbole
19.	Because nourish hair means <u>better</u> color (<i>In Style</i> , 2010:18)	Hyperbole
20.	GO <u>BOLDER</u> , BRIGHTER, BRILLIANT BLONDE! (<i>In Style</i> , 2010:18)	Hyperbole
21.	GO BOLDER, <u>BRIGHTER</u> , BRILLIANT BLONDE! (<i>In Style</i> , 2010:18)	Hyperbole
22.	<u>Long-lasting</u> color 100% gray coverage (<i>In Style</i> , 2010:18)	Hyperbole
23.	Long-lasting color <u>100%</u> gray coverage (<i>In Style</i> , 2010:18)	Hyperbole
24.	REVLON <u>SUPER</u> LUSTROUS TM LIPSTICK (<i>In Style</i> , 2010:26)	Hyperbole
25.	LiquisilkTM formula with <u>mega</u> -moisturizer seals in color and softness (<i>In Style</i> , 2010:26)	Hyperbole
26.	That's why SK II is introducing its <u>first</u> "power cream" to measurably increase "Skin Power"... (<i>In Style</i> , 2010:49)	Hyperbole
27.	... and change <u>forever</u> how your skin looks and feels. (<i>In Style</i> , 2010:49)	Hyperbole
28.	YOUR <u>60-SECOND TRIP TO THE SPA</u> EVERYDAY. (<i>In Style</i> , 2010:62)	Hyperbole
29.	Clean, healthy, <u>younger</u> -skin begins with Clarisonic. (<i>In Style</i> , 2010:62)	Hyperbole

30.	2x <u>more effective</u> than manual cleansing (<i>In Style</i> , 2010:62)	Hyperbole
31.	6x <u>more makeup removal</u> than manual cleansing. (<i>In Style</i> , 2010:62)	Hyperbole
32.	61% <u>better</u> absorption of vitamin C after use. (<i>In Style</i> , 2010:62)	Hyperbole
33.	<u>100%</u> risk-free, money-back guarantee (<i>In Style</i> , 2010:62)	Hyperbole
34.	Stops leaks <u>better than</u> playtex sport (<i>In Style</i> , 2010:75)	Hyperbole
35.	Achieve a look like Eva Longoria's by complementing a silver dress with cascading curls and <u>minimalist</u> makeup. (<i>In Style</i> , 2010:77)	Hyperbole
36.	... to keep you camera ready <u>all night long</u> . (<i>In Style</i> , 2010:77)	Hyperbole
37.	Vaseline Sheer Infusion with Stratys-3 infuses and suspends moisture at <u>all layers</u> for your skin twice the moisture and a silkier feel. (<i>In Style</i> , 2010:78)	Hyperbole
38.	Vaseline Sheer Infusion with Stratys-3 infuses and suspends moisture at all layers for your skin twice the moisture and a <u>silkier</u> feel. (<i>In Style</i> , 2010:78)	Hyperbole
39.	<u>So smooth</u> and natural, everyone will notice (but no one will know) (<i>In Style</i> , 2010:99)	Hyperbole
40.	<u>INTRODUCING</u> FEKKAI ADVANCED BRILLIANT GLOSSING ENCAPSULATED OLIVE OIL FOR ALL DAY SHINE (<i>In Style</i> , 2010:1)	Personification
41.	Thanks to <u>"smart" technology</u> , new Superbalanced Powder Makeup SPF 15... (<i>In Style</i> , 2010:4)	Personification
42.	... new Superbalanced Powder Makeup SPF 15 <u>senses</u> skin's fluctuating needs ... (<i>In Style</i> , 2010:4)	Personification
43.	... <u>keeping</u> dry areas comfortable... (<i>In Style</i> , 2010:4)	Personification
44.	OnStar <u>acts</u> as a link to existing emergency service providers. (<i>In Style</i> , 2010:9)	Personification
45.	Exact Eyelights <u>introduces</u> new tinted liners and shadows to complement your eye color.	Personification

	(<i>In Style</i> , 2010:11)	
46.	7000 micro-vibrations per minutes <u>break down</u> mineral powder for seamless blendability and perfect coverage. (<i>In Style</i> , 2010:14)	Personification
47.	<u>Take Care</u> GARNIER www.garnier.com (<i>In Style</i> , 2010: 18)	Personification
48.	That's why SK II is <u>introducing</u> its first "power cream" to measureably increase "Skin Power"... (<i>In Style</i> , 2010:49)	Personification
49.	Oli-Vity1TM and Pitera, <u>create</u> a new fine texture you can touch. (<i>In Style</i> , 2010:49)	Personification
50.	... Mother Nature's Monthly Gift <u>interrupt</u> her game. (<i>In Style</i> , 2010:75)	Personification
51.	Somebody lotions <u>sit on</u> top of your skin. (<i>In Style</i> , 2010:78)	Personification
52.	Others <u>sink</u> through quickly. (<i>In Style</i> , 2010:78)	Personification
53.	Vaseline Sheer Infusion with Stratys-3 <u>infuses and suspends</u> moisture at all layers for your skin twice the moisture and a silkier feel. (<i>In Style</i> , 2010:78)	Personification
54.	<u>keeping</u> skin amazing. (<i>In Style</i> , 2010:78)	Personification
56.	<u>F</u> ragrance <u>F</u> ree (<i>In Style</i> , 2010:4)	Alliteration
57.	easy <u>b</u> reezy <u>b</u> eautiful COVERGIRL (<i>In Style</i> , 2010:11)	Alliteration
58.	<u>M</u> ineral and <u>M</u> akeup. (<i>In Style</i> , 2010:14)	Alliteration
59.	Talk-free, oil-free, <u>f</u> ragrance- <u>f</u> ree (<i>In Style</i> , 2010:14)	Alliteration
60.	GO <u>B</u> OLDER, <u>B</u> RIGHTER, <u>B</u> RILLIANT <u>B</u> LONDE (<i>In Style</i> , 2010:18)	Alliteration
61.	LiquisilkTM formula with <u>mega-mosturizer</u> seals in color and softness (<i>In Style</i> , 2010:26)	Alliteration
62.	Like is the <u>wishy-washy</u> emotion of the content. (<i>In Style</i> , 2010:44)	Alliteration

63.	<u>SK II SKIN SIGNATURE</u> (<i>In Style</i> , 2010:49)	Alliteration
64.	Traverse...quite simply, is one of the best vehicles – <u>not just to crossovers</u> – on the road today.” - AutoWeek (<i>In Style</i> , 2010:10)	Litotes
65.	<u>Never</u> messy. (<i>In Style</i> , 2010:14)	Litotes
66.	<u>Never</u> so simple. (<i>In Style</i> , 2010:14)	Litotes
67.	<u>DON'T JUST GO BLONDE</u> (<i>In Style</i> , 2010:18)	Litotes
68.	There is <u>no</u> I like NY T-shirt. (<i>In Style</i> , 2010:44)	Litotes
69.	<u>NOT FANCY</u> JUST DELICIOUSLY SPECIAL (<i>In Style</i> , 2010:97)	Litotes
70.	Athletes <u>don't do it for the like of sport.</u> (<i>In Style</i> , 2010:44)	Paradox
71.	And <u>Romeo</u> don't just like <u>Juliet.</u> (<i>In Style</i> , 2010:44)	Paradox
72.	parentheses have a place but not on your face (<i>In Style</i> , 2010:99)	Paradox
73.	... <u>everyone will notice (but no one will know)</u> (<i>In Style</i> , 2010:99)	Paradox
74.	<u>MORE</u> <u>BRIGHT</u> IDEA FOR EYES 3 STEPS TO 4X <u>BRIGHTER</u> EYES (<i>In Style</i> , 2010:11)	Parallelism
75.	GO BOLDER, <u>BRIGHTER</u> , <u>BRILLIANT</u> BLONDE (<i>In Style</i> , 2010:18)	Parallelism
76.	In a <u>dazzling</u> array of <u>fabulous</u> , fashionable shades. (<i>In Style</i> , 2010:26)	Parallelism
77.	Your time to shine <u>like</u> a star. (<i>In Style</i> , 2010:77)	Simile
78.	Achieve a look <u>like</u> Eva Longoria's by complementing a silver dress with cascading curls and minimalist makeup. (<i>In Style</i> , 2010:77)	Simile

79.	Juvederm is a smooth injectable get your doctor uses to instantly smooth out parentheses lines on the side of your <u>mouth and nose</u> . (<i>In Style</i> , 2010:99)	Synechdoche
80.	A champion like Serena Williams doesn't let <u>Mother Nature's Monthly Gift</u> interrupt her game. (<i>In Style</i> , 2010:75)	Metonymy
80.	Love. Now <u>that</u> 's powerfull stuff. (<i>In Style</i> , 2010:44)	Repetition

APPENDIX II

1. FEKKAI



INTRODUCING
**FEKKAI ADVANCED™
BRILLIANT GLOSSING**
ENCAPSULATED OLIVE OIL FOR ALL DAY SHINE.

PHOTOGRAPH BY JEFFREY MAYER FOR VOGUE

WEAR FEKKAI HAIR
"IT'S YOUR MOST POWERFUL ACCESSORY."
— FREDERIC FEKKAI

Fekkai

2. CLINIQUE



Smarter than your average mineral makeup?

The proof is in our skin-balancing, fresh-ground powder.

Thanks to "smart" technology, new Superbalanced Powder Makeup SPF 15 senses skin's fluctuating needs, keeping dry areas comfortable, oily areas less shiny.

Equally smart: a no-waste grinder that dispenses skin-defending vitamins with each twist. Fresh-ground mineral powder clings evenly to skin. Lasts for up to 8 long hours. Comes with its own antibacterial brush. Why settle for the bare minimum?

Find more ways to be smart about minerals at clinique.com

CLINIQUE
Allergy tested. 100% Fragrance Free.

3. ALL NEW CHEVROLET

	ALL NEW CHEVROLET TRAVESE	BUICK VERANO	MAZDA MAZDA3
SEATING	8	8	7
FUEL EFFICIENCY	24 MPG	23 MPG	24 MPG
SAFETY	✓	✓	✓
WARRANTY	✓	✓	✓
PRICE	✓	✓	✓
SEATING	8	8	7
FUEL EFFICIENCY	24 MPG	23 MPG	24 MPG
SAFETY	✓	✓	✓
WARRANTY	✓	✓	✓
PRICE	✓	✓	✓
SEATING	8	8	7
FUEL EFFICIENCY	24 MPG	23 MPG	24 MPG
SAFETY	✓	✓	✓
WARRANTY	✓	✓	✓
PRICE	✓	✓	✓

MAY THE BEST CAR WIN

"Traverse...quite simply, is one of the best vehicles – not just crossovers – on the road today."
– AutoWeek

4. COVERGIRL

COVERGIRL

**MORE
BRIGHT IDEAS
FOR EYES**

3 STEPS TO 4X BRIGHTER EYES*
EXACT EYELIGHTS MAKEUP • 4.030 • 5410/04

Your eyes will look up when you find that Exact Eyelights introduces new tested, true shades and shadows to complement your eye color. Wear them with Exact Eyelights long-lasting formulas with eye-opening results. Or, watch them go.

SHOTS YOUR BEAUTIFUL SHIP NOW AT COVERGIRL.COM/EXACT
*As tested by CoverGirl

5. LANCÔME



LANCÔME
PARIS

The 1st micro-vibrating mineral foundation.
See a post-precise complexion with 24 hour wear.
Never messy. Never so simple.

NEW
**OSCILLATION
POWERFOUNDATION**
*Micro-Vibrating, Polishing,
Mineral Makeup, SPF 21.*

OSCILLATION is a 1st generation, 1st generation, 1st generation
by precision technology and perfect technology.

Two reasons our complexion is smoother, more perfect
healthier, fresher, softer, brighter, more.

Shop at lancome-usa.com

OSCILLATION
POWERFOUNDATION
*Micro-Vibrating, Polishing,
Mineral Makeup, SPF 21.*

6. GARNIER

why are NUTRISSE BLONDES
always better?

because
nourished hair
means better color.

**GARNIER
NUTRISSE**

DON'T JUST GO BLONDE...
GO BOLDER, BRIGHTER, BRILLIANT BLONDE.

- Nourishing grape seed & avocado oils
- Long-lasting color (up to 10% grey coverage)
- 12 brilliant blonde shades

nourished hair
BETTER COLOR.

GARNIER

7. REVLON



**REVLON
SUPER
LUSTROUS™
LIPSTICK**

Infused with silk and
vitamins for smooth,
conditioning color
in a dazzling array
of fabulous,
fashionable shades.


* Our silky™ formula with
mega-moisturizers seals
in color and softness.

Feel the love. **REVLON**

REVLON

100% REVOLUTIONARY. 100% REVOLUTIONARY. 100% REVOLUTIONARY.

8. BLACKBERRY



Don't just like.

LIKE is watered-down love.
Like is mediocre.
Like is the wishy-washy emotion of the content.
Athletes don't do it for the like of a sport.
Artists don't suffer for the like of art.
There is no I like NY T-shirt.
And Romeo didn't just like Juliet.

LOVE. Now that's powerful stuff.
Love changes things.
Upsets things.
Changes things.
Love is at the root of everything good that has ever happened and will ever happen.

L::VE what you do.™

BlackBerry
blackberry.com/love

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9. SK-II



SK-II

When skin power transforms beauty, aging changes.

That's why SK-II is introducing its first "power zone" - to remarkably increase Skin Power* and change forever how your skin internal feels. And that's just the beginning... skin's entire rising equilibrium together with Cx-Amyl[®] and Fucus[®], create a new skin texture you can touch, new smoothness you can feel and younger-looking skin you can see.

Available at www.SK-II.com and around the world. SK-II is making skin's story.

Cate Blanchett

*All claims based on clinical data. ©2008 SK-II Inc. All rights reserved.



10. CLARISONIC



**CLARISONIC.
YOUR 60-SECOND
TRIP TO THE SPA
EVERYDAY.**

clarisonic


Clean, healthy, younger-looking skin begins with Clarisonic. Experience the same professional Clarisonic skin cleansing that top dermatologists are raving about. Oily areas and dry patches are removed, and fine lines and pores appear smaller. Developed by the lead inventor of Botox®, Clarisonic is non-abrasive and gentle enough for even the most delicate skin types. Experience Clarisonic skin cleansing for the best skin of your life.

2x	6x	61%	100%
more effective than manual cleansing	more effective than manual exfoliating	reduces fine lines by 61% after 4 weeks	100% non-abrasive

Clarisonic.com

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11. TAMPAX PEARL



The advertisement features a photograph of tennis champion Serena Williams in a white athletic dress, captured in a celebratory pose on a tennis court. In the background, three people are watching; one man is holding a large pink tampon. The headline 'SERENA SHUTS OUT' is prominently displayed, with the subtext 'MOTHER NATURE'S MONTHLY GIFT' below it. The Tampax Pearl logo is positioned in the lower left, and a product box is shown in the lower right. A block of promotional text is located at the bottom left, and a slogan 'STOP LEAKS BETTER' is at the bottom right.

SERENA SHUTS OUT
MOTHER NATURE'S MONTHLY GIFT

Quisman Mother Nature
TAMPAX

A champion like Serena Williams doesn't let Mother Nature's Monthly Gift stop her game. That's why she trusts Tampax Pearl® pads with a new and improved LeakGuard® brand.

SCORE A FREE SAMPLE AT TAMPAX.COM

STOP LEAKS BETTER
TAMPAX PEARL

12. L'ORÉAL PARIS

ANDY SERAFI

Your Time to Shine Like a Star

To try on top celebrity looks and see on the star, L'Oréal products to achieve them, visit lorealshinelikeastar.com



Achieve a look like Eva Longoria by combining L'Oréal's eye shadow with mascara and lipstick.

Tune in to the 2010 Golden Globe® Awards
Live! Jan 17 Sunday 8et/5pt

L'ORÉAL PARIS

STEP 1: GLAMOROUS COLOR
Polish your look in minutes with the power of *Paradise* by L'Oréal Paris. Enhance your eyes with a touch of shimmer.

STEP 2: CILIA-WORTHY HOLD
Use *Smart Seal* Mascara by L'Oréal Paris. Hold the lashes in place all day long, keeping you looking like a star.

STEP 3: PICTURE PERFECT SKIN
Even skin tone for the most beautiful looking skin. Use *True Match* Skin Care by L'Oréal Paris.

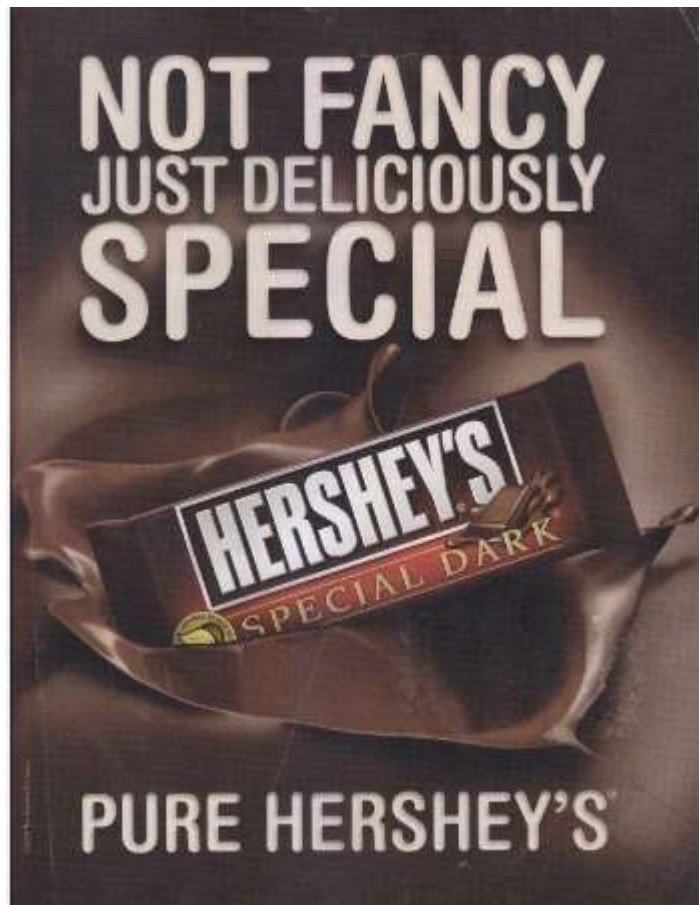
STEP 4: FLAWLESS COVERAGE
Get an enhanced look from your skin with *True Match* Foundation by L'Oréal Paris.

STEP 5: PIRATES LOOKING UP
By L'Oréal Paris. The new *True Match* Lipstick by L'Oréal Paris. The new *True Match* Lipstick by L'Oréal Paris.

13. VASELINE SHEER INFUSION



14. HERSHEY'S SPECIAL DARK



15. JUVEDERM



parentheses have a place
but not on your face

ASK YOUR
DOCTOR ABOUT

Juvederm
INJECTABLE GEL

JUVEDERM is a smooth injectable gel your doctor uses to instantly smooth out those parentheses lines on the side of your nose and mouth. So smooth and natural, everyone will notice that no one will know.

Ask your doctor about JUVEDERM. To learn more, log on to www.juvederm.com or call 877-FILLER-NO (877-345-6376) to find a qualified doctor in your area. Please see important treatment considerations for patients on the following page. By Prescription Only.

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Go to
Juvederm.com
now to find a doctor
and sign up for
exclusive invitations
and special offers.