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TRABAJO DE FIN DE GRADO

The Discourse Analysis of Cosmetic Advertising: Max Factor's Discursive Development from 1940 to the Present

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ABSTRACT

This project analyzes Max Factor's printed adverts from 1940 to 2000 from a Critical Discourse Analysis point of view. The analysis is centered on the linguistic and paralinguistic strategies used in the ads in order to compare them and observe their development. The study is based on Fairclough's three-dimensional framework by which Max Factor's devices, their interpretation and their ideology are revealed. The results point out that Max Factor's advertisements do not experience a great change in the use of their strategies; however, a reduction of their extension is distinguished. This decrease can be caused by the influence of TV and the Internet as the most predominant media. In addition, the results indicate that Max Factor's adverts reproduce the ideology of femininity by showing and depicting beauty standards. This project shows the power of the discourse of advertising.

Key words: Critical Discourse Analysis, Max Factor, Advertising.

RESUMEN

En este proyecto se analizan anuncios impresos de Max Factor desde 1940 hasta el año 2000 desde la perspectiva del Análisis Crítico del Discurso. El análisis se centra en las estrategias lingüísticas y paralingüísticas que usan estos anuncios para compararlas y observar su desarrollo. El estudio se basa en el modelo tridimensional de Fairclough por el cual se revelan las estrategias usadas por Max Factor, su interpretación y su ideología. Los resultados indican que las técnicas de los anuncios de Max Factor no han experimentado un gran cambio. Sin embargo, se aprecia una reducción de la extensión de los anuncios que puede deberse a la influencia de la televisión o del Internet por ser los medios de comunicación más predominantes. Además, los hallazgos indican que los anuncios de Max Factor reproducen la ideologia de la feminidad mostrando y describiendo los cánones de belleza. Este trabajo muestra del poder del discurso de la publicidad.

Palabras Clave: Análisis Crítico del Discurso, Max Factor, Publicidad.

1. INTRODUCTION

Advertising has been the center of attention for many discourse analysis studies – such as *English in Advertising: a linguistic study of advertising in Great Britain* (Leech, 1972), or *The Discourse of the Advertising* (Cook, 1992) – these last years because of its interesting and persuading language. These researches have detected patterns belonging to the genre of advertising that contribute to fulfill its objective. But, any of these studies have not focused on comparing adverts from different years in order to observe the evolution of their language which could be used for further investigations. This project will compare Max Factor's adverts from the last seventy years in order to determine their similarities and differences.

This project is structured into five main parts: the first one is the introduction which will consist of the objectives, the research questions, the hypothesis, the approach to the topic and the methodology used. The second one will be a linguistic and paralinguistic analysis of each decade of Max Factor's adverts – textual analysis. The third part will consist of an interpretation of the previous analysis – processing analysis –, a comparison of its results and the possible causes of its evolution. The fourth one will attempt to explain the social conditions behind the discourse – social analysis. And the final part will be the conclusion of the project.

1.1 Objectives, Research Questions and Hypothesis

The cosmetic adverts selected for this project belong to Max Factor that since its beginning has been among the top cosmetic brands being, according to Byron (2009, para. 2), "the pioneer of Hollywood makeup artistry" coexisting with many other ones.

This project is built according to two main objectives. The first aim is to analyze the discourse of each Max Factor's advertisement in order to identify the linguistic and paralinguistic features that aid to achieve their function. The second one is to compare the results of each decade –from 1940 to 2010– of Max Factor's adverts in order to establish their linguistic and paralinguistic similarities and differences. By doing this, it will attempt to answer to the following research questions:

1. How do Max Factor's adverts achieve their function? What are the discursive strategies used by this brand?
2. What has been the linguistic development in Max Factor's ads from 1940 to 2010? Comparison.
3. Why? Causes or reasons for this development.

Max Factor has had to be adapted to a competitive market by innovating its advertising strategies –including linguistic ones – in order to remain a successful brand and to remain attracting consumers' attention. Thus, the initial hypothesis of this project is that the linguistic strategies in Max Factor's advertisements have changed over time in order to be innovative, creative and consequently remain one of the leading brands.

1.2 State of the Art: Discourse Analysis

Discourse analysis has been exploited in these last few decades being more important because of a series of changes that have encouraged its interest (Jaworski & Coupland, 1999, p. 3-6). Although discourse analysis is one of the main subjects of applied linguistics, other disciplines have contributed to the development of its theory and practice these years, such as psychology, sociology, etc (Davies & Elder, 2004 , p. 133-134). This discipline studies how sentences are combined with each other to form texts – discourses– and describes the language in *use* – authentic written and spoken language in context– within them, or as Davies & Elder (200, p. 133) state it provides " patternings of language in use and the circumstances (participants, situations, purposes, outcomes) with which are typically associated." Therefore, discourse analysis involves both text and context. Language does not occur alone, it does in context, and as discourse analysis studies language, it is an important aspect to be considered (Cook, 1992, p. 2). As a consequence, as Brown & Yule (1983, p. 27) claim "the discourse analyst has to take into account the context in which a piece of discourse appears".

1.2.2 Standards of Textuality

According to De Beaugrande & Dressler (1981), a text is "a communicative occurrence which meets the standards of textuality"; these standards have to be fulfilled

in order to make the text communicative (p. 3). The standards are cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality.

Cohesion and coherence are the most important standards and are text-centered notions while the others are user-centered ones.

Cohesion: deals with "the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within a sequence" – the grammatical relationship between parts of a sentence. (De Beaugrande & Dressler, 1981, p. 3-4)

Coherence: deals with "the ways in which the components of the textual world, i.e. the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant" –the inferred relationship (De Beaugrande & Dressler, 1981, p. 3-4)

Intentionality: concerns "the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions" (De Beaugrande & Dressler, 1981, p. 7-9).

Acceptability: concerns "the text receiver's attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevance for the receiver" (De Beaugrande & Dressler, 1981, p. 7-9).

Informativity: is "the extent to which the occurrences of the presented text are expected vs. unexpected or known vs. unknown/certain" (De Beaugrande & Dressler, 1981, p. 7-9).

Situationality: "concerns the factors which make a text relevant to a situation of occurrence" (De Beaugrande & Dressler, 1981, p. 9-10).

Intertextuality: deals with "the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts" (De Beaugrande & Dressler, 1981, p. 9-10).

All these standards are stated in a text or discourse by means of several features and they change according to both the type of text, also called genre[1], and to the mode.

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[1] Text type and genre are not linguistically equivalents. I am not going to get into details about these definitions since they are not the subject of study in this project.

1.2.3 Modes and genres

According to Swales (1990) each text-type –genre – has a series of linguistic, structural and rhetorical characteristics in common that are governed by their function and consequently, these features aid to achieve it (p. 58):

> "Genre comprises a class of communicative events the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. … Exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community" (Swales, 1990, p. 58).

In addition, Swales (1990, p. 140) establishes "rhetorical movement" or "move and step" analysis in order to distinguish and define genres. Swales (1990, p. 140) does not make a clear distinction between move and step, he only claims that steps are on "a lower level than moves." Swangboonsatic (2006, p. 95) states that the identification of moves and steps "is based on the analysis of both communicative purpose and the linguistic structure of the text."

Modes are in a highest level above genres, being common to some of them and as the genres, providing features used by the texts to achieve their function. According to Werlich (1996) there are five modes: narration, description, argumentation, instruction and exposition (p. 39).

1.3 Advertising as a Genre

Nowadays advertising is an important genre, it is everywhere and influences our culture since its discourse deals with objects and the way in which these ones are related to different aspects of our life (Jhally, 1990, p. 2). Advertising is a procedure within marketing – the process in which it is produced an exchange of goods and services between people to satisfy consumers' needs – that develops strategies in order to involve people with a particular product or service. Thus, advertising creates needs that people must meet in order to be happy. Adverts can be multi-functional, they can have

many other objectives, for instance, they can describe and give information about a product or entertainment, attract consumers' attention, warm, worry, etc (Cook, 1992, p. 7). Despite the fact that the most of advertisements' function is to persuade people to buy a product – called product ads –, there are adverts that do not sell products or services – non-product ads – as Cook (1992, p. 10) states. However, this project is focused on product ads since the topic of interest is how this type of adverts, in particular cosmetic ones, and how their discourse is able to persuade people.

1.4 Importance of the Topic

Firstly, as it is introduced at the beginning, there are many studies concerning the discourse analysis of advertising but none of them is centered on comparing adverts of the same brand from different decades in order to examine the development of their discursive devices. So, the findings of this research can make a contribution in the studies dealing with the discourse analysis of advertising.

Secondly, analyzing the discourse of beauty adverts is an interesting topic because of several reasons. First of all, cosmetics have early historical antecedents and gain more importance every time. As a result, nowadays there is a huge and a profitable market dealing with esthetic which is constantly growing. In the second place, as it is explained by Aubert –professor at the Université François-Rabelais Department of Neurosciences in France–, and other researches at Harvard University such as Nancy Etcoff, cosmetics is important to people and affects "likeability, trustworthiness and competence perception" (Somosot, 2013, para. 13).

Finally, several competences belonging to the English Degree will be achieved by means of this project. The most remarkable ones, dealing with linguistics, are:

1. The knowledge about linguistic theories and methodologies and their applications, primarily applied to English language – located within "specific competences: disciplinary and academic ones."

2. The ability to make the linguistic analysis of English discourses –within professional competences.

The first one will be reached by applying the theory and the methods learned in applied linguistic courses. The second one will be attained by means of the knowledge provided by the course *Lingüística Aplicada I*.

1.5 Research Literature

Some researches dealing with the discourse analysis of beauty adverts can be found on the web. For instance, The Canadian Center of Science and Education published a study by Kaur, Arumugam & Yunus. This study has a Critical Discourse analysis (CDA) perspective of beauty adverts. As these authors indicate "it demonstrates how the ideology of 'beauty' is produced and reproduced through advertisements in popular local women's magazines" (Kaur, Arumugam & Yunus, 2013, p. 61). Another example is the diploma thesis by Kostová, whose purpose is to detect patterns in lipstick adverts which help to carry out their function. However, these studies do not deal with a particular brand; they concern a linguistic analysis of several brands without focusing on the evolution of the linguistic and the paralinguistic features of advertising.

1.6 Materials

The material used to develop this study will be a corpus. "A corpus is a collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language or language variety as a source of data for linguistic research." (Sinclair, 2005, p. 16)

The corpus employed is an English monolingual one which is composed of American and British Max Factor's adverts in printed form –written language –, so it is also a specialized corpus since it comprises a certain type of texts – beauty adverts. As it is explained in the previous parts, the data analyzed are adverts from 1940 to 2000, so it is a synchronic corpus because they belong to a particular moment of time – 20th and 21st centuries. It comprises seventy samples in total, ten ads per decade, in order to reach more homogeneous results; texts were taken from the Internet.

1.7 Methodology

The methodology used to carry out this study will be Critical Discourse Analysis (CDA) – derived from the Functional Systematic Linguistics– since it allows the analysis of texts and their social context (Titscher et al, 2000, p. 50-51).

"Discourse analysis is interpretative and explanatory. Critical analysis implies a systematic methodology and a relationship between the text and its social conditions, ideologies and power-relations. Interpretations are always dynamic and open to new contexts and new information" (Wodak, 1996, p. 17-20).

The method employed to analyze Max Factor's ads in order to know how they persuade women will be Fairclough's analytical framework (Titscher et al, 2000, p. 150- 152); it assigns three dimensions to every *discursive event* − which Fairclough (1993, p. 138) defines as an "instance of language use, analyzed as text, discursive practice, social practice." This framework is used to examine the relationship between these dimensions which are text, discursive practice and social practice. In addition each of the dimensions is studied by means of a different type of analysis: text, processing and social analysis or description, interpretation and explanation as it is shown in the figure below.

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┌─────────────────────────────────────┐
│  ┌──────────────────────┐           │
│  │ Process of production│           │
│  │  ┌──────────────┐    │           │──── Description
│  │  │ Text ────────┼────┼───────────      (text analysis)
│  │  │              │    │           │
│  │  └──────────────┘    │           │
│  │                      │           │
│  │ Process of interpretation        │
│  │                      │           │──── Interpretation
│  │  Discourse practice ◄┼───────────      (processing
│  │                      │           │      analysis)
│  └──────────────────────┘           │
│                                     │
│   Sociocultural practice ◄──────────│──── Explanation
│                                     │      (social analysis)
│  (situational, institutional, societal)   │
└─────────────────────────────────────┘
   Dimensions of discourse      Dimensions of
                                discourse analysis
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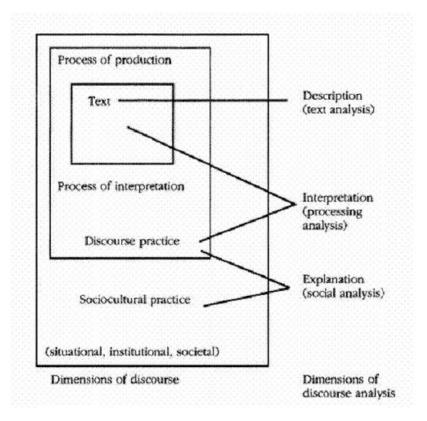
Figure 1   Dimensions of discourse and discourse analysis (Titscher et al, 2000, p. 152)

The textual level concerns the description of content and form, so it involves a linguistic and paralinguistic analysis. (Titscher et al, 2000, p. 150)

The level of discursive practice relates the connection between text and social practice, how the text is produced and interpreted by participants and how discursive events are related to other discourses – intertextuality. According to Titscher et al (2000 p. 153), its analysis concerns the interpretation of "the relationship between the productive and interpretative processes of discursive practice and the text."

Finally, Janks (1997, p. 26) argues that "the social practice deals with the socio-historical conditions that govern the productive and interpretative processes," so its analysis explains the relationship between the discursive and the social practice.

1.7.1 Procedure

Firstly Max Factor's adverts of each decade will be described as a group. This refers to a paralinguistic and a linguistic analysis of their common features which includes a description of their higher – text's structure– and their lower elements –

grammar, sounds, sentence structure, word choice, semantic strategies, grammatical and lexical cohesion. Secondly, the decades will be compared in order to explain the development of their linguistic and paralinguistic strategies. These devices will be interpreted in order to understand how they aid to achieve adverts' functions. Then, adverts will be related to their context and their development will be observed. Finally, their power relations will be explained.

2. RESULTS: TEXTUAL ANALYSIS

This analysis will attempt to answer to a large part of the first research question establishing the linguistic and paralinguistic features before comparing them and providing examples from the advertisements – four or five examples per linguistic element. This model of analysis has been studied in *Lingüística Aplicada I in* 2012, course imparted by Isabel Pizarro Sánchez. The elements analyzed will be the ones explained in the previous section – the procedure. These will be added in the results if they appear at least in five or six ads of their corresponding decades.

2.1 Adverts from 1940

a. *Linguistic Features: Higher Elements*

As it is explained before, every genre is defined by a series of moves and steps (Swales, 1990, p. 140). According to Leech (1966, p. 59), adverts are structured into five parts: headline, illustration, body copy, signature line and standing details – this last part is not presented in these adverts. Max Factor's ads have been divided into moves and steps due to Leech's organization. Thus, their composition is divided into four main moves –the previous ones – and some of them are in turn divided into the following steps. The first move is composed by headlines which are:

[1]   "Tru-Color Lipstick...the color stays on through every lipstick test."
        "Introducing a wonderful new kind of Lip Make-Up. In a new Rainbow of Lipstick Reds...for the first time Max Factor Hollywood incorporates these three amazing features in one sensational new lipstick."
        "Loveliness... in just a few seconds with this modern make-up."
        "A new rainbow of Lipstick Reds... three shades for your type!"
        "The New Lipstick from Hollywood."
        "Just a few seconds to make up with "Pan-Cake" and You're Glamorous."
        "Make up in a few seconds...LOOK LOVELY FOR HOURS."
        "Glamour... in just a few seconds with this modern make-up."
        "Tru-Color Lipstick... the color stays on through every lipstick test."
        "Create flattering new beauty...IN JUST A FEW SECONDS."

The second move is the body copy or the text of the advertisements. Some of these include a list of the benefits of the product. The third move is composed by three steps. The first one is an image of the product. The second step is a picture of a Hollywood actress who wears the product in a film. The final one is the caption where the information of the image is included, for instance:

[2]   "EVELYN KEYES in Columbia's "THERE'S SOMETHING ABOUT A SOLDIER."
        "Donna Reed IN METRO-GOLDWYN MAYER'S "FAITHFUL IN MY FASHION."

"CLAUDETTE COLBERT IN "NO TIME for LOVE" A PARAMOUNT PICTURE."

*"*Merle Oberon IN A TECHNICOLOR PICTURE "THE LOVE OF MADAME SAND."

"Rita Hayworth STAR OF "DOWN TO EARTH" A COLUMBIA PICTURE IN TECHNICOLOR."

The fourth move is the signature line which is the name of the brand, *Max Factor Hollywood*. In Pan Cake's adverts, this move includes the name of the product, *Pan Cake Make-Up* followed by *originated by Max Factor Hollywood*.

b.   Linguistic Features: Lower Elements

Grammatical cohesion

- **Reference:** the most common is the personal pronoun *it*, which appears in the listing of advantages and refers to the product.
- **Connectives:** the addition connective *and* is the most frequently used (in 100% of the ads).

Lexical cohesion

- **Repeating words:** *Max Factor Hollywood, Make-up, new, exclusive, lovely, Pan-Cake Make-Up, Tru-Color Lipstick, you, your, and, it, color.*
- **Synonyms:** *amazing, wonderful, sensational; new, modern, original; lovely, alluring.*
- **Related words:** *lipstick, color, red, shades; make-up, complexion.*

Grammar

- **Sentences**: simple combined with complex.
- **Direct/indirect reported speech:** direct.

- **Verbs**:

  - Tense: in simple present and in future.

  - Aspect: non progressive.

  - Mood: indicative and imperative.

  - Finite/ non-finite: both.

Examples:

[3]   "<u>Try</u> Pan-Cake Make-Up <u>originated</u> by Max Factor Hollywood, and <u>discover</u> the miracle make-up that millions of girls and women are talking about."

[4]   "New original formula <u>does not dry</u> the lips."

[5]   "You <u>can give</u> your natural beauty the added appeal of entrancing loveliness."

[6]   "<u>WATCH</u> for a miracle of make-up when you first try Pan-Cake Make-Up because you<u>'ll see</u> a lovely new complexion...soft, smooth and young-looking."

[7]   "Like millions of girls and women <u>will be devoted</u> to it forever."

- **Pronouns:** the most common ones are *you* and *it*[2].
- **Demonstratives:** *this* referring to the product.
- **Adjectives:** in positive form and positive ones.

Word choice

- **Descriptive words:** *new, lovely, original* and synonyms.
- **Hyperbole:**

[8]   "Watch for a miracle of make-up when you first try Pan-Cake Make-Up."

"You will be utterly amazed and thrilled with the transformation."

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[2] The statistics will be provided in the processing analysis.

"You'll be thrilled with the touch of glamour Pan-Cake Make-Up gives to your natural beauty."

"Discover the make-up that millions of girls and women are talking about."

"And you, like millions, will instantly approve this new make-up fashion."

Sentence structure

- **Short/long:** long and short sentences.
- **Snappy/vague:** snappy.
- **Passive/active/imperative:** these adverts combine the three types as it can be shown in the examples above.
- **Listing:** almost of the adverts of this decade include a list of the advantages of the product, for instance:

[9]   "*It creates a lovely new complexion.

　　　*It helps conceal tiny complexion faults.

　　　*It stays on for hours without re-powdering."

- **Non-traditional syntactic constructions:** these ads use characteristics that belong to spoken language but are used in written texts.

Semantic strategies

- **Personalization:** use of the pronouns *you* or *your*:

[10]   **"3 Shades for <u>you</u>."

"Correct for <u>your</u> coloring...correct for <u>your</u> costume."

"<u>You</u> can give <u>your</u> natural beauty the added appeal of entrancing loveliness..."

"No matter how critical <u>your</u> audience."

The headlines and the signature lines are written in a different font and sometimes in different color. These, together with the body copy, are also separated by blank spaces. The layout consists of an image of a famous actress in a film, a picture of the product, and a background. The two first elements are colorful whereas the background color is white in order to highlight these images and to obtain brightness.

2.2 Adverts from 1950

a.   *Linguistic Features: Higher Elements*

The composition of these ads is divided into four main moves and some of them are divided into steps. The first move is composed by the headlines which are:

[11]   "So quick! So easy! And no other make-up looks and feels so naturally lovely!"

"MAX FACTOR gives you hi-fi Fluid Make-Up – For you... a little girl complexion... because this is the most natural-looking make-up of them all."

"At Last! The make-up that keeps its promise! Only Creme Puff makes you look so pretty so quickly... stay so pretty so long!"

"MAX FACTOR sets your lips aglow with IRIDESCENT MAGIC. New luminous lipstick brings them excitingly alive with soft shimmering beauty."

"Blonde! Brunette! Brownette! Redhead! NOW... each to you own TRUE RED! Clear Red by MAX FACTOR HOLLYWOOD in the lipstick that really stays on."

"7 reasons why you'll look lovelier the instant Creme Puff kisses your skin."

"MAX FACTOR CREATES PAN-CAKE* make-up perfection for the woman who meets over 12 people a day."

"Tru-Color Lipstick... the color stays on through every lipstick test."

"Exciting, New, Easy Way for your to have that Fresh, Young, Natural Look. The Off-Stage Beauty Secret of Hollywood's Loveliest Stars."

"MAX FACTOR. YOU LOOK SO NATURAL... ONLY YOU KNOW YOU'RE WEARING... CREME PUFF."

The second move consists of the body copy. The third move generally includes two steps: one is an image of an actress or a model and the other is a picture of the product. Some adverts include information dealing with the actress and the film in which she participates as in the example [2] from 1940. The fourth move is the signature line that is the name of *Max Factor* in distinctive letters. In the most modern adverts it is included in the headline, but in others it is kept the same format than adverts from 1940 which is the name of the product followed by *Max Factor Hollywood.*

b.   Linguistic features: Lower Elements

Grammatical cohesion

- **Reference:** *it* is the most used referring to the product:

[12]   "It conceals every imperfection."

"It seems to be your own complexion."

"It veils tiny imperfections instantly."

"It's different from any lipstick you've ever known!"

- **Connectives:** the addition connective *and* is the most frequently used (in 100% of the ads).

Lexical cohesion

- **Repeating words:** *make-up, you, and, your, it, so, lovely, Max Factor, look, complexion* and the names of the product such as *Pan-Stik*, *Pan-Cake*, *Tru-Color*, or *Hi-fi Fluid*.
- **Synonyms:** *complexion, skin*; *smooth, soft, velvety, satin*; *shimmer, luminous, iridescent, gleam*; *daring, bold*; *shade, nuance*.
- **Related words:** *lovely, beauty, glamorous, fashion*.

Grammar

- **Sentences:** simple combined with complex ones.
- **Direct/indirect reported speech:** direct.
   Verbs:
   - Tense: in simple present.
   - Aspect: non progressive.
   - Mood: mostly indicative and imperative.
   - Finite/ non-finite: both.

Examples:

[13]   "It's a complete make-up!"
[14]   "Max Factor reveals the technique."
[15]   "It can't absorb the natural skin moisture that causes other make-ups to streak or turn orangey."
[16]   "Gide Hi-Fi over your face; Try Pan-Stik today."
[17]   "PAN-CAKE Make-Up gives you that inner assurance that your make-up is fashion-right."

- **Pronouns:** *you* is the one most frequently used.

- **Adverbs:** the most common ones are *so* and *only*. *So* is used to intensify adjectives: *so quick! So easy!; so perfectly; so pretty; so naturally. Only* is used to define the uniqueness and the exclusiveness of the product: *only Creme Puff by Max Factor looks so lovely; only make-up for today's busy fashionable woman; only from MAX FACTOR.*
- **Adjectives:** these ads use positive adjectives in positive and superlative form.

Word choice

- **Descriptive words:** new, smooth, easy to apply, creamy, fresh, natural, lovely.
- **Hyperbole:** they are common in these adverts, for instance:

[18]   "Max Factor, Hollywood's genius of Color Harmony make-up covers complexion flaws like no other in the world."
"Max Factor's exclusive blend of ingredients gives you a new, more alluring, natural loveliness with perfect results guaranteed."
"No other make-up looks and feels so naturally lovely!"
"The one and only make-up for today's busy fashionable woman who must look her very best hour after hour."

Sentence structure

- **Short/long:** short and long sentences.
- **Snappy/vague:** snappy.
- **Passive/active/imperative:** active voice is the most frequently used.
- **Non-traditional syntactic constructions:** these ads use characteristics that belong to spoken language but are used in written texts.

Semantic strategies

- **Personalization:** they use the pronoun *you* or *your:*

[19]   "Shortens <u>your</u> make-up time to just second."

"The very first time <u>you</u> use it."

"For <u>you</u>... a little girl complexion."

"<u>You</u> can never have a make-up mistake."

c.   Paralinguistic Elements

These ads use different types of font and blank spaces. The background colors employed are light ones such as white or beige in order to contrast with the colors of the images. The color that is highlighted in all the ads is the red of the women's lips.

2.3 Adverts from 1960

a.   Linguistic Features: Higher Elements

These adverts are structured into four moves. The first one is the headline of the adverts which deals with catchy sentences such as:

[20]   "Pure Magic proclaims the Super Blushers."

"Creme Puff is perfect for almost everyone."

"From California Max Factor brings you the sunlit look of Creme Puff."

"Max Factor turns on the DiscoTints."

"Pure Magic proclaims the Super Blusher!"

"Pick a California Orange."

"BAZAZZ AGE COLORS!"

"The California look starts with your eyes..."

"Cut up, cut out, cut loose with Max Factor's CALIFORNIA PIKA-PADES."

"THIS SUMMER'S FASHION SENSATION!"

The second move is the text, the description of the product and its advantages. The third move is divided into two steps, an image of a beautiful woman wearing the cosmetics and a picture of the product. The final move is the signature line which is composed by the name of the brand and sometimes includes the name of the product:

[21]   "HI-FI FLUID MAKE-UP by MAX FACTOR."

   "BAZAZZ AGE COLORS by MAX FACTOR."

   "No shine lipsticks by MAX FACTOR."

   "California Pink-A-Pades by Max Factor."

b.   Linguistic Features: Lower Elements

Grammatical cohesion

- **Reference**: the element most frequently used is the personal pronoun *it:*

[22]   "The easy way <u>it</u> goes on."

   "<u>It</u> could only have been conceived in California."

   "Max Factor re-creates <u>it</u>."

   "<u>It</u> defies color change."

- **Connectives:** the most common element is the addition connective *and* (in 90% of the ads).

Lexical cohesion

- **Repeating words:** *new, soft, look, color, and, it, you, your, Max factor,* and the name of the products.
- **Synonyms:** *slick, soft, velvety.*
- **Related words:** *skin, foundation, eyes, make-up, lipstick, color.*

Grammar

- **Sentences:** simple mixed with complex ones.
- **Direct or indirect speech:** direct.
- **Verbs:**
    - Tense: simple present.
    - Aspect: non progressive.
    - Mood: indicative.
    - Finite/non finite: mostly finite.

Examples:

[23]   "It's the great new color adventure for summer."
[24]   "It's the go-going glitter of the Now generation."
[25]   "Makes your lips feel different."
[26]   "It's the California Look that begins with a glance through Max Factor's youth-fashioned eye make-ups."
[27]   "It's a look that leads all other her eyes to yours."

- **Pronouns:** these adverts use the pronouns *you* and *it*.
- **Adjectives:** the ads use positive adjectives in positive form.

Word choice

- **Descriptive words:** *new, soft* are the most common.
- **Hyperbole:**

[28]   "It's the yummiest look in years!"

 "Super Blusher, the first all-over blushing make-up."

 "You'd think it was done with mirrors"

"Nothing holds a candle to it."

"It's a look born of sun and starlight."

Sentence structure

- **Sentences:** short ones.
- **Snappy/ vague:** snappy.
- **Direct or indirect speech:** direct.
- **Passive/active/imperative:** mostly active voice and some imperatives:

[29]   "<u>Wear</u> the sunlit look."

"<u>Try</u> it in your colour and skin type."

 "<u>Slip</u> into a few."

 "<u>Kick</u> up your non-heels and come fly with us."

- **Non-traditional syntactic constructions:** these ads use characteristics that belong to spoken language but are used in written texts.

Semantic strategies

- **Personification:**

[30]   "They <u>make</u> other blushers <u>turn</u> orange with envy."

"A lipstick that <u>knows</u> no dryness."

"In twenty-one colors (eight in a sumptuous new iridescent) that <u>make fashion sit up and purr</u>."

"It <u>speaks</u> the language of fashion!"

- **Personalization:**

[31]   "Makes <u>your</u> lips feel different."

"From California Max Factor brings <u>you</u> the sunlit look of Creme Puff."

"All velvety powder and creamy foundation <u>you</u> puff on at once."

"The California look starts with <u>your</u> eyes..."

c.   Paralinguistic Elements

These adverts use a bigger font in their headlines and blank spaces between their parts. The background colors are beige or white and the pictures of women are in warm ones.

2.4 Adverts from 1970

a.   Linguistic features: Higher Elements

These advertisements are divided into main four moves. The first move comprises the headline:

[32]　"No more heavy lipstick. No more caked-on look. No more. No ma'am. YOU'VE GOT IT WHIPPED."

"FINGER PAINT PRETTIER EYES WITH PURE MAGIC SUPER EYE GLOSS."

"The Make-Up that's also a Beauty Treatment."

"For the beautiful young, California is a beautiful state to be in."

"Max Factor invents Colour-On waterproof eye shadow. Swim in it... sun in it... wear it anywhere!"

"My skin's a bit oily. Which make-up covers without looking shiny? SUPER UN-SHINE MAKE-UP. My skin's a bit dry. Which make-up moisturizes without looking greasy? SUPER CLEAR MAKE-UP."

"Get wet. Play hard. And still look great."

"THE NEW WOMAN DISCOVERS THE NEW LOOK: Germinesse Enriched Moisturizing Fluid Make-Up."

"Moist, creamy luscious lips. That's what Max Factor calls rich. With color that lasts and lasts. That's what Max Factor calls double-rich."

"MAX FACTOR SIGHTS The Pales and the Braves. Nail colors blended with silver and gold frost. Shades that go from pow to wow."

The second move is the body copy. The third move is the signature line which usually involves the name of the brand and the name of the product:

[33]　"UltraLucent Pure Moisture Fluid Make-Up from MAX FACTOR."

"California by Max Factor."

"MAX FACTOR WHIPPED CREME LIPSTICK."

"California by Max Factor."

"From the beautiful world of MAX FACTOR... naturally"

"PURE MAGIC FROM MAX FACTOR."

"Ultralucent Waterproof Make-Up and Blush by MAX FACTOR"

"GEMINESSE MAX FACTOR."

"MAX FACTOR UltraLucent Double-rich WHIPPED CREME LIPSTICK."

"UltraLucent, the now and future nails colors only by MAX FACTOR."

The fourth move consists of two steps, one is the image of the product and the other is the picture of a woman wearing it.

b.   Linguistic Features: Lower Elements

Grammatical cohesion

- **Reference:** all the adverts use the personal pronoun *it* referring to the product:

[34]   "It looks every bit as delicious as it sounds!"

"Swim in it... sun in it... wear it anywhere!"

"Does it look terrific?"

"It makes your skin look good."

- **Connectives:** the addition connective *and* is the most frequently used (in 90% of the ads).

Lexical cohesion

- **Repeating words:** *Max Factor, and, make-up, your, it,* and *the* names of the products.
- **Related words:** *face, nails, eyes, lips, skin, look.*

Grammar

- **Sentences:** mostly simple.
- **Direct or reported speech:** direct.
- **Verbs:**
  - Tense: simple present.

- Aspect: non progressive.

- Mood: indicative.

- Finite/non finite: mostly finite.

Examples:

[35]   "This <u>is</u> one fashion uprising that's love not war."

[36]   "They'<u>re</u> so incredibly natural."

[37]   "Pure Moisture Fluid Make-Up <u>is</u> rich and sheer."

[38]   "California <u>is</u> a whole new world of make-up for the beautiful young."

[39]   "It'<u>s</u> the new look for the new woman: you."

- **Pronouns**: mostly the pronoun *you* and *it.*
- **Adjectives:** positive.

Word choice

- **Descriptive words:** in lipstick ads *rich* and *soft*; in make-up ads, *moisturized*, *sheer*, *radiant* and synonyms.
- **Hyperbole:**

[40]   "There's never been an eye shadow like it."

"A veil of sheer perfection."

"Richer than ever in long-lasting color."

"Kiss your troubles goodbye with California Sunsticks."

"There's never been an eye shadow like it."

Sentence structure

- **Sentences:** mostly short.
- **Vague/ snappy sentences:** snappy.
- **Direct/ indirect speech:** direct.

- **Non-traditional syntactic structure:** these ads use characteristics that belong to spoken language but are used in written texts.

Semantic strategies

- **Personalization:**

[41]   "Pure Magic Super Un-Shine is <u>your</u> make-up."

"UltraLucent Pure Moisture Fluid Make-Up treats <u>your</u> skin beautifully."

"In 5 wicked shades that make <u>you</u> look provocative while <u>your</u> eye make-up stays innocent."

"It's blended with moisturizers and emollients to protect <u>your</u> skin's own natural moisture."

c.   Paralinguistic Elements

These adverts employ different font and blank spaces between their parts. Some background colors are light and others are intense.

2.5 Adverts from 1980

a. Linguistic Features: Higher Elements

These advertisements are divided into four moves. The first move comprises the headline:

[42]   "I love what it does for my face! Max Factor, you're beautiful."

"Maxi Colors-to-Go. 24 ways to make beautiful eyes."

"YOUR PERFECT COLORS."

"5 to 1, a more perfect complexion is on this page."

"Max Factor did it. New Colorfast long lasting nail enamel. We're handing you days and days of dazzle."

"Not just moist. Not just more moist. But 83% moisturizers. For 100% terrific lips."

"Maxi means more. Unshine means no shine."

"Not just long. Not just lasting. But long lashes that Last 24 hours long."

"Satin Shadows: They leave other powders in the dust."

"If you have oily skin this is for you. New Stay- Fresh Eye Shadow. Crease resistant, color true."

The second move is the body copy, but it does not appear in some adverts so some of them deal with three moves. The third move is the signature line which consists of the name of the brand and/or the name of the product and/or a kind of slogan:

[43]   "Max Factor Cosmetics."

"Whipped Creme Moisture Rich Fluid Make-Up by MAX FACTOR."

"Maxi Max Factor makes your beauty come to life."

"MAX FACTOR... THE GLAMOUR GOES ON."

"MAX FACTOR."

"DON'T YOU LOVE BEING A WOMAN? MAX FACTOR."

"Maxi MAX FACTOR makes your beauty come to life."

The fourth move is divided into two steps, the first is the image of a model, and the second is the picture of the product.

b.   *Linguistic Features: Lower Elements*

Grammatical cohesion

- **Reference:** *it* is the most common, but only appears in the adverts that have text:

[44]   "It moisturizes and pampers your face."
 "<u>It</u> glides on smoothly for medium to more sophisticated coverage."
 "Don't you love <u>it</u>?"
 "<u>It</u> took Max Factor to break through the haze of eye shadows."

- **Connectives**: the addition connective *and* is the most frequently used (in 70% of the ads), but it does not appear in adverts without body copy.

Lexical cohesion

- **Repeating words:** *Max Factor, Maxi, and, you, your.*
- **Synonyms:** *light, bright, shiny.*
- **Related words:** *lips, lashes, nails, skin, eyes.*

Grammar

- **Sentences:** simple.
- **Direct /reported speech:** direct.
- **Verbs**:
  - Tense: mostly in simple present.
  - Aspect: non progressive.
  - Mood: indicative and sometimes imperative.
  - Finite/ non finite: both.

Examples:

[45]   "It <u>moisturizes</u> and pampers your face."

[46]   "With a unique formula that actually <u>captures</u> moisturizers and looks them in."

[47]   "A makeup and moisturizer combined in a portable stick <u>glides</u> on smoothly for medium to more sophisticated coverage."

[48]   "That <u>means</u> instead of powdery flyaway."

[49]   "30 custom colors you <u>can pick</u> and <u>choose</u>."

- **Pronouns:** mostly *you* and *it.*
- **Adjectives:** positive ones in positive form.

Sounds

- **Alliteration:** *Maxi* and *Max Factor.*

Word choice

- **Descriptive words:** *bright, light,* and *shiny.*
- **Hyperbole:**

[50]   "It's a beautiful feeling."

         "You won't believe how easily they glide across an eye."

         "They leave other powders in the dust."

        "You'll love the feeling of Whipped Creme."

- **Abbreviations:** *Maxi* → *maximum.*

Sentence structure

- **Sentences:** short sentences.
- **Snappy/vague:** snappy.

- **Passive/active/imperative:** active and sometimes in imperative.
- **Non-traditional syntactic constructions:** these ads use characteristics that belong to spoken language but are used in written texts.

Semantic strategies

- **Personalization:** use of the pronoun *you,* or *your*:

[51]   "Designed to give <u>you</u> color."

             "Focused on <u>your</u> individual glamour."

             "Glosswear formula designed to give <u>you</u> color so unbelievably shiny and luscious <u>you</u> needn't bother with a top coat."

             "Colorful, bright and focused on your individual glamour."

c.   *Paralinguistic Elements*

These ads use bigger font in headlines and in the signature line. In addition they employ blank spaces to separate their parts. The background colors are mostly intense.

2.6 Adverts from 1990

a.   *Linguistic Features: Higher Elements*

These ads share four moves. The first one is the headline:

[52]   "Get even New Balancing Act"

"Beauty is as timeless as the legends that create it."

"Now! They can never be too rich or too thick. 2000 calorie mascara."

"Define and conquer. Impact."

"Beautiful Skin Make up. NON STOP MOISTURE. NON STOP FRESH LOOK."

"LIP SILKS. More moisturizing than a lip balm."

"JUICY MOUTH-WATERING COLOR."

"Get a grip on color. Impact."

"Intensify to last impact."

"JUICY MOUTH-WATERING COLOR."

The second move consists of the body copy where the advantages and the results of the product are described. The third move is the signature line which is mainly composed by the name of the brand. In some adverts it is added a slogan or the name of the product, for instance:

MAX FACTOR INTERNATIONAL → Name of the brand.

MAX FACTOR WATERMELON → Name of the brand and name of the product.

MAX FACTOR the make-up of make-up artists → Name of the brand and its slogan.

The fourth move is an image of a woman or a part of her body wearing the product.

    b. Linguistic Features: Lower Elements

Grammatical cohesion

- **References:** these are rarely used since the body copy of the adverts is reduced to two or three lines. A minority of adverts still use *it*.
- **Connectives:** the addition connective *and* is the most frequently used (in 80% of the ads).

Lexical cohesion

- **Repeating words:** *Max Factor.*
- **Related words:** *lips, nails, lashes, skin, make-up.*

Grammar

- **Sentences:** simple.
- **Direct or reported speech:** direct.
- **Verbs:**
  - Tense: simple present.
  - Aspect: non progressive.
  - Mood: indicative and sometimes imperative.
  - Finite non finite: both.

Examples:

[54]   "Oil absorbing powders <u>subtract</u> shine, while oil free hydrators <u>add</u> moisture."

[55]   "The diamond hard formula <u>keeps</u> the color on."

[56]   "Colour-rich formula <u>deepens</u> lashes with new intensity."

[57]   "<u>Define</u> and <u>conquer.</u>"

[58]   "This specially <u>designed</u> lashes with new precision."

- **Adjectives:** they are positive and in positive form.

Word choice

- **Descriptive words:** the most repeated is *new* but the ads do not have common descriptive words.
- **Hyperbole:**

[59]   "Legends who made them great."

"Nails finished diamond hard."

"Lips never thirst."

"Beautiful Skin Make up."

Sentence structure

- **Sentences:** short.
- **Vague/ snappy:** snappy.
- **Passive/active/imperative:** active.
- **Non-traditional syntactic constructions:** these ads use characteristics that belong to spoken language but are used in written texts.

c.   Paralinguistic Elements

They employ different font for the headline, the text and the slogan or the name of the brand and also blank spaces to separate them. The background colors are intense.

2.7 Adverts from 2000

a.   Linguistic Features: Higher Elements

These advertisements are structured into four moves. The first move is the headline:

[60] "Lipglamourous. New MAXwear lipcolor."

"Lashonista. Introducing volume couture mascara."

"Pro tip nº 52: the secret to a perfect blush? Start with perfect canvas. New ColorGenius Liquid Foundation."

"Eye candy. Feast your eyes on the new Maxeye collection."

"Splash perfection. Introducing lash perfection waterproof mascara."

"Lashtrovert. New lash perfection mascara."

"It's not a mascara. It's a lash plumper. New 2000 Calorie Extreme Lash Plumper."

"New Masterpiece Eyeshadow Precision Framing."

"Wild thing. New volume couture and Maxeye collection."

The second move is the body copy. The third move consists of the name of the brand and its slogan –two steps– which are *Max Factor makeup maximized* and *Max Factor the make-up of make-up artists*. The final move is made up of two steps. One is the image of a model wearing the cosmetic and the other is a picture of the product.

b.   Linguistic Features: Lower Elements

Grammatical cohesion

- **Connectives:** the most frequently used is *and* (in 60% of the ads) or directly full stops.

Lexical cohesion

- **Repeating words:** *new, look, color, Max Factor, mascara, lashes* and the name of the products.
- **Synonyms:** *flawless* and *perfect*; *bristle* and *brush*.
- **Related words:** *mascara*, *bristle*, *lashes*, *brush*.

Grammar

- **Sentences:** simple.
- **Direct/ reported speech:** direct.
- **Verbs:**
  - Tense: in simple present.
  - Aspect: non progressive.
  - Mood: indicative and some in imperative.
  - Finite/non finite: both.

Examples:

[61] "Rich, saturated color <u>meets</u> the makeup artistry of Max Factor."

[62] "New Volume Couture Mascara <u>takes</u> lashes to the limit."

[63] "<u>Complete</u> your framed eye look."

[64] "Lashes like these <u>don't happen</u> with traditional mascara."

[65] "An advanced, flexible iFX brush <u>reaches out</u> to every-little lash."

- **Pronouns:** the most frequently used are *you* and *your*.
- **Adjectives:** positive adjectives in positive form.

Sounds

- **Alliteration:** *<u>Max</u> <u>Factor</u> <u>makeup</u>, <u>maximized</u>* or *<u>Max</u> <u>Factor</u> the <u>make-up</u> of <u>make-up</u> artists.*

Word choice

- **Descriptive words:** *new.*
- **Hyperbole:**

[66] "It's a new dimension in lip glamour."

"Creating a flawless base."

"Mascara takes lashes to the limit."

"Lashes like these don't happen with traditional mascara."

Sentence structure

- **Short/long sentences:** short.
- **Snappy/vague:** snappy.
- **Active/ passive/ imperative:** active.
- **Non-traditional syntactic constructions:** these ads use characteristics that belong to spoken language but are used in written texts.

Semantic strategies

- **Personalization:** use of the pronoun *you,* or *your*:

[67]   "What will <u>your</u> lashes be wearing this season?"

"New Vivid Impact Eyeshadow Duos let <u>you</u> create subtle lash highlights."

"Perfect <u>your</u> look with ColorGenius Mineral Blish."

"<u>You</u> won't believe the look."

c.   *Paralinguistic Elements*

These ads use different types of font in their parts and blank spaces to separate them. Their background colors are black what contrast with the image of the model and the product.

3. RESULTS: PROCESSING ANALYSIS AND COMPARISON

This analysis will answer to the remaining part of the first research question and to the second research question. Before comparing the linguistic and the paralinguistic features of the groups of adverts, it is necessary to indicate the functions of advertising – intentionality – and the modes which are combined in these ads in order to interpret these characteristics. As it is pointed out in the introduction, every genre deals with several functions that govern particular characteristics which aid to achieve them. The objectives of advertising are to catch attention, to provide information about the product and to persuade people to buy it – in product ads. According to these objectives the modes that advertising employs are: expository, to give information; description; and argumentative, to convince the audience. Besides that, Leech argues that ads follow four principles: Attention value, Readability, Memorability, and Selling Power (Leech, 1972, p. 27).

3.1 Similarities

With reference to their structure, all of these adverts consist of four parts: the headline, the first thing read; the body copy, the description of the product and its advantages; the signature line, which is compounded by slogans, logos or the name of the brand; and the illustration, which comprises the pictures of the product and a celebrity. The structure and its elements are also part of the paralanguage – which is explained below– and they aid to catch the readers' attention so it contributes to the Attention Value.

Table 1. *Structural Similarities: Moves and Steps*

MOVES	STEPS	PRINCIPLES	EXAMPLES[3]
Headline		Attention Value	[1] "Loveliness... in just a few seconds with this modern make-up." [11] "So quick! So easy! And no other make-up looks and feels so naturally lovely!" [20] "Creme Puff is perfect for almost everyone." [32] "The Make-Up that's also a Beauty Treatment." [42] "YOUR PERFECT COLORS."
Body copy		Selling Power	
Signature line	Logos, slogans, the name of the brand...	Memorability	[21] "California Pink-A-Pades by Max Factor." [33] "California by Max Factor." [43] "Max Factor Cosmetics."
Illustration	Celebrity's picture Picture of the product	Attention Value Selling Power	

Dealing with grammatical and lexical cohesion, sentences are mostly linked, on the one hand, by means of the connective *and*. On the other hand it is common the use of repetitions through related words or synonyms[4] which, according to Kaur, Arumugam & Yunus (2013, p. 64), "intensify the meaning of the advertisement." The name of Max Factor is frequently repeated and it concerns with Memorability because

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[3] See more examples of headlines and signature lines on pages 15, 19, 27, 31, 34, 11, 19, 23 and 28.

[4] See examples of lexical cohesion on pages, 11, 16, 20, 24, 28, 32 and 34.

remembering the name of the brand is an important procedure in advertising (Leech, 1972, p.27).

Table 2. *Grammatical and Lexical Cohesive Similarities*

GRAMMATICAL AND LEXICAL COHESIVE DEVICES	PRINCIPLES	%[5]
Addition connective: *and*	Readability	84
Repetition: *Max Factor*	Memorability	100

Concerning syntax, the language of advertising should be clear, precise and popular in order to be comprehensible to the readers. Thus, all these ads use non-traditional syntactic constructions mixing characteristics of spoken and written language. Speech employs: as it is explained before, many repetitions; short and simple sentences connected by *and* which deal with Readability since they keep readers interested in the advert and do not bore them (Leech, 1972, p.27); verbs in short form or slang vocabulary. These informal features are concerned to Selling Power because oral language creates a closer relation to the readers giving them an impression of friendliness (Leech, 1972, p.27). In addition, it is common the use of the simple present and the indicative mood in Max Factor's ads in order to "satisfy the customer's desire for the present state of the product and its implication of universality and timelessness" (Lapšanká, 2006, p. 30).

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[5] 100% indicates that the element appears in the 70 adverts.

Table 3. *Syntactic Similarities: Verbs in Short form, Simple Present and Indicative Mood.*

SYNTACTIC DEVICES	PRINCIPLES	EXAMPLES[6]
Verbs in short form	Selling Power	[6] "WATCH for a miracle of make-up when you first try Pan-Cake Make-Up because you'll see a lovely new complexion...soft, smooth and young-looking." [13] "It's a complete make-up!" [24] "It's the go-going glitter of the Now generation." [36] "They're so incredibly natural." [64] "Lashes like these don't happen with traditional mascara."
Simple present and indicative mood	Selling Power	[4] "New original formula does not dry the lips." [15] "It can't absorb the natural skin moisture that causes other make-ups to streak or turn orangey." [25] "Makes your lips feel different." [46] "With a unique formula that actually captures moisturizers and looks them in." [54] "Oil absorbing powders subtract shine, while oil free hydrators add moisture."

All the adjectives presented in Max Factor's adverts are in positive form and have positive connotations that reflect the optimistic attributes of the product and make it desirable. This is also related to Selling Power.

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[6] See more examples of verbs on pages 12, 16, 17, 20, 25, 29 and 35.

Within word choice, Max Factor's ads utilize hyperboles in order to make the product more attractive (Lapšanká, 2006, p. 45). This device contributes to Selling Power.

Table 4. *Similarities in Word Choice: Hyperboles*

WORD CHOICE DEVICES	PRINCIPLES	EXAMPLES[7]
Hyperboles	Selling Power	[8] "Watch for a miracle of make-up when you first try Pan-Cake Make- Up." [18] "Max Factor, Hollywood's genius of Color Harmony make-up covers complexion flaws like no other in the world." [28] "It's the yummiest look in years!" [40] "There's never been an eye shadow like it." [66] "It's a new dimension in lip glamour."

Regarding the paralanguage, all the parts of the ads are divided into blank spaces, and they are in different font – size or color – for instance, the headlines and the signature lines are more highlighted than the body copy and they catch the attention together with the illustrations. These last ones are pictures in which appear Max Factor's cosmetics and celebrities promoting them. The image of the celebrities is always bigger than the product because of their influence: if a celebrity wears or has a product, consumers feel that they must have it too. Therefore, all these elements are related to Readability, Attention Value and Selling Power.

3.2 Differences

Concerning lexical and grammatical cohesion, *it* has been the most frequent reference pronoun to connect sentences. However, its use is reduced in the ads from 1980 where only appears in adverts with body copy, and in the following decades it

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[7] See more examples of hyperboles on pages 13, 17, 21, 25, 29, 33 and 35.

does not appear. As Lapšanká (2006) argues, this cohesion device follows the principle of Readability because it is "used for prevent unnecessary repetitions in the text" (p. 22).

Table 5. *Grammatical Cohesive Differences: Reduction of the pronoun "it"*

GRAMMATICAL COHESIVE DEVICES	PRINCIPLES	YEAR	%	EXAMPLES[8]
Reference: personal pronoun *It*	Readability	1940	70	[9] "*It creates a lovely new complexion." [12] "It conceals every imperfection." [22] "The easy way it goes on." [34] "Does it look terrific?" [44] "It moisturizes and pampers your face."
		1950	60	
		1960	80	
		1970	70	
		1980	40	
		1990	30	
		2000	30	
		total	54	

With reference to grammar, on the one hand it is frequent the use of complex and long sentences –combined with simple and short ones – in the samples from the 1940s, 1950s and 1960s, but then, these are lesser used. Imperatives appear in ads from the 1940s and 1950s, they recreate a conversational style.

Examples of imperatives

[3]   "Try Pan-Cake Make-Up originated by Max Factor Hollywood, and discover the miracle make-up that millions of girls and women are talking about."

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[8] See more examples of *it* on pages 12, 14, 18, 23 and 27.

[6]   "<u>WATCH</u> for a miracle of make-up when you first try Pan-Cake Make-Up because you'll see a lovely new complexion...soft, smooth and young-looking."

[16]   "<u>Gide</u> Hi-Fi over your face."

According to Leech, the future tense is often employed in the 1940s; this has an interpretation of promising, in other words, it is a guarantee of the product so it constitutes the principle of Selling Power (Leech, 1972, p. 125).

Examples of future tense

[8]   "<u>You'll</u> be thrilled with the touch of glamour Pan-Cake Make-Up gives to your natural beauty."

               "<u>You will</u> be utterly amazed and thrilled with the transformation."

[11]   "7 reasons why <u>you'll</u> look lovelier the instant Creme Puff kisses your skin."

[50]   "<u>You'll</u> love the feeling of Whipped Creme."

The adverbs *so* and *only* are frequent in ads from the 1950s, their objective is to intensify positive adjectives and to make the product unique: *so quick! So easy!;so perfectly; so pretty; so naturally; only Creme Puff by Max Factor looks so lovely; only make-up for today's busy fashionable woman; only from MAX FACTOR.*

Another element that only appears in adverts from the 1940s is the listing whose function is to clarify the advantages of the product, so it deals with Readability.

Example of listing

[9]   "*It creates a lovely new complexion.

               *It helps conceal tiny complexion faults.

               *It stays on for hours without re-powdering."

Concerning semantic strategies, personalization[9] is the most frequent device in all the decades, except in ads from the 1990s. It is also part of Selling Power since the use of the pronoun *you* creates a closeness between the advert and consumers and its objective is to address them personally. As Goddard (1998, p. 31) argues, the most used forms of addressing readers in advertising are: no address form and *you* or *your*. Both are effectives, and readers can feel addressed.

Table 6. *Semantic Strategies Differences: Reduction of the pronoun "you"*

SEMANTIC STRATEGIES	PRINCIPLES	YEAR	%	EXAMPLES[10]
Personalization: *you* or *your*	Selling Power	1940	100	[10] "Correct for your coloring...correct for your costume." [19] "For you... a little girl complexion." [31] "Makes your lips feel different." [41] "Pure Magic Super Un-Shine is your make-up." [51] "Designed to give you color." [67] "What will your lashes be wearing this season?"
		1950	100	
		1960	90	
		1970	90	
		1980	100	
		1990	30	
		2000	70	
		total	83	

Personification[11] is employed in adverts from the 1960s; this is a way to increase readers' interest in the product.

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[9] Personalization consists of addressing readers personally by using the pronouns *you*, *your* or *yourself*.
[10] See more examples of personalization on pages 13, 18, 22, 26, 30 and 36.
[11] Personification is the attribution of human characteristics to inanimate objects (Lapšanká, 2006, p. 44).

Examples of personification

[30]　　　　　"They make other blushers turn orange with envy."

"A lipstick that knows no dryness."

"In twenty-one colors (eight in a sumptuous new iridescent) that make fashion sit up and purr."

"It speaks the language of fashion!"

Alliteration is presented in ads from the 1980s and from the 2000s in order to be catchy –for instance *Maxi, Max Factor, Maximized*; or *the make-up of make-up artists.*

Finally, the element that changes in paralanguage is the background color. Ads from the 1940s to the 1960s use light background colors which provide brightness, and a black font, but adverts from the 1970s start to employ intense background colors and white font. In ads from the 2000s the background colors are black which are more modern and symbolize elegance.

3.3 Intertextuality

Intertextuality is considered as a function of social practice and is concerned with the use of language. Advertisers use intertextuality in order to contribute to readers' memorization (Liu & Le, 2013, p. 3).

Max Factor's ads present it, but some decades do not share a common intertextuality. Ads from the 1940s and part from the 1950s use the names of Hollywood movies and actresses. In this way, Max Factor could be associated with the cosmetics used by Hollywood celebrities, besides the fact that the brand has been proclaimed "the make-up of make-up artists" which is currently its slogan.

3.4 Development and Possible Causes

In general, Max Factor's linguistic and paralinguistic devices have not experienced a drastic change over the time. The fact that many of these elements are not included in the section of similarities does not mean that they do not appear in any of the adverts of their belonging decade. It is just that they do not appear in the majority of the ads. The most evident change in Max Factor's advertisements is their extension.

They started being adverts made up of many sentences with a combination of short, simple, long and complex ones. But these last ones are gradually reduced over the decades, and the result is adverts formed by few lines which mostly consist of simple and short sentences. Because of this, the use of references – the pronoun *it* – together with other devices is also reduced. This change could be justified, on the one hand, with the invention of television. TV was invented in 1927 by Philo Farnsworth but its development was not immediate and it was not until 1953 when it was in the half of the American houses. In the 1960s the majority of the population – 90 percent –had a television. On the other hand, the 1990s were characterized by the birth of the Internet which began to be a vision of business in the mid-1990s. Hence, Max Factor could stop investing part of its capital in printed adverts by reducing their extension and make an investment in commercials on TV and on the Internet since they began to be more popular media. Nowadays advertising is everywhere, almost everybody has a television, a radio or a computer where products are mainly described. Thus, many printed ads in magazines only consist of an image together with a signature line because audience associate these elements with what it is explained about them in the other media.

4. RESULTS: SOCIAL ANALYSIS

This section will explain the power behind the discourse of advertisements since their production and interpretation are governed by social and historical conditions (Janks, 1997, p. 26).

Max Factor's adverts are aimed at women and as Phakdeephasook (2009, p. 2) indicates "the process of becoming a woman is socially constructed", so this is reproduced by social institutions such as family or religion. In addition, the media play an important role to reproduce this process and the concept of femininity by means of cosmetic adverts. These establish what the characteristics of desirable women are – ideology of femininity – and have the power of persuading them to change their appearance (Phakdeephasook, 2009, p. 2).

As all the cosmetics brands, the production and consumption of Max Factor's adverts are influenced by trends so they employ pictures of attractive celebrities who represent the beauty canon and the make-up trends of each decade. This strategy makes

consumers feel inferior and make them think that the product can solve their problems. Therefore, adverts sell products and beauty standards or trends.

5. CONCLUSION

After comparing Max Factor's adverts it can be concluded that they achieve their function by using, a series of paralinguistic and linguistic elements: firstly, those which catch readers' attention; secondly, those which facilitate their reading and comprehension; thirdly, those which aid to memorize the adverts; and finally those which persuade readers to buy the product.

Contrary to the expectations established in the hypothesis, Max Factor's discursive strategies have not changed much and the most noticeable variation has been the length of their text which has been reduced together with some of the discursive devices previously mentioned in the processing analysis. This reduction and simplification of the ads can be due to technological advances such as television or the Internet and a greater investment in these media which began to be very used.

Despite the fact that the results do not coincide with the initial hypothesis, this project provides much data which contribute to the study of discourse analysis in cosmetic advertising. Further investigations could be developed by increasing the samples in size or by comparing the results presented in this project with the evolution of the printed ads from other brands.

Furthermore, Max Factor's advertisements reproduce the ideology of femininity – how a desirable woman is – using pictures of influential celebrities who portray the predominant beauty canon since 1940.

Therefore, the discourse analysis is a useful tool to study the power of language. It shows how language affects society, in the case of this project, through media by creating beauty standards in order to persuade audience to buy cosmetics.

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