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NAME: Mr. Preeda Pathumratanathan

THIS THESIS HAS BEEN ACCEPTED BY

THESIS ADVISOR

(Assistant Professor Pataraporn Tapinta, Ph.D.)

DEPARTMENT HEAD

(Assistant Professor Nongnuch Sriussadaporn, Ph.D.)

APPROVED BY THE GRADUATE SCHOOL ON

DEAN

(Associate Professor Gunjana Theeragool, D.Agr.)

THESIS

AN INVESTIGATION ON FIGURATIVE LANGUAGE EMPLOYED IN
ENGLISH ADVERTISEMENTS IN IN-FLIGHT MAGAZINES



PREEDA PATHUMRATANATHAN

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The main objectives of the study are: 1) to identify types of figurative language employed in English advertisements in in-flight magazines; and 2) to analyze the roles played by different types of figurative language in English advertisements in these magazines. Based on related theoretical frameworks (McQuarrie and Mick, 1996; Thorn, 2008; and Wells *et al.*, 2006), content analysis (Berg, 2004; and Coffey and Atkinson, 1996) was applied. The findings revealed that five common types of figurative language were alliteration, metaphor, parison, personification, and rhetorical questions. The most popular devices for creating headlines and body texts were alliteration and metaphor whereas alliteration and parison seemed to be fashionable for writing slogans. Figurative language in headlines could effectively draw the reader's attention. In body texts, it could lead the audience to know, understand, create imagination about the selling points, and stimulate their decision making. Also, it could make slogans more memorable.

In connection with advertising categories, the most two popular devices, namely alliteration and metaphor, were commonly found in three main types of products—travel/hotel, real estate/home, and airline/airline service and promotion. These five figurative devices were obviously seen to promote the themes of 'privacy', 'comfort, relaxation, and happiness', 'natural surroundings', and 'introducing/guaranteeing products'.

In sum, figurative language appeared to be an effective tool in advertising. To illustrate, these five common types shared similar roles to successfully convey the message objectives in advertising including creating perception, delivering/developing cognition, creating affection, and stimulating the audience's behaviors in consuming the products.

Student's signature

Thesis Advisor's signature

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Preeda Pathumratanathan
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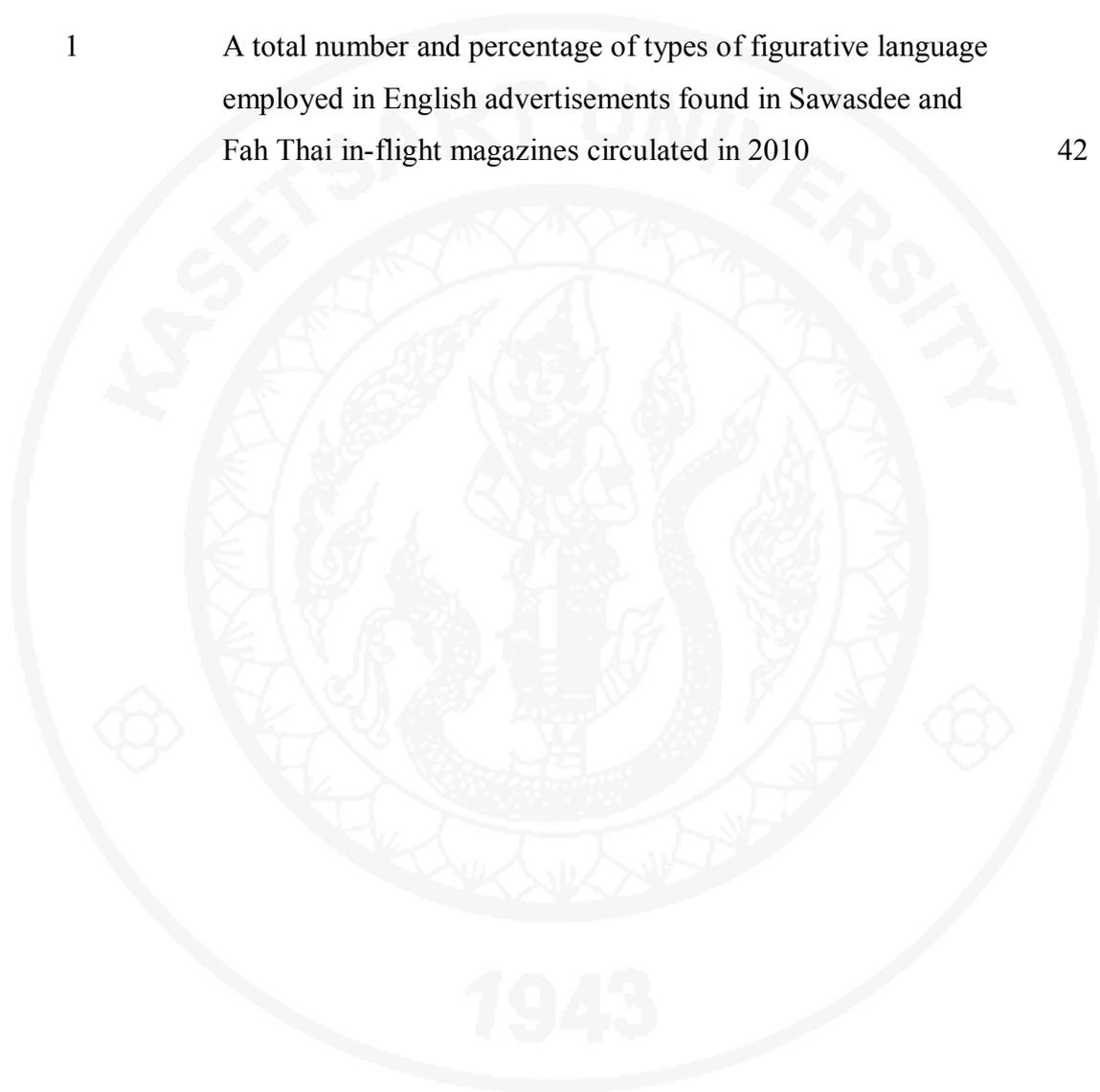
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CHAPTER I

INTRODUCTION

Rationale of the Study

Airline businesses play a fundamental role in the travel and tourism industry, influencing many facets of the development of tourism products and services (Small, Harris, and Wilson, 2008). De Mooij and Keegan (1991) stated that the growth of this business is strongly based on the needs of business people and high-income groups who are the target audiences for luxury articles and professional services or products. IMM (2011) suggested that the target groups of the airline business include international businessmen between the ages of 30 and 50, possessing both decision-making and purchasing power. With long distances and periods of time to their destination, products and services, such as in-flight media, are designed to accompany them during their journeys.

An in-flight magazine is a common form of industrialized print media. It is estimated that this medium has been growing because of the increase of the number of flying passengers. For instance, more than 400,000 copies of 'Hemispheres' of United Airlines were distributed each month, with an estimated potential exposure of 2.2 million (Belch and Belch, 2009). The general role of an in-flight magazine is to contribute towards communicating with and entertaining passengers who travel by airplanes (Small *et al.*, 2008). It is available for them to read free of charge during the flight (Coltman, 1989) and it is thus highly likely that airplane passengers will choose to read it.

Although in-flight magazines share common features with travel magazines, they have some distinguishing features; in addition to offering interesting travel

articles, in-flight magazines also contain entertainment sections, and information concerning various onboard matters, such as flight routes, and passenger safety directions (Small *et al.*, 2008). Interestingly, in-flight advertising is also a major area in which to promote the airline industry's well-recognized image with its services as well as a variety of products and services produced by other companies for the target audience (De Mooij and Keegan, 1991).

One of the noticeable differences between in-flight magazine advertising and that found in other forms of print media is the target audience. Thurlow and Jaworski (2003) stated that advertisements in in-flight magazines work with the other content to position the reader as a global traveler. They also pointed out that in-flight magazine advertisements present companies, goods, and brands from many countries to the target audience (e.g. middle-aged business people and professionals), reflecting their global interests and lifestyles. With this desirable audience, the advertised product and service themes are mostly relevant to luxury and expensive goods, five-star residences, and exclusive invitations to invest in profitable property (Small *et al.*, 2008). Therefore, the in-flight magazine is an important medium for advertising products or services (De Mooij and Keegan, 1991).

Schaefer and Arens (2007: 4) state that advertising referred to “the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media”. From this definition, a persuasive power is regarded as a main factor for successful advertising. However, to persuade the readers and make them interested in advertisements appearing in the in-flight magazine, the use of language is a main point which advertisers should consider. If the language used in the advertisements lacks interesting features, it is not different from writing diaries or personal journals never intended for publication (Friedlander and Lee, 1996). Typically, the language of advertising should sound persuasive because this style of writing can capture attention, raise customers' interest in the product, create

a purchase desire in customers, and initiate an action to purchase goods or to use the services advertised (Burke and Resnick, 1991). Hence, written texts in advertisements are usually presented in an innovative, creative, and entertaining way (Bloomer, Griffiths, and Merrison, 2005). One of the frequent language devices used for persuading readers to buy products or use services is ‘figurative language’ (McQuarrie and Mick, 1996; Thorn, 2008; and Tom and Eves, 1999).

According to Corbett (1990), the term ‘figurative language’ implies an artful deviation in language use that includes arranging words or their structure in a creative way, and deviating from the ordinary meanings of the words. Marius (1995) states that figurative language must serve three functions. Firstly, it must express meaning that binds the writer to the audience through some shared common experience. Secondly, it must be fashionable and draw the readers’ attention. And finally, it must be appropriate to the context. If figurative language is used in an appropriate and correct way, it can intensify the effect of the words (Thorn, 2008). Additionally, it helps to strengthen the readers’ memory of the ideas suggested (Brierley, 2002; Darian, 2000; and Reinking, Hart, and Osten, 1993). Thus, figurative language plays an important role in advertising and when considering advertisements in the in-flight magazines, its use should be of great interest.

Statement of the Problem

Several studies have examined the use of figurative language in various advertising forums such as newspapers, the internet, and different kinds of magazines. However, there have been few studies on the roles of figurative language in advertising appearing in in-flight magazines—a forum in which advertisements are common features. Therefore, it would be more advantageous to additionally explore the use of different types of figurative language and their roles in English advertisements in in-flight magazines. This will provide a meaningful contribution to the overall research community, especially for those involved in business and education related to advertising.

Objectives of the Study

There are two main objectives of the study, as follows:

1. To identify the types of figurative language employed in English advertisements in in-flight magazines.
2. To analyze the roles played by different types of figurative language in certain categories of English advertisements found in in-flight magazines.

Research Questions

The two main research questions that guide of this study are:

1. What types of figurative language are employed in English advertisements appearing in in-flight magazines?
2. How do different types of figurative language play roles in certain categories of English advertisements found in in-flight magazines?

Significance of the Study

This investigation should be useful for different groups of learners and professionals. Firstly, it can promote better understanding among professionals of the power of language devices in promoting the business of advertising; producers and advertisers thereby can seek ideas to create persuasive English advertisements for different types of products/services. Secondly, English language teachers can benefit from these insights into the use of figurative language both for the instruction of general English, and also English applied to specific fields of operation or businesses, especially advertising. The findings from the study can provide guidelines to applying techniques of different types of figurative language for creating effective advertisements, especially related to in-flight magazines. Lastly, general readers can

increase their knowledge about the impacts/roles of figurative language on advertisement texts appearing in these kinds of magazines.

Scope of the Study

This study is restricted in the following ways:

1. The two in-flight magazines selected as the source of data for investigation in this study were ‘Sawasdee’ and ‘Fah Thai’ because they are regularly accessible as they belong to international leading airlines of Thailand and distributed in the English version. Altogether, 17 issues, 11 issues from Sawasdee and 6 issues from Fah Thai, were purposively selected for this investigation because they were among the most up-to-date versions and included categories of English advertisements as guided in the framework.

2. Only English advertisements with the use of figurative language (total of 172 advertisements) were the focus of this study. The scope of the analysis covered only the texts in the headlines, subheads, body texts, and slogans. The advertorials were not included in this study. In case of repetitive advertisements in different issues, only one was retained.

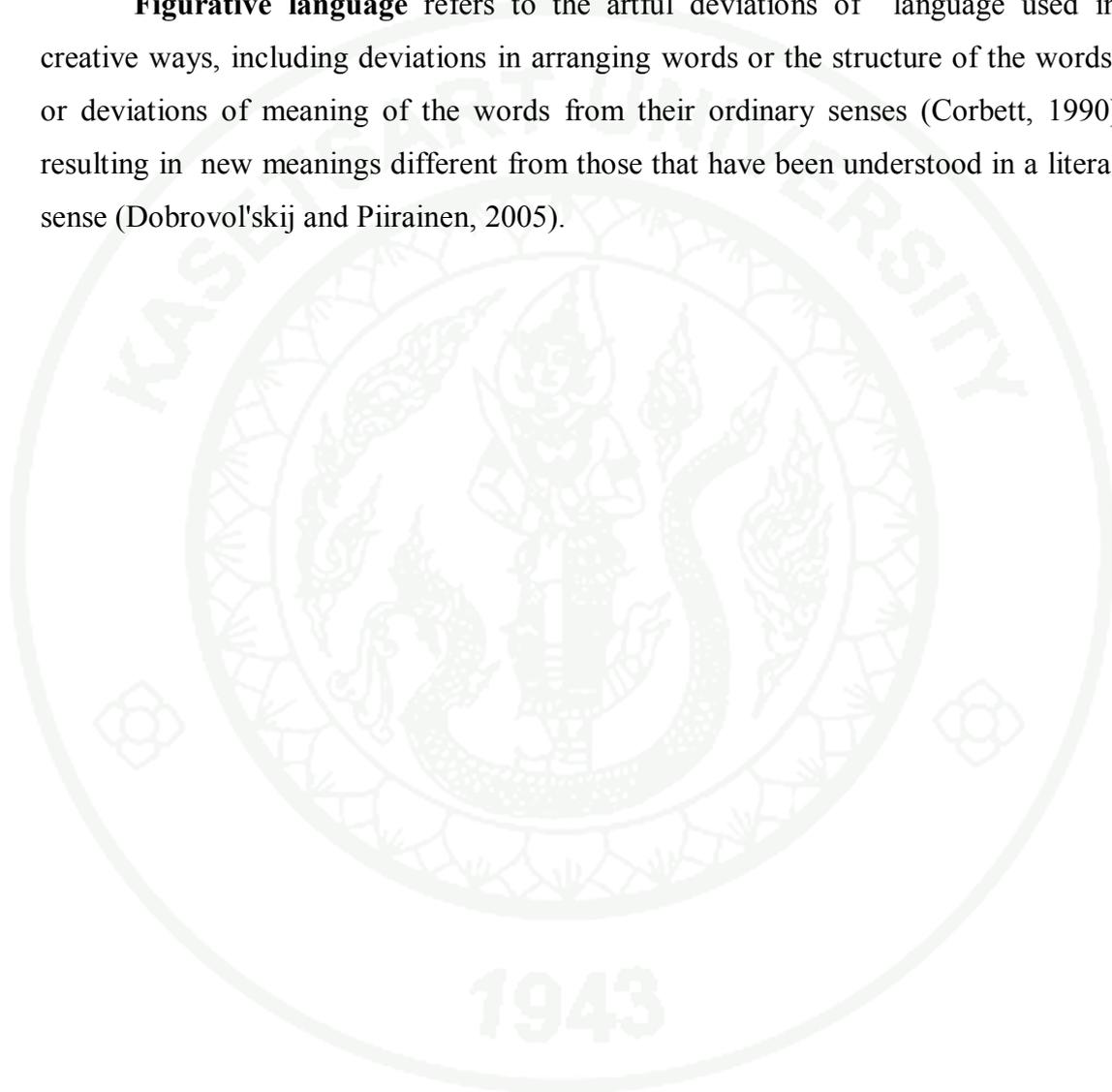
Definitions of Terms

The definitions which were employed in this study are presented as follows:

Advertising refers to “the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media” (Schaefer and Arens, 2007: 4).

In-flight magazines refer to the industrialized print media produced by airlines and used by each airline for communicating and entertaining their customers or passengers on the airplanes (Small *et al.*, 2008).

Figurative language refers to the artful deviations of language used in creative ways, including deviations in arranging words or the structure of the words, or deviations of meaning of the words from their ordinary senses (Corbett, 1990) resulting in new meanings different from those that have been understood in a literal sense (Dobrovolskij and Piirainen, 2005).



CHAPTER II

REVIEW OF LITERATURE

This section aims to review literature related to the study. There are five main parts: 1) figurative language; 2) advertising; 3) figurative language in advertising; 4) advertising in in-flight magazines; and 5) previous research related to this study.

Figurative Language

Figurative language is called by various names, such as figures of speech or rhetorical figures. Many scholars have given definitions of figurative language. For example, Marius (1995: 171) presented that “figurative language is language that uses words in any but their literal sense” while Carroll (2004: 136) similarly defined it as “language that means one thing literally but is taken to mean something different”. Both scholars suggested definitions for figurative language which focused on semantics in terms of the meaning of language when used in a non-literal sense.

Corbett (1990: 425) also defined the generic term ‘figurative language’ as “any artful deviations from the ordinary mode of speaking or writing”. He also classified these deviations into two main modes—schemes and tropes. ‘Schemes’ refers to a deviation in the arrangement or structure of the words, whereas ‘tropes’ refers to deviations of the meaning of the words from their ordinary senses.

Thorn (2008) pointed out that figurative language often breaks the rules of usual language because it allows writers/speakers to create more than one aspect of meaning. Therefore, readers/listeners need to apply their experiences or knowledge of

the world in order to understand the meanings or the purposes of the contexts in which the figurative language appears.

Murius (1995) claims that figurative language must do three things. Firstly, it must involve some shared common experience that binds the writer to the audience. Secondly, it must be fashionable and can attract the reader or audience's attention in a surprising sense. And lastly, it must be used in a suitable way in the context. If figurative language is employed in the correct and appropriate way, it can intensify the effect of the words writers/speakers use (Thorn, 2008). Additionally, it helps to strengthen the reader or listener's memory of the idea being put forward (Brierley, 2002; Darian, 2000; and Reinking *et al.*, 1993).

The special features of figurative language can still be commonly seen in many kinds of communication such as political speeches, advertising, newspapers, magazines, and many other sorts of media (Crystal, 2003). For magazines, the use of figurative language results in increasing creativity and entertainment in magazine writing (McKay, 2000).

In conclusion, several theories and concepts of figurative language were employed to guide the analysis of the language of advertising during this study. In particular, the researcher applied the concept and meaning of figurative language presented by Corbett (1990) for this study. That is, figurative language refers to any artful deviations from the ordinary mode of speaking or writing. It includes schemes, a deviation in the arrangement or structure of the words, and tropes, deviations of the meaning of the words from their ordinary senses.

The next part of this research presents explanations of the researcher's understanding of figurative meaning.

Figurative meaning

Figurative language has meanings both at the level of the word and above it. Thus, the study of figurative language is associated with the study of ‘semantics’. Semantics is the study of meaning communicated through language (Saeed, 2009). It is concerned with the meanings of words, both when the words are isolated from each other and when they are combined together in a sentence (Katamba, 2005).

According to Finegan (2007), types of meanings can be classified by three aspects. The first aspect is ‘referential meaning’. It is associated with the actual person, object, abstract notion, event, or state to which the word or sentence makes reference; the actual thing referred is called the ‘referent’ (Bergmann, Hall, and Ross, 2007). Secondly, ‘social meaning’ refers to the information about the identity of the language user or about the situation, which is available when that utterance occurs (Finegan, 2007). It is associated with the nature of the person, namely their social status, ethnicity, age, gender, regional origin, and formality. Finally, ‘affective meaning’ refers to the meaning of the word or sentence associated with the feelings, attitudes, or opinions of the language user in the ongoing context. The referential meaning of an expression is called its ‘denotation’. On the other hand, both social meaning and affective meaning are called ‘connotation’ (Finegan, 2007).

This study aims to analyze figurative language in context. Figurative language involves using non-literal meanings for specific purposes because it contains images and describes something through the use of unusual comparison which results in making things clearer, interesting the reader and providing new ways of looking at the world. Figurative meaning is therefore associated with the idea of ‘connotation’—meaning which is not intended to be interpreted in a literal sense (Dobrovolskij and Piirainen, 2005).

Accordingly, in this study figurative meaning refers to the non-literal meaning of words, phrases, or sentences used for specific purposes by the writers or speakers.

For writers who work in the field of mass communication such as journalists or advertisers, a knowledge of the uses of figurative meaning is necessary for them to create their writing (Finch, 2005; and Katamba, 2005). At the same time, the audience needs to employ his/her knowledge of social or affective senses to understand the meanings of the words, phrases, or sentences used by the writers.

In the next section, the researcher will discuss the general concept of advertising, types of business in advertising, components of print advertisements, and message objectives in advertising.

Advertising

Advertising can be found in everywhere such as on billboards, brochures, television, radio, the internet, and other media. Hutchison (1996) gives a broad definition of advertising, that it is a kind of powerful form that accounts for a good part of the contemporary information explosion. Schaefer and Arens (2007: 4) give more clarification, stating that:

Advertising is the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media.

According to Wells, Burnett, and Moriarty (2000), advertising should thus be made up of six characteristics. First of all, it must appear in 'a form of communication'. Secondly, advertising is 'non-personal'. That is, it needs to communicate with the general public or its target group, not individuals. Next, the purpose of communication of this kind is to serve the business objectives of the 'sponsor' who supports the advertisement. Fourth and fifth, it usually employs at least one of several 'persuasive techniques' to draw the attention of the 'audience' to a

product. Finally, it must be conveyed through ‘mass media’ in order to reach its target group or audience.

Types of business advertising

Advertising is a communication device that can be categorized into many types. O’Guinn, Allen, and Semenik (1998) proposed five types of business advertising according to the advertiser’s objectives including ‘primary advertising stimulation’, ‘selective advertising stimulation’, ‘direct response advertising’, ‘delayed advertising’, and ‘corporate advertising’.

According to O’Guinn *et al.* (1998), ‘primary advertising stimulation’ refers to advertising that informs about the basic values of the product. That is, the advertiser attempts to convince potential buyers by helping them to understand the benefits of the product rather than advertise the brand. While primary advertising stimulation emphasizes the value of a product, ‘selective advertising stimulation’ provides demand for a brand’s unique benefits to compete with other brands. Accordingly, the unique features are offered to the customers to demonstrate that this brand is superior to any other competitor. The next type of business advertising is ‘direct response advertising’. It provides a message for the customer to respond to the advertiser immediately. The customer will see a lower price, privilege, and/or other benefits along with contact information to stimulate the customer to make a decision and take immediate action. In contrast, ‘delayed response advertising’ highlights the concepts and benefits of the product to build up customers’ satisfaction, rather than to stimulate the customer into taking immediate action. The advertiser who produces this kind of advertising will constantly create brand awareness, reminders, and reinforcements of the brand products for the customer. When the customers think of this kind of product, they will think of and seek for this brand’s product first. Lastly, ‘corporate advertising’ refers to advertising used for promoting the company. To make it clearer: the advertiser wants the reader to have a good attitude towards the company. A strategy that can be used to establish the favorable attitude of the reader towards the

company is the constant launching of campaigns or activities to the public. These strategies can build up the value of the firm.

Therefore, each type of business advertising is selected according to the advertiser's objectives and plays an important role for the advertiser in determining the marketing strategies that will result in success in terms of the aims of the company or the product's owner.

In the next section, the components of print advertisements will be discussed.

Components of print advertisements

Print advertisements are typically composed of texts, images, or a combination of them. Considering the texts in advertisements, the basic components are divided into four main parts including a headline, a subhead, a body text, and a slogan.

I. Headline. This generally appears at the top of the advertisement or is set in a position where readers can clearly see it. The headline is often shown in larger letters than any other part of the advertisement. It will be effective when it draws readers' attention, explains the image, engages the readers, and creates readers' interest to keep them reading further details in the advertisement (Arens, Weigold, and Arens, 2009). Moreover, Wells, Moriarty, and Burnett (2006) added that it also explains the concept, theme, and proposition of the advertisement with a small number of words. Thus, the headline is regarded as the most significant part of the advertisement (Belch and Belch, 2009).

II. Subhead. This is commonly a few words or a short sentence and appears above or below the headline of the advertisement (O'Guinn *et al.*, 1998). The letters of the subhead are usually smaller than those of the headline, but bigger than those of the body text. Its content mostly aims to reinforce the headline and the concept or

slogan of the advertisement (Belch and Belch, 2009). Arens *et al.* (2009) suggest that the subhead is optional. That is, advertisers can use it to support the interest stage of advertising.

III. Body text. This refers to the main part of the advertising message because it explains the logical reason for and ideas from the headline and subhead with a smaller font size (Arens *et al.*, 2009). It is generally written with different appeals to creativity such as comparisons, benefits, demonstration, humor, likability, and dramatization (Belch and Belch, 2009).

IV. Slogan. This is an important advertising component which helps introduce an image, identity, and/or position for a brand or an organization (O'Guinn *et al.*, 1998). Normally, the slogan appears below the brand or company name, as in 'LG: Life's Good'. Therefore, the style of writing slogans is usually one of catchy words/phrases which identify the brand's personality (Wells *et al.*, 2006).

In summary, the general components in a print advertisement include a headline, a subhead, a body text, and a slogan. These are crucial components that are analyzed as part of this study.

In the following section, the researcher will focus on the message objectives in advertising, which will be employed as a framework to analyze the roles of figurative language in advertising.

Message objectives in advertising

In advertising, the right message must convey its meaning to the right target audience at the right time (Wells *et al.*, 2000). Advertising will be effective when it succeeds in persuading the target audience to do something for the product/service in order to respond to their needs and/or solve their problems (Arens *et al.*, 2009). To produce an effective advertisement in a publication, the advertiser must consider with

not only the locations/components of messages (e.g. a headline, a subhead, a body text, and a slogan) and other elements (e.g. layout, image, etc), but also the message objectives in advertising.

Wells *et al.* (2006) introduced the idea of using the message objectives to accomplish advertising purposes including ‘perception’, ‘cognition’, ‘affection’, ‘persuasion’, ‘transformation’, and ‘behaviors’.

First of all, advertising messages create ‘perception’. The message needs to attract the readers’ attention and raise awareness about the product or service advertised (Brierley, 2002). To get attention, advertising should contain something new, novel, or surprising that the readers will notice, resulting in unexpectedness. In print media, the headline in the advertisement is the first component to attract the readers’ attention (Delin, 2000). Moreover, an advertising message that presents features, such as benefits or visuals, or is of a large size can attract the readers’ attention as well (Applegate, 2005). When the advertisement meets the readers’ eyes, the advertiser must arouse the readers’ interest and lure them into continuing to look at the body text or the rest of the details. Asking about readers’ problems, needs, or what the product or service can do for them is one possible way of arousing curiosity and thereby involving the readers (Brierley, 2002). Then, the message must stick in the readers’ minds. If the readers see or listen to something repeatedly, it will enter their memories, resulting in recognition (Wells *et al.*, 2006). Repetition of sounds, words, phrases, and sentences is one of the techniques that can intensify memorability (Brierley, 2002). Generally, advertisers design slogans to be remembered, as in ‘MAZDA: Zoom-Zoom’ (Lane, King, and Russell, 2008).

Secondly, advertising messages deliver ‘cognition’. To put it simply, advertising messages should convey information and understanding about the specific product or brand. Commonly, a great number of advertisements provide the specific features and benefits to enable the readers to comprehend what the product or service would do for them (Applegate, 2005). The use of definition, explanation,

demonstration, comparison and contrast in the messages helps the readers to learn more about new features, benefits, and the goal of the product (Wells *et al.*, 2006).

Thirdly, advertising messages build ‘affection’. That is, they touch the readers’ emotions and feelings. Emotional strategies employed in advertising focus on arousing the readers’ feelings (Applegate, 2005). These emotional strategies can be aspiration, love, comfort, convenience, humor, and so forth. If the advertisers can convey the meaning of the message in such a way as to touch the readers’ emotions, they will often achieve their aim of getting readers to remember the advertisements (Wells *et al.*, 2006).

The fourth message objective in advertising is ‘persuasion’. According to Duncan (2005: 158), persuasion refers to “the act of creating changes in attitudes and behaviors”. There are many ways to create persuasion. Some advertisements create appeals to the reader’s decision-making process (Belch and Belch, 2009). The appeals of the messages employed depend on what the advertisers want to emphasize. For example, if the advertiser emphasizes food, the appeal can be presented in the terms of mouth-watering imagination. If the advertiser focuses on a father or mother making something for a child, the appeals can be taking good care, love, and concern (Wells *et al.*, 2006). Another technique of persuasion is selling promises—the logic behind the sales offered are benefits, promises, reasons-why, or unique selling propositions. Most selling premises demand facts, proof, or explanations to support the sales offered (Wells *et al.*, 2006). The last persuasive technique is conviction. According to Belch and Belch (2009: 220), conviction is associated with “developing a mental disposition in the consumer to buy the product”. That is, the advertising techniques which make the readers aware of a brand and present this product as being better than those of other competitors’ are, for example, before-and-after images, testimonials, and demonstrations which prove something (Wells *et al.*, 2006).

Fifthly, the advertising message ‘transforms’ a product into a brand name. Transformation involves establishing brand identity and associations.

Duncan (2005: 289) stated that “association makes a psychological connection between a brand (its attributes or image characteristics) and its customers and prospects”. This strategy is used to deliver information by linking a brand with a certain person, lifestyle, or other activities, such as a picture of a car in front of a mansion, which conveys the message of a luxury car (Wells *et al.*, 2006). Furthermore, association also refers to advertising two or more than two brands (sponsors) relating to one another in a specific type of advertising, such as ‘Olympics’ and ‘Nike’ appearing in the same area of an advertisement.

The last advertising message objective is that of stimulating the reader’s ‘behaviors’, prompting them to take action. Many advertisers use some strategies, such as direct marketing or sale promotion, to get the reader to buy the product (Belch and Belch, 2009). If the advertisers want the target readers to take action immediately, they may offer coupons, free gifts, or even sampling (Wells *et al.*, 2006). Importantly, when the target readers decide to buy or use the service, contact information should be provided for them in the advertisement. The contact information can be a telephone number or website (Wells *et al.*, 2006) or a message like ‘Call in...’ along with the contact information (Brierley, 2002).

All in all, the theoretical framework of the message objectives was designed to frame advertising messages in such a way that they provoked the desired response as determined by advertisers (Brierley, 2002). In other words, they want the intended message to convince the readers about the quality of the products/services they are offering. For this reason, when advertising a certain product/service, the message objectives can indicate how the language of advertising will be used to have the desired marketing impact on the readers. Therefore, the theoretical framework of the message objectives in advertising suggested by Wells *et al.* (2006) is used by this study to explain the roles/impacts of language (figurative language) employed in English advertisements found in in-flight magazines.

In the next section, the researcher will outline types of figurative language employed in advertising, and their impacts on advertising messages.

Figurative Language in Advertising

‘Language of advertising’ refers to language used in a positive way, focusing on the benefits or promises of a product or brand, and it often applies to the techniques by which poetry and speech are used (Kpolugbo and Masagbor, 2006). Regardless of images and any other elements in advertising, the advertising language is a crucial factor in producing creative advertising because it adds more power to advertisements (Donnell and Todd, 1991). The advertising language must inform, entertain, or hold readers’ interests. If advertisers fail to do so, the language written is equal to diaries or personal journals never intended for publication (Friedlander and Lee, 1996).

In general, there is a wide variety of language strategies that advocate special writing styles to create persuasion in advertising. Figurative language is one of the most technical styles used by advertisers since it allows a speaker/writer to produce persuasive discourse by combining conversational language with figurative devices (Thorn, 2008). It is also employed to achieve the ultimate goals of advertising—building readers’ motivation and memorability (Kpolugbo and Masagbor, 2006). Some examples of figurative language used in advertising are metaphors, repetition, rhymes, puns, and so on.

Types of figurative language in advertising

McQuarrie and Mick (1996) suggested the following theoretical framework for classifying types of figurative language in advertising. They divided types of figurative language into two main figurative modes: schemes and tropes. According to Corbett (1990: 425-426), “a scheme involves a deviation from the ordinary pattern or

arrangement of words whereas a trope involves a deviation from the ordinary and principal signification of a word”. Schemes are composed of two main styles of operations: repetition and reversal. Repetition includes alliteration, assonance, rhyme, chime, anaphora, epistrophe, epanalepsis, anadiplosis, and parison. Reversal consists of antimetabole and antithesis. For tropes, the rhetorical operations are divided into substitution and destabilization. Substitution includes hyperbole, ellipsis, epanorthosis, rhetorical questions, and metonymy. Destabilization is composed of metaphor, pun, irony, and paradox.

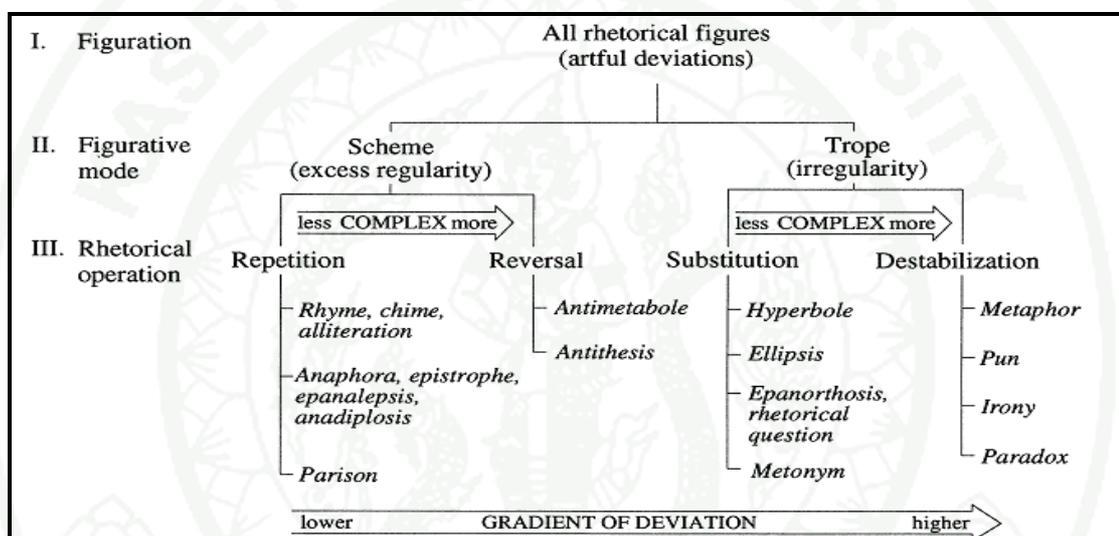


Figure 1 Taxonomy of rhetorical figures (figurative language) in advertising

Source: McQuarrie and Mick (1996: 426)

I. Repetition. McQuarrie and Mick (1996) state that repetition combines multiple instances of an element of the expression without changing the meaning of that element. Repetition can be categorized into three layers. The first layer is the repetition of sounds, including ‘alliteration’, ‘assonance’, ‘rhyme’, and ‘chime’. Next, the repetition of words, including ‘anaphora’, ‘epistrophe’, ‘epanalepsis’, and ‘anadiplosis’. The last layer is ‘parison or parallelism’—the repetition of the phrase structure.

A. Alliteration. This refers to the repetition of a consonant sound in several adjoining words (McQuarrie and Mick, 1996). For example, “Sing a gong of sixpence” (Hicks, 1993: 53) involves the repetition of the consonant /s/ sound.

B. Assonance. This refers to the repetition of a similar vowel sound in adjoining words (McQuarrie and Mick, 1996). For example, “pretty, beauty, crazy” is the repetition of the vowel /i/ sound.

C. Rhyme. This refers to the repetition of syllables, usually those which appear at the ends of words (McQuarrie and Mick, 1996). For example, “Performmax protects to the max” (from Pennzoil motor oil) is the repetition of the final syllable ‘max’ from ‘performax’ and ‘max’ at the end of the sentence.

D. Chime. This can be described as “key words which begin with identical sounds or letters in a phrase” (McQuarrie and Mick, 1996: 430). For instance, “The best in the business” (from AT&T telecommunication) highlights that the words ‘best’ and ‘business’ are the key words in the phrase through the shared initial /b/ sound.

E. Anaphora. This is the repetition of the same word which occurs at the beginning of successive phrases or sentences (McQuarrie and Mick, 1996). For instance, “Early treatment. Early cure.” (from Gyne Lotrimin medicine) involves the repetition of the word ‘early’ at the beginning of the phrases.

F. Epistrophe. This refers to “the repetition of the same word at the end of the phrases or sentences” (McQuarrie and Mick, 1996: 430). To illustrate, “Choose to be your most beautiful. Salon beautiful.” (from Salon Selectives hair products) involves the repetition of the word ‘beautiful’ at the end of the phrases.

G. Epanalepsis. This refers to “the repetition of a word towards the beginning and end of the phrases or sentences” (McQuarrie and Mick, 1996: 430). For example, “Smart phone smarts.” (from AT&T telecommunications) involves the repetition of the word ‘smart’ at the beginning and end of the phrase.

H. Anadiplosis. This is “the repetition of a word towards the end of the first phrase and the beginning of the next phrase” (McQuarrie and Mick, 1996: 430). To illustrate, “Kleenex Ultra. Ultra softness is all you feel.” (from Kleenex facial tissue) involves the repetition of the word ‘ultra’, which appears in the first phrase. and again at the beginning of the next phrase.

I. Parison or parallelism. This refers to a similarity of structure which often involves the use of repeated words, phrases, or sentences (McQuarrie and Mick, 1996). For example, “You never had it so easy. Your tires never had it so good.” (from Notouch tire cleaner) involves the presentation of the series ‘never had it so...’ in both two sentences.

II. Reversal. McQuarrie and Mick (1996: 432) state that “the rhetorical operation of reversal combines elements in the phrase or sentence that are mirror images of one another”. That is, it repeats the original, but in reverse. This reversal is composed of two types: ‘antimetabole’ and ‘antithesis’.

A. Antimetabole. This refers to “the repetition of a pair of words in a phrase in reverse order” (McQuarrie and Mick, 1996: 430). For example, “Stop static before static stops you.” (from Bounce fabric softener) involves a reversal of the words ‘stop’ and ‘static’ in the same sentence.

B. Antithesis. This involves placing two words in opposition to bring out a contrast (McQuarrie and Mick, 1996). For instance, “We got hot prices on cool

stuff.” (from Musical stores) involves the contradiction of the opposing ideas ‘hot’ and ‘cool’.

III. Substitution. According to Sproule (1997), substitution occurs when language users want to add variety by substituting unusual words and replacing them in usual contexts. The rhetorical operation of substitution is used for grasping the intended content (McQuarrie and Mick, 1996). There are five types of substitution: ‘hyperbole’, ‘ellipsis’, ‘epanorthosis’, ‘rhetorical questions’, and ‘metonymy’.

A. Hyperbole. This involves using extravagant terms and, often, persuasive exaggeration (McQuarrie and Mick, 1996). It is often adopted to emphasize or heighten the effect of a phrase, as in “A million thanks” (Hicks, 1993: 54) which means ‘thank you a lot’.

B. Ellipsis. This refers to “a gap or omission that has to be completed” (McQuarrie and Mick, 1996: 431). For instance, when reading the Suzuki four-wheel drive headline “Everyday vehicles that aren’t...”, the reader must fill in the answer with ‘everyday’ in the sense of ‘ordinary’ (McQuarrie and Mick, 1996).

C. Epanorthosis. This refers to “making an assertion to call it into question” (McQuarrie and Mick, 1996: 430). For instance, a Ford truck advertisement states “Chances are you’ll buy a Ranger for its value, economy and quality. Yeah, right”. On reading the first statement, it might be thought that this was an affirmative sentence, but the next is expressed to undermine the first statement.

D. A rhetorical question. This is “asking a question to make an assertion” (McQuarrie and Mick, 1996: 430). To illustrate, from the Grand Gourmet dog food advertisement “Doesn’t he deserve a dinner that looks as good as yours?”, the question used in the advertisement for Grand Gourmet dog food communicates to the reader that your dog deserves a good meal.

E. Metonymy. This is “substitution of some attributive or suggestive word for what is actually meant.” (Corbett, 1990: 446), as in “He is a lover of the *bottle*.” (Hicks, 1993: 55). The word ‘bottle’ is used instead of ‘drink’.

IV. Destabilization. The rhetorical operation of destabilization is an expression that conveys multiple co-existing meanings. These meanings might be linked by relationships involving either opposition or similarity. Therefore, to translate a meaning that sounds reasonable depends on a listener or reader developing the implications of these relationships (McQuarrie and Mick, 1996). Destabilization can be divided into four main types: ‘metaphor’, ‘pun’, ‘paradox’, and ‘irony’.

A. Metaphor. This refers to describing something as an unlike thing, while suggesting that they actually have something in common (McQuarrie and Mick, 1996). For example, the Jergens skin care product advertisement says “*Science* you can touch”—this skin care product was compared with science. As a result, the consumers can feel the high technology and quality of this skin care product.

B. Pun. This refers to “substitution based on accidental similarity” (McQuarrie and Mick, 1996: 431). Puns in the McQuarrie and Mick classification system can be divided into four subclasses: ‘homonym’, ‘antanaclasis’, ‘syllepsis’, and ‘resonance’.

1. Homonym. This refers to “one word which can be taken in different senses” (McQuarrie and Mick, 1996: 431). To illustrate, the word ‘blue’ can be translated as having the color of a clear sky or the sea on a sunny day (adj.), or spending (money) recklessly (v.). It has multiple different meanings. The meaning of the word ‘blue’ therefore depends on the context in which it is used.

2. Antanaclasis. This refers to “repeating a word in two different senses” (McQuarrie and Mick, 1996: 431). For example, from the Athletes Foot shoe

store advertisement “Nobody knows the *athletes foot* like The *Athletes Foot*, the former ‘athletes foot’ refers to the foot of an athlete, while the latter ‘Athletes Foot’ to the brand product.

3. Syllepsis. This means “a verb which takes on a different sense as the clauses it modifies unfold” (McQuarrie and Mick, 1996: 431). One example is an advertisement for Good Seasons salad dressing: “Some people really know how to *dress*.” The verb ‘dress’ is commonly related to putting clothes on. However, in this context, associated with the product (salad dressing), it means adding a condiment to your food.

4. Resonance. This means a phrase given a different meaning by its juxtaposition with an image (McQuarrie and Mick, 1996). For example, in the Good Year tires advertisement “Will bite when cornered” (with a picture of car splashing up water as it makes a turn), the phrase ‘Will bite when cornered’ can make the reader think of an animal that cannot escape from an opponent and must fight to remain alive; but the image gives the phrase a different meaning by showing the car while making a turn instead.

C. Paradox. This refers to “a self-contradictory, false, or impossible statement” (McQuarrie and Mick, 1996: 431). In the example “*Ignorance* is *strength*” (Crystal, 2003: 421), the nouns ‘ignorance’ and ‘strength’ are contradictions; in the real world, these two things cannot be compatible.

D. Irony. This refers to a statement that has the opposite meaning to what is said (McQuarrie and Mick, 1996). For example, the advertisement headline of the Ranger Rover, a four-wheel drive car, reads “The British have always driven on the wrong side of the road”. The readers have to know that British people must drive their cars on the ‘left’ side of the road. Thus, the ‘wrong’ side of the road is the ‘right’ side. The advertiser wants to tell the readers that, as a Ranger Rover driver, you can

ensure that, although you drive the wrong side, it is right (pleasurable and advantageous) for you.

According to McQuarrie and Mick's figurative language classification from 1996, the different types of figurative language in advertising language can be classified into two main modes—'schemes' and 'tropes'—which separate between figurative and non-figurative text. Schemes are classified as 'repetition' and 'reversal' and tropes as 'substitution' and 'destabilization'. In this study, the classification and definition of types of figurative language from McQuarrie and Mick (1996) is used as the main theoretical framework because it is not only useful and suitable for analyzing figurative language but also contributes to a good conceptual understanding about the roles of figurative language used in English advertisements in in-flight magazines.

In addition, as evidenced by the preliminary investigation of the data collected by this study, some other types of figurative language were also observed. Three relevant types of figurative language that were often found in advertisements, in accordance with the theoretical framework introduced by Thorn (2008), were additionally included in the theoretical framework for this study. These are 'synecdoche', 'simile', and 'personification'. Interestingly, these types of figurative language share similar roles with those classified in the tropes of substitution and destabilization, suggested by McQuarrie and Mick (1996). Definitions and examples of these three additional types of figurative language are presented as below:

A. Synecdoche. This refers to mentioning a part of something to represent the whole thing or vice versa (Thorn, 2008). For instance, in "*England* won the World Cup in 1966" (Nordquist, 2010), the word 'England' refers to the whole country as well as to the English national football team.

B. Simile. This is a type of figurative language used to compare two things through the use of the markers 'like' or 'as' (Thorn, 2008). For example, in the

Noblia watch advertisement “*As thin as* a giraffe”, this feature of the watch was compared to the shape of a specific animal.

C. Personification. This refers to giving human qualities to non-living things, such as an object or idea (Thorn, 2008). For example “*Flowers smile and dance* in the beautiful morning”—here, the verbs ‘smile’ and ‘dance’, which typically refer to human or sometimes animal acts are used to refer to flowers which cannot do these acts.

Consequently, the theoretical framework employed for investigating and analyzing types of figurative language found in English advertisements in in-flight magazines of this study consists of two figurative modes: schemes and tropes. Schemes are composed of two main styles of operations: repetition and reversal. Repetition includes alliteration, assonance, rhyme, chime, anaphora, epistrophe, epanalepsis, anadiplosis, and parison. Reversal consists of antimetabole and antithesis. For tropes, the rhetorical operations are divided into substitution and destabilization. Substitution includes hyperbole, ellipsis, epanorthosis, rhetorical questions, metonymy, and synecdoche. Destabilization includes metaphor, pun, paradox, irony, simile, and personification.

In the following section, the researcher will discuss the impacts of figurative language on advertising messages.

The impacts of figurative language on advertising messages

In advertising, different types of figurative language are employed by advertisers to maximize impact and add memorability, whether in speech or writing (Brierley, 2002). Below, the impacts of different types of figurative language on advertising messages are explained according to their rhetorical operations.

I. Repetition. In advertising headlines, repetition (alliteration, rhythm, and rhyme) results in increased memorability (Altistiel and Grow, 2006). Thorn (2008) points out that these repetitions make body texts and slogans stand out. Altistiel and Grow (2006) also add that they can create an interesting message and maintain readers' focus on key points in the body text in advertising. Moreover, the use of the repetition of sounds aids memorability for slogans (Bloomer *et al.*, 2005).

Consider at each type of figurative language in repetition. Alliteration makes headlines and slogans more eye-catching and memorable (Brierley, 2002; and Thorn, 2008). Assonance creates not only sonorous and musical sounds for words, but also a grave or pensive tone (Thorn, 2008). Brierley (2002) further states that assonance helps the message to be easy to remember. Rhyme refers to the repetition of sounds, which can make a point (Drewniany and Jewler, 2008). Furthermore, rhyme contributes to attracting the reader's attention to certain words (Thorn, 2008). Parison or parallelism uses phrases or sentences with similar key words to make a point (Altistiel and Grow, 2006; and Drewniany and Jewler, 2008). Thorn (2008) noted that the use of parallel construction is able to draw the reader's attention to the product or its features through the similar, balanced structure of phrases.

II. Reversal. According to Thorn (2008), antithesis can attract attention of the readers through the juxtaposition of opposite words and phrases. It also emphasizes key words or ideas which are set in contrast to build a dramatic effect or highlight the differences between attitudes or brands (Brierley, 2002).

III. Substitution. A rhetorical question is able to involve readers in the advertisement when it is placed in a headline (Drewniany and Jewler, 2008). It also ignites the readers' curiosity and imagination, pulling them into the body text of the advertisement (Applegate, 2005; and Arens *et al.*, 2009). A good rhetorical question should not only ask a question to readers that they then want to answer but also state or imply a benefit (Applegate, 2005). Hyperbole is often used for creating a comical or less than serious tone for the advertising message (Thorn, 2008). Ellipsis or

omission is commonly employed to omit the brand image, the product itself, or something directly related to the brand or product (Brierley, 2002).

IV. Destabilization. Personification links the inanimate and human (Crystal, 2003). It builds up a mysterious or comic atmosphere (Thorn, 2008). Metaphor, describing one thing in terms of another, helps the reader or viewer to learn about the product (Arens *et al.*, 2009). In addition to linking an emotive association or implicit comparison to a product, it establishes an impression that will influence potential audiences (Thorn, 2008). Felton (2006) suggests that it is a good idea to use metaphor to make an advertising text clearer and more vivid. For simile, it is used for similar purposes, to compare explicitly, using the preposition markers ‘like’ or ‘as’ (Thorn, 2008). It plays with familiarity and thereby makes the rhetoric of the advertising message more impactful (Brierley, 2002). Puns or playing with words gives special meaning to the advertising text resulting in getting the readers’ attention and making them stop to process them (Drewniany and Jewler, 2008). Humor and provoked interest through the double meanings it promotes are other possible results of playing with words (Thorn, 2008). Altistiel and Grow (2006) suggest that the use of a pun can aid memorability if you take a common expression and twist it well. Paradox, a statement or evidence that conflicts with an idea of reality, is employed to challenge existing beliefs about products or brands and it frequently takes the form of image set against reality (Brierley, 2002).

In short, each type of figurative language employed in advertising can deepen the impact that the advertising message has on readers or its target audience, by getting attention, creating interest or curiosity, giving a clear image, aiding memorability, and so forth. Therefore, this part of the literature review is an informative tool to support the theoretical framework for analyzing how different types of figurative language play roles in certain categories of English advertisements found in in-flight magazines.

In the following section, advertising in in-flight magazines will be discussed.

Advertising in In-flight Magazines

According to Johnson and Prijatel (1999: 13), the term ‘magazines’ refers to “printed and bound publications offering in-depth coverage of stories often of a timeless nature. Their content may provide opinion and interpretation as well as advocacy. They are geared to a well-defined, specialized audience, and they are published regularly, with a consistent format”. Currently, there are many kinds of magazines in the world, often aimed at target groups, such as men/women, sports, business, tourism. In addition, one influential kind of magazine which is provided for the customers of airlines is the in-flight magazine. It is distributed free to passengers via placement in the pockets at the back of each airplane seat (Small *et al.*, 2008).

Regarding the importance of the in-flight magazine to the airlines’ image, Small *et al.* (2008: 20-21) states that:

In-flight magazines are part of the marketing armor of the airline, providing a specific medium through which to speak to customers....The common roles of them are to cement the airline in the eyes of travelers as a national carrier, a vital public service, critical to national infrastructure and even a national treasure.

Jaworski and Thurlow (2004) also pointed out that feature articles and advertisements in in-flight magazines are used to draw on a metonymic collection of ‘global’ cities, celebrities, brands, and include the global cachet. Furthermore, in-flight magazines present different kinds of products which airlines want to offer their customers; they present brands, sell products, and build a relationships with their customers (Small *et al.*, 2008). The common features of in-flight magazines mainly involve entertainment and tourism, including airline news. Deuschl (2006) outlines the outstanding features in an in-flight magazine from ‘US Airways’ which includes interesting people and places throughout the country, food and wine, the arts, recreational sports, historic and/or natural sites, an insider’s guide to American cities,

and special sections that offer perspectives on business, technology and puzzle games. Deuschl also states that each in-flight magazine features a personal message to passengers from the CEO and destination articles that often reflect the locations along the routes flown by the airline.

In this study, the researcher employed the concept of the in-flight magazine from Small *et al.* (2008: 20-21) who defined this type of magazine as “...part of the marketing armor of the airline, providing a specific medium through which to speak to customers...The common roles of them are to cement the airline in the eyes of travelers as a national carrier, a vital public service, critical to national infrastructure and even a national treasure”. Since the in-flight magazine plays such a significant role in advertising, it is the main medium used for the analysis of the roles of figurative language in advertising in this study.

In the following section, the researcher will focus on advertising in in-flight magazines.

Belch and Belch (2009) pointed out that the benefits of in-flight media advertising which serve specific advertising purposes include four aspects. Firstly, in-flight media advertising reaches a desirable audience, one which tends to be upscale. For example, ‘Hemispheres’, the in-flight magazine from United Airlines, reaches over 56 percent of business professionals and around 93 percent of the magazine’s readership was estimated to be college educated. Secondly, it captures the audience, who cannot leave their seat on the airplane during the flight for long. Thirdly, the cost of advertising in in-flight media is lower than that in other kinds of business print media. And the last benefit is segmentation capabilities. That is, the advertiser can reach certain target demographic groups such as business people or travelers (from both domestic and international passengers) by using in-flight advertising. For these reasons, in-flight advertising is a valuable medium for advertisers to advertise products and services for the specific target audience (De Mooij and Keegan, 1991).

Particularly for in-flight magazine advertising, Thurlow and Jaworski (2003) found that advertising products/services is not only based on the target audience, which is middle-aged, male business people and professionals, but also reflects globalist interests and lifestyles. The themes of the advertised products and services are mostly relevant to luxury and expensive goods, five-star residences, and exclusive invitations to invest in profitable property (Small *et al.*, 2008).

In Small *et al.* (2008), products/services found in the in-flight magazines of two airlines—‘Qantas’ and ‘Air New Zealand’—are organized into 12 categories: 1) airlines/airline services; 2) business/finance (including investments, banking, insurance, financial advice, and shipping services); 3) cars (and boats); 4) clothes/body products; 5) food/alcohol; 6) home wares/white goods; 7) jewelry (including watches); 8) real estate/property; 9) shopping (including shopping centers, duty free shopping, in-sky shopping); 10) technology/computers (including software, communication/networking, mobile phones, digital recorders, cameras); 11) travel/tourism (including destinations, events, accommodation, rental cars, government travel advice); and lastly 12) others.

In summary, in-flight magazines play important roles for airlines and advertising. In this study, English advertisements in in-flight magazines are examined. The researcher refers to English advertisements in in-flight magazines, meaning English versions of paid and non-personal forms of communication identified by a sponsor and containing persuasive techniques to attract audiences’ attention which are found in in-flight magazines.

In the next section, the researcher will present previous studies related to in-flight magazines, advertising, and figurative language in media and advertising.

Previous Research Related to this Study

A number of related studies that have investigated various aspects of in-flight magazines have been reviewed. The first part of this section presents a summary of those studies.

Thurlow and Jaworski (2003) studied the way in which in-flight magazines connect with the macro-level structures and processes of globalization. They analyzed in-flight magazines from 72 airlines around the world. They found that the high ratio of travel features that was found in the magazines was related to the travel and adventure section. The in-flight magazines commonly displayed route maps regardless of the actual network being flown. The locations in the travel and adventure section were usually constructed as ‘destinations’ accessible via flights offered by the airline or one of its partners. The travel features in the in-flight magazines appeared to be a combination of entertainment, information, and promotion. The advertisements, which take up a large proportion of in-flight magazines, presented companies, goods, and brands from multiple countries which were specific to the target audience (mainly middle-aged, male business people and professionals) and reflected the global interests and lifestyles of this target audience as well. Furthermore, Thurlow and Jaworski identified the language used in the in-flight magazines as ‘cosmopolitan English’, which stresses entertainment, leisure, and the casual spending of money and boosted the airlines’ status as ‘global’.

Small *et al.* (2008) produced a critical discourse analysis of ‘Air New Zealand’ and ‘Qantas’ in-flight magazine advertisements published in 2005. The study focused on how in-flight magazine advertising produces, mediates, and reproduces discourses surrounding air travel. The study found that the advertisements spoke to those who enjoyed a leisurely life, who were rich in time and money and able to pursue activities or to buy expensive luxury products. The most-presented advertising theme for the target audience was that of the privileges of wealth—stressing ‘luxury’, ‘indulgence’, and ‘comfort’. The tourism producers employed

advertisements to build up favorable positions for their products or services in the target audience's minds. Finally, the researchers concluded that in-flight magazine advertising is a powerful medium that appealed and spoke to privileged groups in society, and many airlines utilized in-flight magazine advertisements to tell the readers and travelers to 'fly or stay with us'.

To sum up, the first study of Thurlow and Jaworski (2003) is related to a general knowledge about the importance of in-flight magazines to airlines and global tourism, and about the genre of in-flight magazines, namely their format, function, language choice, and so on. Next, the research, conducted by Small *et al.* (2008), emphasizes advertising in the in-flight magazines, for example, the products promoted, the types of products advertised to the passengers, and the meanings and messages of the discourses surrounding the advertising.

In the next section of this study, the studies related to different kinds of media and advertising, and the figurative language employed in these sorts of media will be reviewed.

Chomsuwan (2008) conducted a content analysis of forms and language used in the advertising text of resorts, found on the internet. 100 samples of resort advertising text, found on the internet during the period March to August 2007, were used for this analysis. The results showed that there were three principal contents composed of styles of advertising text which could be divided into six styles: straight line text, descriptive text, narrative text, reason-why text, pictures and caption text, and graphic text; message appeals could be divided into eight appeal types: comfortable appeal, food appeal, safety appeal, health appeal, parental appeal, local culture appeal, environment awareness appeal, and rational appeal; and the methods used for presentation could be divided into five formats: testimonial format, straight-sell format, prose format, information format, and education format. In addition, the language used in the presentation of the products in advertisements was found to emphasize three functions: creating imagination, creating a good image of

the product and presenting the identity of the product, and, most importantly, reflecting the consumerist culture of the present society in which Thai people are manipulated by the consumption that made processes to regard more emotive value of resort.

Nasunee (2004) studied the writing style of catchy words and sentences in 'Volkswagen Beetle' headline advertisements in the United States. 40 Volkswagen headline advertisements published in the United States between 1960s-2000 from foreign magazines, advertising books, and websites were used as samples for the study. The results showed that a simple sentence was the most common type of sentence found in the 40 Volkswagen headline advertisements. This type of sentence could convey the features and benefits of the product due to conciseness, not complexity, and a short message. As for the types of adjectives used, descriptive adjectives occurred most frequently because they created the features and characteristics of Volkswagen in readers' minds. In this study, puns were also found to be used often in Volkswagen Beetle headline advertisements, followed by alliteration, rhyme, rhetorical questions, and repetition, respectively. Nasunee concluded that puns were used for humorous writing playing on clever words and meanings to increase attention and aid memorability of the reader.

Tanya (2006) conducted a survey into catchy words used in advertisements for the popular body lotions 'Nivea', 'Vaseline', and 'Olay' published in British and American magazines from the period 2003-2005. The purposes of the study were to find out whether catchy words in body lotion advertisements influenced audiences' attitudes to buy body lotions or not and to analyze in what ways consumers were attracted by catchy words used in body lotion advertising. Questionnaires were distributed randomly to 30 working men and women in Bangkok Metropolitan. The results showed that there many different writing styles were used in body lotion advertisements in magazines. The writing styles found were imperative, assonance, alliteration, repetition, metaphor, personification, noun phrase, verb phrase, and rhetorical questions. 24 percent of the respondents remembered catchy words

consisting of a single adjective, an imperative, alliteration, repetition, rhyme, assonance, and verb phrase, respectively. Tanya concluded that catchy words could catch readers' eyes and make the advertising message of these products distinctive and memorable.

Thintrakul (2000) studied the language style of 402 airline advertisements in English daily newspapers—'Bangkok Post' and 'The Nation' issued during the period January to December 1998. The objectives of the study were to identify what kinds of advertising, body texts, and headlines were employed to attract readers; to identify what characteristics of wording were most popular; and to analyze the style and tone used in airline advertisements. The results showed that the use of conversational language and a positive tone were the most frequent characteristics which resulted in an effective and appropriate style. All the airlines communicated to their customers in short, simple sentences, using the present tense, active voice, and a conversational writing style to make their advertisements easy to understand and remember. Moreover, the important tones in airline advertisements were warm, gentle, concerned, confident, friendly, loving, and fun.

Leigh (1994) conducted a study into the use of figurative language in print advertisement headlines. The purpose of the study was to investigate the frequency of types of figurative language and different categories of figures in 2,183 print advertisement headlines from 1990 U.S. consumer magazine circulation data published in 'Advertising Age' and 'Adweek'. The results revealed that different types of figurative language which were widely used include alliteration, assonance, and puns. The advertisements used at least one figurative language in their headlines. The most commonly used pattern was a combination of a trope and a grammar figure. In addition, most of the headlines were linked with the images in the advertisements.

Tom and Eves (1999) studied the use of figurative language in advertising. They compared the effectiveness of advertisements that used types of figurative language to that of advertisements which did not use types of figurative language

from the sixth, seventh, and eighth editions of 'Which Ad Pulled Best'. The data analyzed in this study was 120 pairs (240) advertisements. The findings showed that different types of figurative language were frequently found in advertisements and using figurative language could make an advertisement perform better than one that did not, when measurements of both recall and persuasion were considered.

Wannakan (2006) studied different types of figurative language that appeared in feature stories and their characteristics, comparing vocabulary and idioms in different types of features in 'Reader's Digest'. The results found that 50 percent of the titles of feature stories published in Reader's Digest used different types of figurative language including alliteration, pun, metaphor, graveyard, assonance, irony, and repetition, respectively. In addition, metaphor, simile, metonymy, onomatopoeia, irony, repetition, alliteration, pun, rhetorical questions, hyperbole, graveyard, litotes, assonance, synecdoche, and oxymoron, respectively, were used in the feature stories in Reader's Digest. Wannakan concluded that the purposes of the writing style used in Reader's Digest were based on the direct use of different types of figurative language in statements. The language used implied a good sense of humor to make the features colorful and appealing to readers. Furthermore, it was impressive and sensational, using proverbial expressions and a satirical literary style.

Taatong (2006) studied the use of figurative language in magazine headlines for facial skin care advertisements published in the period 2001-2005. The data randomly selected was 75 facial skin care advertisements published in English language women's magazines in Bangkok from 2001-2005. The findings showed that tropes were used more than schemes in facial skin care advertisements. The most frequently used types of figurative language were personification, metaphor, parallelism, and rhetorical questions, respectively. Taatong proposed that personification might have a strong influence on women because it creates a sense of two-way communication between products and women who like the human characteristics of the products. In addition, 24 of 75 advertisements employed two

types of figurative language in a headline, which added to the strength and impact of the advertisements.

Supasamout (2006) conducted research to explore four types of figurative language—alliteration, rhyme, metaphor, and imagery—which were used in lipstick advertisements in women's magazines. The study was conducted based on two objectives: to investigate how figurative language was linked with lipstick advertisements; and to examine how figurative language was applied in lipstick advertisements to make the lipsticks more interesting and memorable. 30 lipstick advertisements from two leading women's magazines were analyzed. The results showed that all the lipstick advertisements used at least one type of figurative language, yet figurative language was mostly found in headlines rather than any other part of the advertisements. Alliteration was found most often, followed by rhyme, metaphor, and imagery, respectively. In body texts, figurative language was employed to describe the characteristics, qualifications, and the special features of the lipsticks. Moreover, Supasamout explained that alliteration and rhyme were used to describe colors of lipstick whereas metaphors were used to present the lipstick's characteristics. For imagery, this was used to reflect the lipstick's shine in lipstick advertisements.

Suvarree (2006) conducted a study of language used in airlines' print advertisements. The study was focused on the persuasive techniques used in 50 airline advertisements from print media—'Reader's Digest', 'Times', 'TTR Weekly', 'Travel Guide', 'Travel&Leisure', 'Air Transport World', and 'The Nation'—published between 1995 and 2007. The results found that alliteration was the most common technique, followed by anaphora and epistrophe, rhyme, metaphor, hyperbole, personification, idiom, and simile, respectively. Analysis of the trend of persuasive techniques in airlines' advertisements found that the repetition of sounds without changes in meaning was more popular than comparison or substitution. Suvarree claimed that figures of repetition or schemes were easier to write than other complex techniques. Furthermore, the airlines tended to use advertising claims that

allowed them to show some sort of convincing evidence to construct their credibility in readers' eyes.

Among all the previous studies mentioned above, there were studies involving different kinds of media, advertising, and figurative language. For example, many studies highlighted the analysis of language advertising and writing styles used for general and specific products/services in, for example, magazines, newspapers, and the internet (Chomsuwan, 2008; Nasunee, 2004; Tanya; 2006; and Thintrakul, 2000). In terms of the analysis of figurative language, Wannakan (2006) studied the figurative language that appeared in stories for a specific magazine. There were many studies that investigated figurative language in advertising (Leigh, 1994; and Tom and Eves, 1999) whereas some studies analyzed the figurative language used in advertising for specific products (Taatong, 2006; and Supasamout, 2006).

In her study of 2006, Suvaree investigated only the writing styles and figurative language employed in English airline advertisements that appeared in print media. However, it would be advantageous to additionally explore types of figurative language and their roles in English advertisements in an in-flight magazine—a forum where advertising is a common feature. Thus, the purpose of this study is to gain better understanding of the figurative language employed in English advertisements, based on the specific audience of the in-flight magazines. The researcher has applied the related theories as frameworks as well as the findings of the previous studies as mentioned above to aid this study.

All in all, this chapter discussed five main topics: figurative language, advertising, figurative language in advertising, advertising in in-flight magazines, and previous research related to this study.

In summary, in the airline business, an in-flight magazine is one of the in-flight media, and generally offers interesting information about travelling. It also includes entertainment sections and various onboard matters, such as flight routes,

safety directions for passengers (Small *et al.*, 2008). Interestingly, advertising is a big area for promoting the airline's own well-recognized image with its impressive services as well as products from different brands and services intended for the target audience (De Mooij and Keegan, 1991). The advertised product and service themes are mostly those relevant to luxury and expensive goods, five-star residences, and exclusive invitations to invest in profitable property (Small *et al.*, 2008). To produce an advertisement which is effective at persuading the target audience to do something for the product/service in order to respond to his/her needs and/or solve his/her problems, an advertiser should take into consideration not only the locations/components of the message (e.g. a headline, a subhead, a body text, and a slogan) and other elements (e.g. layout, image, etc) but also the message objectives in advertising. Wells *et al.* (2006) suggested the accomplishments of the message objectives in advertising can be observed in six facets, as presented in figure 2.

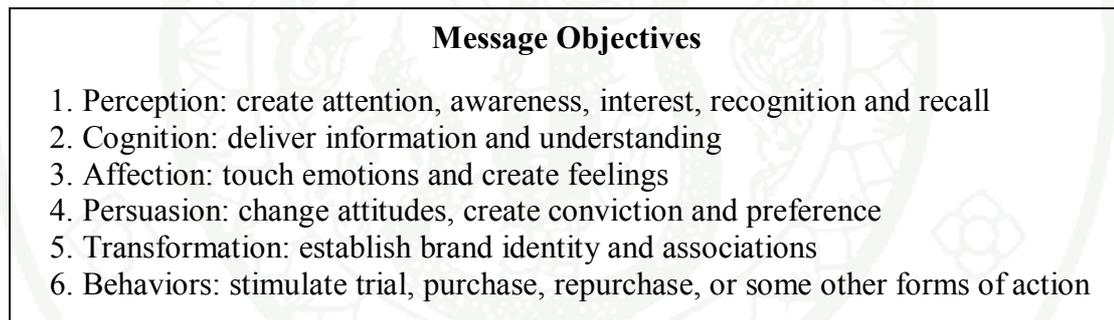


Figure 2 The theoretical framework of the message objectives in advertising

Source: Wells *et al.* (2006: 334)

In general, there is a wide variety of language strategies that add special and creative writing styles to advertisements to achieve advertising objectives. Figurative language is one of the most effective devices for producing persuasive discourse which can achieve the ultimate goals of advertising—building readers' motivation and memorability (Kpolugbo and Masagbor, 2006). The theoretical framework of figurative language classifications suggested by McQuarrie and Mick (1996), and Thorn (2008) is presented in figure 3.

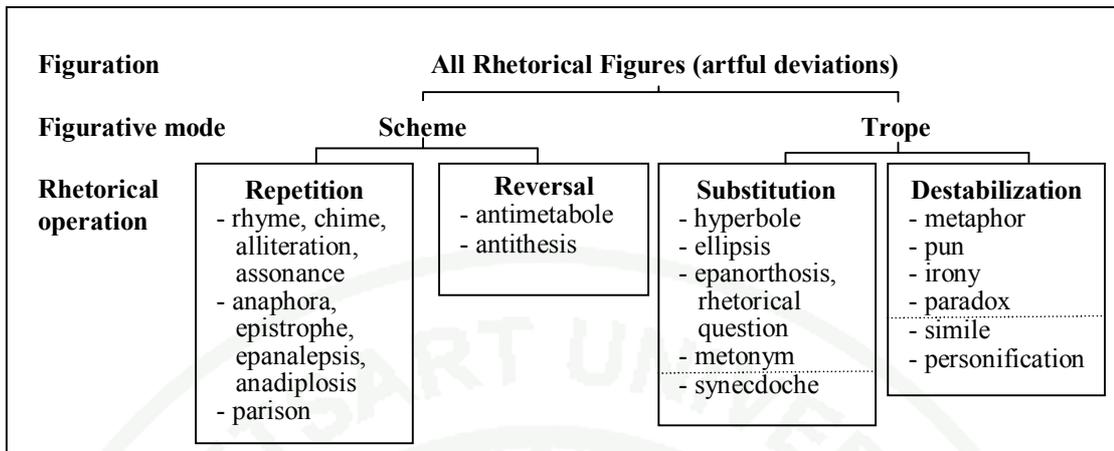


Figure 3 The theoretical framework of types of figurative language in advertising

Source: McQuarrie and Mick (1996), and Thorn (2008)

In this study, to address the two research questions, the theoretical framework of figurative language classifications suggested by McQuarrie and Mick (1996), and Thorn (2008) was employed to investigate types of figurative language found in advertisements in in-flight magazines. Also, the theoretical framework of the message objectives in advertising introduced by Wells *et al.* (2006) was applied to analyze the roles/purposes of each type of figurative language employed in advertisements in in-flight magazines.

In the next chapter, the researcher will present the methodology employed for analyzing the data of this study.

CHAPTER III

METHODOLOGY

This section describes the methodology of the present study, explaining how the study is conducted. It is divided into four main parts which are: 1) research approach; 2) sampling method and data collection; 3) procedures of data analysis; and 4) verification of data analysis.

Research Approach

This present study was designed in a qualitative approach. To address the two research questions, the theoretical framework of figurative language classifications suggested by McQuarrie and Mick (1996), and Thorn (2008) and the theoretical framework of the message objectives in advertising introduced by Wells *et al.* (2006) were mainly employed to guide the analysis. Moreover, content analysis including the descriptive and interpretive methods, suggested by Berg (2004), and Coffey and Atkinson (1996), was applied to the investigation.

Sampling Method and Data Collection

The purposive sampling method was employed to gain data on the types of figurative language used in advertisements found in the in-flight magazines which the audience are able to access widely and regularly. The in-flight magazines which were employed for this study are Sawasdee and Fah Thai. Sawasdee and Fah Thai are the in-flight magazines of THAI Airways and Bangkok Airways respectively, Asia's leading airlines of Thailand (Ink Publishing, 2011; and Star Alliance, 2011). In particular, Sawasdee, a monthly in-flight magazine, is available on board all of the THAI Airways flights around Thailand and internationally, and is read by

approximately 2,000,000 passengers each month (THAI Airways, 2011). Fah Thai, a bi-monthly in-flight magazine, is published by Bangkok Airways, and is read by approximately 500,000 passengers each month (Ink Publishing, 2011). As they are in-flight magazines, they contain advertisements with special categories of products/services (e.g. airlines, tourist attractions, residences). Hence, the themes of advertising, appearing in this kind of magazine, can be unique. More importantly, from a preliminary survey of the materials, it was obvious that figurative language commonly appeared in advertisements in these in-flight magazines. For these main reasons, advertisement sampling from these two in-flight magazines should enable the researcher to obtain answers to the research questions.

To serve the purposes of this study, all items of the (English) advertisements that included the use of figurative language were selected. This provided a total 172 pieces of advertisements for the investigation.

Procedures of Data Analysis

This study aims to investigate types of figurative language employed in advertisements and their roles in certain categories of English advertisements found in in-flight magazines. To address the first research question, types of figurative language found in each English advertisement in in-flight magazines were identified according to the theoretical framework suggested by McQuarrie and Mick (1996), and Thorn (2008). The procedures of this data analysis are described as follows:

1. Types of figurative language were listed through the process of labeling and coding.
2. The frequencies of the occurrences of different types of figurative language were counted in the form of percentages. The highest percentage implies that this

particular type of figurative language is the one most preferred among all types of figurative language employed in English advertisements in in-flight magazines of this study. Table 1 was designed to present the data analysis for the first question of the study.

Table 1 A total number and percentage of types of figurative language employed in English advertisements found in Sawasdee and Fah Thai in-flight magazines circulated in 2010

No.	Types of figurative language	Codes	Frequency (n)	Percentage (%)
	<i>Repetition</i>	REP		
1	Alliteration	AL		
2	Assonance	AS		
3	Rhyme	RH		
4	Chime	CH		
5	Anaphora	AN		
6	Epistrophe	EPI		
7	Epanalepsis	EPA		
8	Anadiplosis	ANA		
9	Parison	PA		
	<i>Reversal</i>	REV		
10	Antimetabole	ANT		
11	Antithesis	ANTI		
	<i>Substitution</i>	SUB		
12	Hyperbole	HY		
13	Ellipsis	EL		
14	Epanorthosis	EP		
15	Rhetorical questions	RQ		
16	Metonymy	ME		
17	Synecdoche	SY		
	<i>Destabilization</i>	DES		
18	Metaphor	MET		
19	Pun	PU		
20	Paradox	PAR		
21	Irony	IR		
22	Simile	SI		
23	Personification	PE		
Total				

Note: See the complete records of the findings in Appendix B

3. After identifying each individual type of figurative language, the connection between the employment of different types and other advertising components as well as categories was analyzed.

4. To address the second research question, the roles of each type of the most commonly-used figurative language that fulfills the message objectives in advertising (Wells *et al.*, 2006) were analyzed. This involved a process of identifying the themes of advertising, analyzing how different linguistic features and the power of each type of figurative language promoted the intended meanings of the themes, and finally, analyzing how these types of figurative language which serve the message objectives in advertising were conceptualized: to create perception, cognition, affection, persuasion, transformation, and stimulate behaviors.

Verification of Data Analysis

To ensure the trustworthiness of the analysis in this study, 30 percent of the data investigated by the researcher was validated by the experts. The researcher and the experts identified and discussed the preliminary identification of the different types of figurative language to build a coherent justification for overall pictures of the findings (See Appendix A). After gaining 80 percent of agreement (Miles and Huberman, 1994), the researcher continued to work with the remaining data and to conceptualize the final findings. Theoretical concepts derived from the overall findings were developed to provide a common picture of this phenomenon.

In the next chapter, the researcher will report results and discussion of this study.

CHAPTER IV

RESULTS AND DISCUSSION

This chapter reports the results obtained from the analysis of figurative language employed in English advertisements in the two in-flight magazines—Sawasdee and Fah Thai. The reports and discussions of the results will focus on two significant parts. The first part concerns overall pictures of different types of figurative language employed in advertisements. The second part focuses on their roles/impacts in conveying messages to fulfill the purposes of the advertisements.

Figurative language employed in advertisements in in-flight magazines

The samples of this study included English advertisements found in the two in-flight magazines—Sawasdee (11 issues) and Fah Thai (6 issues)—circulated in 2010. From the total of 308 advertisements, 172 were found to employ figurative language. Based on the theoretical framework of classifying types of figurative language suggested by McQuarrie and Mick (1996), and Thorn (2008), to identify types of figurative language employed in these two in-flight magazines, the researcher located part of texts in which figurative language appeared. The findings showed that there were 18 types of figurative language (a total of 330 items) found in the advertisements in Sawasdee and Fah Thai in-flight magazines including rhyme, chime, assonance, alliteration, anaphora, epistrophe, parison, antithesis, hyperbole, ellipsis, rhetorical questions, metonymy, pun, paradox, metaphor, simile, personification, and synecdoche. Five types which were commonly used figurative devices (more frequently than 5 percent) included alliteration (26.37%) followed by metaphor (22.73%), parison (10.91%), personification (8.79%), and rhetorical questions (6.36%), respectively (See Appendix B). Figure 4 presents the use of

different types of figurative language employed in English advertisements found in Sawasdee and Fah Thai in-flight magazines as investigated in this study.

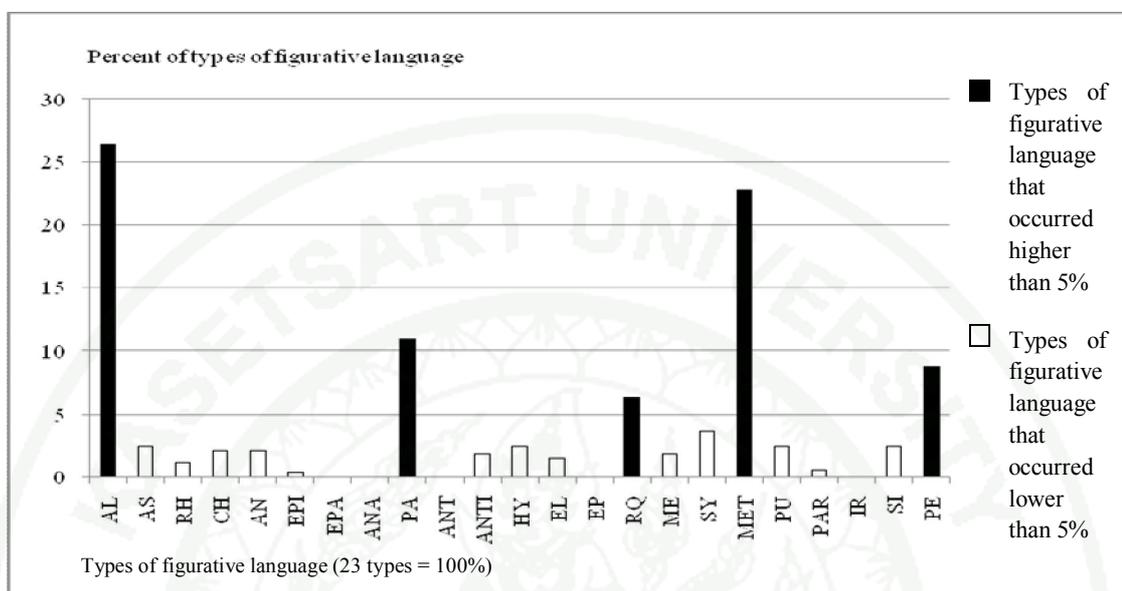


Figure 4 The use of types of figurative language in English advertisements found in Sawasdee and Fah Thai in-flight magazines circulated in 2010

Note: See the labels of the different types of figurative language in chapter 3, page 42

However, due to the low percentage of those 13 miscellaneous types of figurative language (less frequently than 5%), this study thus decided to focus only on the most common types of figurative language found in advertisements in Sawasdee and Fah Thai in-flight magazines including: alliteration, metaphor, parison, personification, and rhetorical questions, and most of which were found in most advertising components consisting of headlines, subheads, body texts, and slogans (See Appendix C).

I. Figurative language in headlines. The first advertising component in which types of figurative language were commonly found is a headline. Among the five types of figurative language, metaphor was found the most (24.27%), followed by alliteration (22.33%), rhetorical questions (10.68%), parison (7.77%), and

personification (5.82%). The following instances show different types of figurative language employed in the headlines:

“Safety and Service are Our Prime Priorities To Ensure You Travel With Smiles” (Alliteration/a headline by Suvarnabhumi Airport)

“COMPLETE YOUR PARADISE” (Metaphor/a headline by CONRAD)

“Need finances to build your dream home?” (A rhetorical question /a headline by GFS@Australasia)

“splash in the pool
relax on the beach” (Parison/a headline by Ramada)

“HELLO SUNSHINE PLACE ME” (Personification/a headline by Langham Place)

Moreover, in some cases more than one type of figurative language appeared within one headline. For example, in a headline “Perfectly packaged paradise. What are you waiting for?” from the THAI Airways’ advertisement, three forms of figurative devices were used; these consisted of an alliteration of the consonant /p/ sound, a metaphor ‘paradise’, and a rhetorical question ‘What are you waiting for?’.

It can be said that the headline is the crucial area in advertising to capture the attention as well as offer interest (e.g. a benefit), arouse the curiosity of the readers, and then lead them to read further details (Applegate, 2005; Arens *et al.*, 2009; and Belch and Belch, 2009). Therefore, with the moderate length of information appearing in the headlines, figurative language is suggested as an alternative attention-getting device.

II. Figurative language in subheads. The second part of advertising component is a subhead. From the five types of figurative language, rhetorical questions were most frequently employed in this component (18.52%). Alliteration

and metaphor came second (14.81%), followed by personification (11.11%), and lastly parison (7.40%). The examples of the use of figurative language in the subheads are illustrated below:

“Paris Los Angeles Sydney *Where next?*” (A rhetorical question/a subhead by THAI Airways)

“Los Angeles
The city of glitz and glam.” (Alliteration/a subhead by THAI Airways)

“*The getaway* to lose one’s self in luxury to find inner tranquility.” (Metaphor/a subhead by MUANG SAMUI)

“*Let our natural ambience set your passion ablaze....*” (Personification/a subhead by Bandara)

“*You know who she is. We know who you are.*” (Parison/a subhead by CIMB)

In general, the subhead helps to highlight and clarify the main idea stated in the headline and, importantly, also helps to keep the readers’ interest so that they continue into the main idea expounded in the body text. However, this component might not necessary if advertisers can ensure that the headline functions well enough to draw the target audience into the core details (Altistiel and Grow, 2006). The results from this study also indicated that the occurrence of the subheads in the advertisements in Sawasdee and Fah Thai in-flight magazines was minimal compared to headlines, body texts, and slogans. A moderate level of different types of figurative language was also found. Therefore, the preferable type of figurative language in subheads was not remarkable.

III. Figurative language in body texts. The next advertising component is a body text. The results indicated that alliteration occurred the most (30.12%), followed by metaphor (24.10%), personification (12.05%), parison (9.64%), and rhetorical questions (3.01%). Interestingly, the following example shows the multiple types of

figurative language including alliteration, metaphor, and parison applied to the body text:

“Head to the beautiful island of Samui for a stimulating sunny getaway by the sea. Check out our fabulous newly launched All About Me packages - Spoil Me, Indulge Me, and Inspire Me on the website.” (A body text by Langham Place Samui)

In the above example, different types of figurative language can be classified as follows:

‘Samui’, ‘stimulating’, ‘sunny’, and ‘sea’ (Alliteration)

‘getaway’ (Metaphor)

‘Spoil Me, Indulge Me, and Inspire Me’ (Parison)

According to Arens *et al.* (2009), the body text is the main component in which advertisers can speak to readers’ interests, providing logical reasons about how the product/service satisfies or responds to their needs. Thus, applying multiple techniques of persuasion by using figurative devices in the body text seems to suggest that they are powerful techniques to attract the readers to respond positively to the product objective.

IV. Figurative language in slogans. Slogans were found in some advertisements. Alliteration and parison (29.41%) were found equally as the most frequent types of figurative language in this advertising component. Metaphor came next (17.65%) whereas both personification and rhetorical questions did not appear in slogans. The following examples show the use of figurative language in the slogans:

“Great Smiles Start Here.” (Alliteration/a slogan by Dental Thailand)

“Relax by our Pool - Tone in our Gym - Indulge at our Spa” (Parison/a slogan by Beach Republic)

“An Affordable Paradise” (Metaphor/a slogan by Fanari Residence)

Apart from establishing or reinforcing the brand name, a good slogan should wrap up the concept and inspire memory in the readers. Building ambiguity and raising the question are not likely to succeed in writing a slogan (Altistiel and Grow, 2006; Applegate, 2005), yet playing sounds or using visual associations through words seem to be popular techniques in creating effective slogans.

Furthermore, to provide a better picture of the employment of figurative language in advertisements, this study also investigated the connection between the occurrences of these five types of figurative language and advertising categories, as introduced by Small *et al.* (2008).

The results showed three common advertising categories found in Sawasdee and Fah Thai in-flight magazines comprising: 1) travel/hotel (54.87%); 2) real estate/home (11.36%); and 3) airline/airline service and promotion (11.04%) (See Appendix D). The following sections will present the five common types of figurative language found in these advertising categories in Sawasdee and Fah Thai in-flight magazines (See Appendix E).

I. Figurative language in travel/hotel advertising. In this study, the travel/hotel category covers advertising of tourism and related topics, including culture, tourist destinations/attractions, events, accommodation (e.g. resorts, hotels), rental cars, boat services, restaurants/bars, and tour guides. It may not be surprising that the advertising category most frequently found in the Sawasdee and Fah Thai in-flight magazines was ‘travel/hotel’ because in-flight magazines are print media of which travelers are the direct target group.

The results found that alliteration appeared most often in this advertising category (30.00%), followed by metaphor (20.55%), personification (11.66%),

parison (10.55%), and rhetorical questions (4.44%). The following examples show various types of figurative language appearing in the advertisements of the ‘travel/hotel’ category:

“A chance to unwind, indulge, and relax, without losing access to what’s out there. A place that’s close to what you want to see, but sanctuary from it as well. A hotel that’s efficient, practical, and smart-with all the features but none of the fuss. A home away that lets you explore the way you live.” (Parison/a body text by The Aetas)

“Escape the winter chill and head to the beautiful island of Samui for a stimulating sunny getaway by the sea.” (Alliteration/a body text by Langham Place)

“...indulge yourself throughout lifestyle entertainment in tropical paradise on Patong Beach.” (Metaphor/a body text by La Flora Patong)

II. Figurative language in real estate/home advertising. The second rank of advertising category found in Sawasdee and Fah Thai in-flight magazines was ‘real estate/home’. This category was offered to the readers of the in-flight magazines since they are potentially customers with high purchase power and able afford the luxurious and expensive product, namely housing, and related facilities.

The results showed that the most frequently occurring types of figurative language in the category of ‘real estate/home’ were metaphor (33.33%), alliteration (27.27%), parison (15.15%), rhetorical questions (9.09%), and personification (3.03%). The following examples show some types of figurative language found in the advertisements of ‘real estate/home’:

“ENJOY THE HEIGHT OF LUXURY” (Metaphor/a headline by The Ritz-Carlton Residences)

“Visit our on-site Show Suites and discover our award-winning design and quality for yourself. What you see in our Show Suites is exactly what you get in your home.” (Alliteration and parison/a body text by THE RIVER)

III. Figurative language in airline/airline service and promotion advertising. The third advertising category frequently found in Sawasdee and Fah Thai in-flight magazines was ‘airline/airline service and promotion’. According to the airways who are the producers of the in-flight magazines, the main advertisements normally introduce flight routes, special promotion packages, and service classes to their passengers/travelers. Nevertheless, the two airlines gave different priorities to various areas of advertising; introducing flight routes and presenting promotion packages were displayed much more in Sawasdee whereas presenting flight service classes and showing hospitality from the airline service were commonly seen in Fah Thai.

In the advertising category of ‘airline/airline service and promotion’, the most frequently found types of figurative language were metaphor (28.85%), alliteration (21.15%), parison (11.54%), rhetorical questions (9.61%), and personification (7.69%). Some examples of the types of figurative language appearing in this category are illustrated below:

“Explore the wonders of great civilizations, colorful cultures and pristine natural beauty.” (Alliteration/a body text by Bangkok Airways)

“London

See the reflection of the world.” (Metaphor/a subhead by THAI Airways)

“Your THAI boarding pass has value. What are you waiting for?” (A rhetorical question/a headline by THAI Airways)

To sum up, there was a wide variety of types of figurative language employed in Sawasdee and Fah Thai in-flight magazine advertisements. The most common

types of figurative language employed were alliteration, metaphor, parison, personification, and rhetorical questions. More than one type of figurative language can be used in one advertisement, and different types of figurative language can be seen in every advertising component, namely a headline, a subhead, a slogan, and especially a body text. Among the most five types of figurative language, alliteration and metaphor seem to be highly fashionable for writing headlines and body texts. Alliteration and parison tend to be popular for creating slogans. There does not, however, seem to be an overall preferred type of figurative language for subheads.

In terms of types of figurative language commonly found in the most three common advertising categories of ‘travel/hotel’, ‘real estate/home’, and ‘airline/airline service and promotion’, the findings seem to indicate alliteration and metaphor as the most preferable types of figurative language in these three advertising categories.

In relation to the picture of the occurrences of five common types of figurative language in different advertising categories in Sawasdee and Fah Thai in-flight magazines, the next section discusses their roles in creating the intended meanings or in making special effects for the texts to serve certain objectives of the products/services advertised.

Roles of figurative language in advertisements

Figurative language is a creative device that can help to accomplish the message objectives in advertising. That is to say, the objectives of advertising can be fulfilled through messages empowered by figurative language. In general, the accomplishments of advertising objectives can be observed in various facets: perception, cognition, affection, persuasion, transformation, and behaviors. Perception, firstly, aims to get the audience to notice the message, keep attention, make an impression, and stick it in his/her memory. Cognition involves delivering information and making something being presented clear. Affection highlights

psychological strategies to touch the feelings or emotions of the audience. Persuasion changes attitudes, convictions, and preferences. Transformation is associated with establishing brand identity and its associations. Behaviors, lastly, involve stimulating the audience to act or do something towards the product/service being advertised in some ways (Wells *et al.*, 2006). The discussion in the next section focuses on how each type of figurative language enhances certain facets of effectiveness in advertisements. The sequence of discussion will be presented with regards to the frequency of the occurrences of the top five most commonly-employed types of figurative language in advertisements in Sawasdee and Fah Thai in-flight magazines; these five types fall into three main categories in relation to the rhetorical operations of figurative language based on the theoretical framework of McQuarrie and Mick (1996), and Thorn (2008): 1) repetition—alliteration and parison; 2) destabilization—metaphor and personification; and 3) substitution—rhetorical questions.

I. Repetition. Repetition appeared as one of the most popular rhetorical operations to enhance impacts for writing advertising texts found in advertisements in this study. It seems that advertisers tend to employ figurative devices in this category (e.g. alliteration, parison) because they are not complicated to compose. For instance, the emphasis of consonant sounds in some key words can help strengthen the reader's perception of the intended meanings, and thus it promotes successful text impact.

The following sections exemplify the texts with the devices of 1) alliteration and 2) parison, and discuss the impact of their contents that can fulfill the product/service objectives of the advertisements.

A. Alliteration. This figurative device is, here, defined as the repetition of the consonant sound of many adjoining words (McQuarrie and Mick, 1996). As Altistiel and Grow (2006), and Thorn (2008) suggest, authors normally choose to play with alliteration—the art of repeating the consonant sounds—with the words that convey the intended meanings because pleasing sounds may keep the senses of these clever words in the readers' ears and minds more effectively. The example below

shows the use of multiple consonants /s/, /p/, and /b/ sounds of the key words to emphasize the events presented in the body text of an advertisement by Beach Republic:

“Every Week - Soulful Saturdays Pool Party and Sunday Sessions BBQ and Brunch” (A body text by Beach Republic)

It can be noticed that the purposes of promoting products/services in advertisements could be achieved through alliteration. Results from investigating the advertisements in Sawasdee and Fah Thai in-flight magazines revealed that presenting selling points through the alliterative expression includes five main themes: 1) presenting ‘privacy’ for the customers; 2) describing natural surroundings around the residence and accommodation; 3) focusing on the convenience and comfort of airline passengers; 4) introducing the flight destinations/tourist attractions by the airline; and 5) focusing on guaranteeing the qualities of the real-estate property.

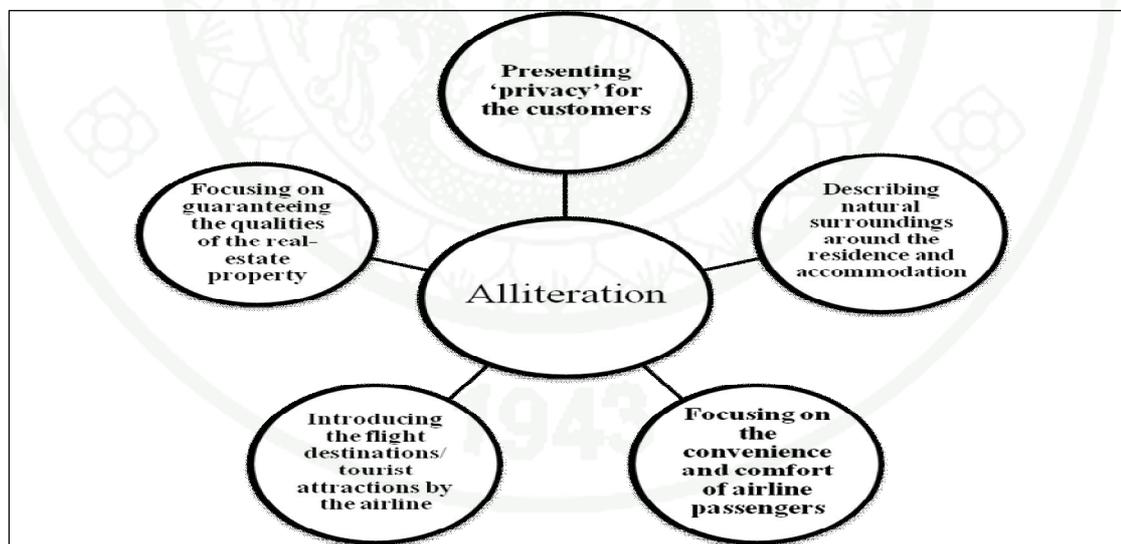


Figure 5 Advertising themes of the products/services expressed by the device of alliteration

1. Presenting ‘privacy’ for the customers. In ‘travel/hotel’ advertisements, the common advertising purpose for accommodation (e.g. resorts,

villas, and hotels) aims to persuade customers to go for change of air on holidays at the place by presenting the sense of ‘privacy’ for them. Privacy refers to the state of being alone and not disturbed by other people or things (Cowie, 1989). When the message is presented that the audience is able to leave behind tiresome or hectic situations and has an opportunity to experience beautiful, tranquil, and relaxing holidays, the advertising purpose of conveying a sense of ‘privacy’ should be accomplished. Alliteration, especially when employed in headlines or slogans, could help to get the audience’s attention, aid memorability, and stress the theme through the key words, especially those with repeated similar consonant sounds.

The results showed that the alliterative words which are directly associated with this theme, namely ‘retreat’, ‘solitude’, and ‘private’ mostly occur together with the specific kinds of places or surroundings, such as ‘resort’, ‘sea’, and ‘beach’ as illustrated below:

“Rustic Retreat With A Secluded Bay” (A headline by Charm Churee Villa)

“ESCAPE /noun/ flight, freedom, getaway, liberation, relaxation, resort, retreat” (A headline by Four Seasons Resort)

“Retreat resort where green matters” (A slogan by Bamboo Huts)

“Peace, Serenity, Solitude. These are the words that come to mind for Pimalai.” (A body text by Pimalai)

In the first example by the Charm Churee Villa advertisement, the headline employed an alliteration of the consonant /r/ sound in ‘rustic retreat’. These alliterative words implied that customers could relax and stay privately in a simple resort which is near a beautiful bay. Starting the headline with alliteration could grab the audience’s attention. The next advertisement by the Four Seasons Resort presented the headline by playing with the definition of the word ‘escape’ that is the

crucial concept of this resort. Alliteration of the consonant /f/ sound in ‘flight’ and ‘freedom’ and similar sounds of /l/ and /r/ in ‘liberation’, ‘relaxation’, ‘resort’ and ‘retreat’ were designed to present the concept of ‘privacy’ with a creative idea to capture the audience’s attention. The third advertisement by Bamboo Huts presented a slogan in which appeared an alliteration of the consonant /r/ sound in ‘retreat resort’. It could help to intensify memorability and also wrap up the concept of the private resort surrounded by a natural environment, which could impress the audience. And lastly, some parts in the body texts containing alliteration could also keep the audience’s attention, as in the advertisement by Pimalai. The key concepts ‘serenity’ and ‘solitude’ appeared with the use of an alliteration of the consonant /s/ sound. Through this expression, the advertiser seemingly wanted to convince the target audience of the benefits of gaining ‘calmness and privacy’ from this resort and spa.

2. Describing natural surroundings around the residence and accommodation. Another common purpose of advertising the accommodation and residence is to attract customers to the natural environment surroundings around the residence and accommodation. The results suggest that the advertisements from both ‘travel/hotel’ and ‘real estate/home’ tend to employ this strategy to attract customers. The description of ‘natural surroundings’ here refers to everything that occurs naturally near to the accommodation/residence, especially something that appeals to the audience, such as beautiful sunshine, sunset, sea, and beach. The alliterative expressions employed were likely to relate to these natural surroundings, the idea of which the advertisers want to convey. For example:

‘Sea’—‘sunset’, ‘sparkling’

‘Beach’—‘beautiful’, ‘bliss’

‘Sun’—‘setting’, ‘stimulating’

The findings seem to suggest that alliteration in advertisements tends to be employed for building the audience's cognition by focusing on natural surroundings; the attractive features situated around the accommodation. Thus, the audience is led to perceive information and to translate it through his/her imagination. The instances of alliteration found in the advertisements of 'travel/hotel' and 'real estate/home' in Sawasdee and Fah Thai in-flight magazines are shown below:

“Watch the setting sun melt into the sparking sea...And discover the myriad charms of Pattaya” (A body text by Avalon Beach Resort)

“Escape the winter chill and head to the beautiful island of Samui for a stimulating sunny getaway by the sea.” (A body text by Langham Place)

“The Height Phuket, 51 Condominium units with stunning views of crystal clear aqua-marine seas and set as the culmination of visionary island living” (A body text by The Height Phuket)

In the first advertisement by Avalon Beach Resort, the use of an alliterated /s/ sound in 'setting sun' and 'sparking sea' appeared remarkable. The advertiser intended to describe the attractive natural background—the sea and the sunset—which customers can experience in Pattaya. The alliteration employed should stimulate the imagination in order to persuade customers to take a vacation in this resort. Similarly, in the body text for the Langham Place advertisement, the attractive points and location were presented with alliteration of the consonant /s/ sound in 'Samui', 'stimulating', 'sunny', and 'sea'. The advertiser aimed to persuade customers to experience the beautiful island and sunshine of this resort located in Koh Samui. In the third example by The Heights Phuket, the advertiser tried to suggest the presence of natural surroundings around the condominium. Alliteration with the repetition of the consonant /k/ sound in 'crystal clear aqua-marine' in the body text describes the attribute of the sea—glassy and clear—that could play to the audience's imagination.

Alternatively, when alliteration of this theme was employed in the headlines, it appeared to change its function to that of capturing the attention of the audience. For example, the advertising headline by LA Flora Patong said “...BEACHFRONT BLISS EMBRACES AT YOUR STAY...”. Alliteration of the consonant /b/ sound plus big fonts was eye-catching.

3. Focusing on the convenience and comfort of airline passengers.

In advertising airlines/airline services, focusing on selling points and benefits that the passengers will obtain from the airlines is a significant objective to persuade them to choose the specific airline for their vacation or business trips. Possible selling points are ‘roominess’, ‘quality of service’, and so forth. The benefits derived from the selling points therefore could be identified as ‘comfort’, ‘convenience’, or ‘relaxation’. Giving a reason as to why the customer should buy, or other information, in body texts and presenting it through alliterative words is an alternative way to enhance the audience’s cognition. That is, through the words, describing the selling points, which have a similar consonant sound, the audience should register information and then understand why he/she should choose the services from these airlines. The following examples show how alliteration is used for this purpose:

“Experience the roominess, the refinements and the relaxation.”

(A body text by THAI Airways)

“Delight in levels of style, comfort and convenience that have made our flights yet another reason why the world knows Bangkok Airways as Asia’s Boutique airline.” (A body text by Bangkok Airways)

“we make sure that your every flight is filled with comfort and happiness with the finest service from us.” (A body text by Bangkok Airways)

In the first advertisement by THAI Airways, alliteration of the consonant /r/ sound is presented in the key words ‘roominess’, ‘refinements’, and ‘relaxation’, identifying the selling features and presenting the benefits to passengers

when they fly in Royal First Class of THAI Airways. The second and third advertisements from Bangkok Airways similarly emphasize the features and benefits that passengers of Bangkok Airways will experience. The difference lies in which consonant sound is used. The second advertisement focused on the words ‘comfort’ and ‘convenience’, whereas the third advertisement asserts its ‘flight is filled with comfort and happiness with the finest service from us’.

4. Introducing the flight destinations/tourist attractions by the airline. The next purpose of advertising and promoting airline services in order to attract tourists to travel by a specific airline is to introduce flight destinations/tourist attractions. This was presented prominently by THAI Airways advertisements which focused on the flight destinations/tourist attractions where the airline flies. Alliteration, which was employed for this purpose, seems to have been used for two purposes. First, it aims to present the origin of the flight. The words ‘first’, ‘flight’, and ‘fly’ appear to be the key words that outline the origin of the airline flight. The instances of this purpose are shown below:

“1960 The first flight departed from Bangkok, THAI’s home base. Bangkok has been famous ever since as a world capital rich in culture and hospitality.” (A body text by THAI Airways)

“1964 THAI flew its first flight to Osaka, Japan, connecting Thailand with the Kansai region.” (A body text by THAI Airways)

The other purpose is to present the selling points of the destinations, which refer to the interesting or enjoyable features that can attract tourists. The selling points could be abstract (e.g. vivid, exciting, or luxurious) or concrete (e.g. unique sceneries, or specific historical objects). The example below is taken from a THAI Airways advertisement:

“Travelers love Bangkok for its excitement, Chiang Mai for its beauty, and islands of Phuket and Samui for their sun, sea, and recreation, and all of Thailand as exceptional value.” (A body text by THAI Airways)

Because this purpose is associated with stating the airline destinations/tourist attractions, alliteration is used to convey the key words to the reader, thus developing his/her cognition and helping the advertiser to stimulate greater interest in the selling points of the specific flight destinations/tourist attractions—important pieces of information. The following examples show other similarly focused advertisements:

“Stylish safaris, spectacular scenery, the Big Five wildlife, and now a global football phenomenon, all set against the vibrant backdrop of Africa.” (A body text by THAI Airways)

“4,000 sacred stupas in view is not an ordinary sight to see, for this is an extraordinary land.” (A body text by THAI Airways)

The first THAI airways advertisement contains an alliteration of the consonant /s/ sound in ‘stylish safaris’ and ‘spectacular scenery’ in presenting the unique journey and attractive nature of Africa, which could stimulate the target audience’s desire. The next advertisement is also created by THAI Airways. The advertiser played on sound patterning (alliteration of the consonant /s/ sound in the words ‘4,000 (four thousand)’, ‘sacred stupas’, ‘sight’, and ‘see’) to focus on one of the unique selling propositions of Myanmar—a strong Buddhism and Buddha tradition.

5. Focusing on guaranteeing the qualities of the real-estate property. In ‘real estate/home’ advertisements, a direct objective of advertising is to sell/rent land, buildings, or housing. Thus, the common focus of advertising in this category is on guaranteeing the quality of land, buildings, or housing that is available

for customers. Selling points presented in the advertising of ‘real estate/home’ could be location, facility, or even, sometimes, their origin. The results show that using alliteration in headlines seems to emphasize the selling points, and to enhance the perceptions of the audience. To explain further, advertisers appeared to employ alliteration to heighten awareness of the selling points on first reading of the text which, furthermore, was situated to draw the most attention. The following instances display the use of alliteration when emphasizing the selling points of the property:

“Starting *f*rom 2.26 Mb *F*reehold Available *F*ully *f*urnished with air condition” (A headline by Art@Patong)

“*P*restigious living in the *P*rime location of *P*atong, *P*huket” (A headline by The Privilege)

In the Art@Patong advertisement heading, an alliteration of the consonant /f/ sound in ‘*f*rom 2.26 Mb’, ‘*f*reehold’, and ‘*f*ully *f*urnished’ presented the selling points—that is, price, legal ownership, and the provision of basic facilities. The repetitive consonant sound could gain attention of the target audience to look at the advertisement. Similarly, in the advertisement produced by The Privilege, an alliteration of the consonant /p/ sound in the headline “*P*restigious living in the *P*rime location of *P*atong, *P*huket” is set to get the audience’s attention by highlighting this property’s reputable location.

At the same time, carrying an informative statement of the property is another selling point device (in this theme) offered to customers. This informative statement will tell the audience about what features or advantages are already available. This information, which commonly appears in body texts, tends to help the audience to make a decision more quickly. The findings of this study suggest that alliteration employed within this kind of information could help to form the audience’s cognition. Examples of such alliteration are presented below:

“Panoramic view with plunge pool on all terraces” (A body text by The Privilege)

“On the “Platinum Coast”, north of Bang Tao Bay, the Erawan Group launches their latest low density condo development consisting of only 60 unit residences.” (A body text by Sora)

In the first advertisement by The Privilege, an alliteration of the consonant /p/ sound in “Panoramic view with plunge pool on all terraces” was employed to describe the features of the resort—extensive view and pool—which probably appealed to the target audience considering this residence. In the second advertisement presented by Sora, the advertiser began introducing a new property ‘Sora’ by stating where it was situated—the north of Bang Tao Bay. Meanwhile, alliteration of the consonant /l/ and /d/ sounds in the next sentence “launches their latest low density condo development” focused on the original and selling features of the property which could persuade the target audience to choose this property.

In summary, alliteration refers to the repetition of the consonant sound of many adjoining words (McQuarrie and Mick, 1996). It is suggested that this is the most preferable figurative language employed in advertisements since it could enhance the vividness of the texts as well as the meaning of the intended words, and please readers’ ears. The findings of the study reveal that in residence/accommodation advertisements, alliterative expressions tend to focus on ‘privacy’ and ‘attractive natural surroundings’. Airline/airline service advertisements seem to employ alliteration to stress ‘convenience’, and ‘natural surroundings’, including other known/popular features of the flight destinations/tourist attractions. In real-estate property advertisements, alliteration appears to be mainly employed for guaranteeing the qualities of real-estate property. In brief, alliteration could help to highlight the key words which are the selling points of the products/services. It could lead to product objectives that would draw the audience to choose the products/services.

The findings suggest that alliteration could make the text in headlines and slogans more eye-catching and memorable. Furthermore, if alliteration is presented in a persuasive message in the body text, the audience may be influenced to conceptualize the selling points of something being advertised, as part of his/her decision in choosing the products/services.

For the next part, parison, the second type of figurative language involving techniques of repetition, will be discussed.

B. Parison. Parison or parallel structure is the repetition of words, phrases, or sentences that have the syntactical similarity to make a point (Altistiel and Grow, 2006; and Drewniany and Jewler, 2008). The results of the study showed that parison was expressed in imperative form. To illustrate, the verb was repeated to deliver intended messages (e.g. selling points/brand name) to meet the objectives of the products, or the verbs that are the related concepts were used to construct details of the advertisement. For example:

“feel the nature...

...feel the paradise” (A headline by Sensi Paradise Beach Resort)

“Trust classic...Trust The Emperor House” (A headline by The Emperor House)

“Relax by our Pool - Tone in our Gym - Indulge at our Spa” (A slogan by Beach Republic)

In the first headline by Sensi Paradise Beach Resort, the linking verb ‘feel’ appeared at the beginning of both phrases and was followed by the words ‘nature’ and ‘paradise’. The feeling that the advertiser wanted to attract to the reader was that of great natural settings, which made the resort look like heaven. In the second advertisement by The Emperor House, the advertiser similarly employed parison of the verb phrase structure ‘Trust...Trust...’ to assure customers of the

quality they will obtain from this product. Next, the advertising slogan by Beach Republic employed parison via the similar grammatical structure Verb+preposition+possessive pronoun+noun. Similar words that appear in each phrase include ‘relax’, ‘tone’, and ‘indulge’. These words convey a pleasant ambience to prospective customers, leading to the related selling points (the quality facilities including ‘pool’, ‘gym’ and ‘spa’) offered at the resort.

In connection with product objectives, the results indicated that the application of parison in advertisements in Sawasdee and Fah Thai in-flight magazines seemed to promote product/service objectives in two ways: 1) by highlighting the features of the residence and accommodation; and 2) by promoting tourism of the country.

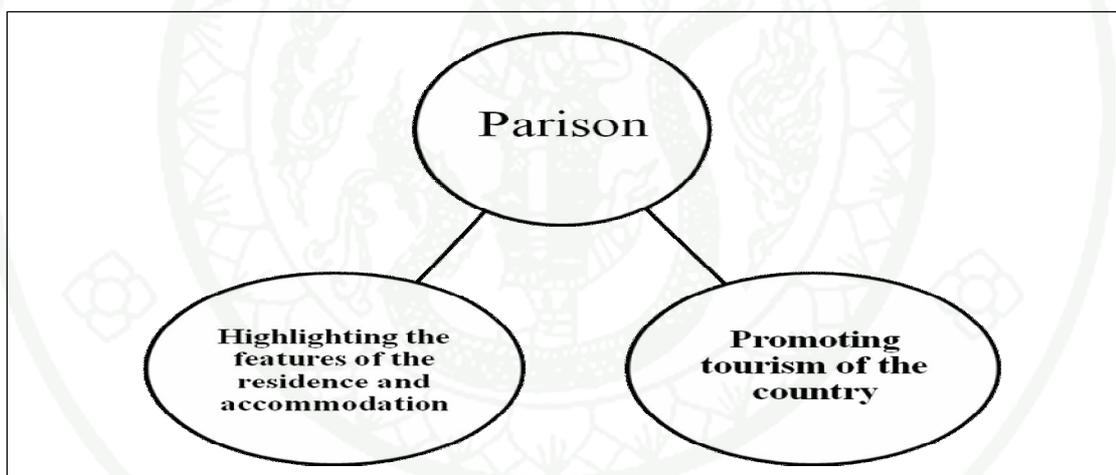


Figure 6 Advertising themes of the products/services expressed by the device of parison

1. Highlighting the features of the residence and accommodation. A common advertising device for accommodation and real estate/homes is to focus on their features, for example ‘style’, ‘range of vision’, ‘facility’, ‘natural setting’, and so on. It was evident that the use of parison provided ways to create favorable perceptions of the offered product’s features. For instance, if

parison is employed with just a few words in a headline, it is more likely to stress a point and attract the audience's attention. The instance of parison employed in this theme is presented below:

“splash in the pool
relax on the beach” (A headline by Ramada)

The advertising headline “splash in the pool relax on the beach” by Ramada employed parison. It seemingly aimed to attract attention and encourage the reader to choose for relaxation in this resort, which has a swimming pool and is located near the beach.

It may be noted that using parison and ending with the name of the brand is a strategy that leads the audience to remember the texts and the brand together. The examples found in advertisements in Sawasdee and Fah Thai in-flight magazines are shown below:

“The Food...The View...The RockPool” (A slogan by The RockPool)

“The Residence. The Lifestyle. The Address.” (A slogan by The River)

In the slogan for The RockPool restaurant, the advertiser presented the distinctive selling points of the restaurant—its good food and view. And secondly, the parallel structure “The Residence. The Lifestyle. The Address.” appeared in the slogan for The River. The advertiser focused on its excellent premises, lifestyle, and location. It can be seen that the parallelisms in these two cases were deliberately employed to make the slogans memorable in the audience's memory.

2. Promoting tourism of the country. One specific kind of advertising in the category of ‘travel/hotel’ is promoting tourism of the country. Advertisers generally display a visual of the tourist attraction, activity, or unique identity of the country, to go with the texts. However, the content of the texts should drive cognition of the audience and sound persuasive. That is to say, it should give a reason why tourists should visit that country, and advertising texts should attract the target audience’s interest at the same time. The results of the study showed that parison is one choice of the figurative devices for presenting the reasons and directing the audience’s interest towards tourism of the country. The following examples show how parallelisms, in these particular cases by repeating the noun phrase structure beginning with ‘where’, were employed to present the selling features of the country:

“In this wonderful country where smiles seem to be the national language, where welcomes are always heartfelt, and where making friends is so easy, here you’ll discover true warmth.” (A body text by Thailand Tourism)

“In an extraordinary country where rainforests are playgrounds for the adventurous, where gentle giants roam alongside people, and where the extraordinary happens every day, here you’ll discover the essence of life.” (A body text by Thailand Tourism)

The examples above were found in Sawasdee. The advertiser employed parison by repeating ‘where+noun+verb’ which helped to clarify the aspects of ‘this wonderful country’ and ‘an extraordinary country’. The first advertisement aims to present the unique selling statements of Thailand such as hospitality, the tourist activities, and a famous native animal whereas the second emphasized familiar scenes of travelling along the rainforest in Thailand. Similarly, these two advertisements, which were produced by Thai tourism, try to present and promote tourism of Thailand in order to encourage tourists to visit Thailand.

To summarize, parison is fairly employed in advertisements found in Sawasdee and Fah Thai in-flight magazines in order to allow advertisers to make a point of something (Altistiel and Grow, 2006; and Drewniany and Jewler, 2008), and capture the audience's attention to the product or its features by the similar balanced structure (Thorn, 2008). Two major purposes of using parison in advertisements found in Sawasdee and Fah Thai in-flight magazines include: highlighting the features of the residence and accommodation; and promoting tourism of the country.

The findings suggest that the application of parison in headlines and slogans could draw the audience's attention and aid memorability with its balanced structure. Moreover, it could lead the audience to the interesting messages and explanations of the products, which are contained in the body texts of the advertisements.

In the next section, destabilization, the second rhetorical operation that was frequently found in advertisements in Sawasdee and Fah Thai in-flight magazines, will be discussed.

II. Destabilization. Destabilization is a sub-type of tropes that involve saying in non-literal sense. Writing advertising texts tends to apply types of figurative language in this trope to build meaning-based relationships between two things (McQuarrie and Mick, 1996). Two types of figurative language in this category frequently found in advertisements in Sawasdee and Fah Thai in-flight magazines were: 1) metaphor; and 2) personification, respectively. The next part discusses the roles of these types of figurative language.

A. Metaphor. Metaphor is defined as describing something to the unlike thing, but they actually have something in common (McQuarrie and Mick, 1996). Language experts (e.g. Felton, 2006; and Nunan, 2007) note that this figurative language of making connection can help writers/speakers to communicate more

clearly, and add more color to the language. In the advertisement below, the use of a metaphor seemingly helps to promote the image of the product:

“Koh Yao Yai Village is *an island hideaway*, a private and peaceful retreat on Koh Yao Yai which is located between Phuket and Krabi, only 30 minutes by speed boat.” (A body text by Koh Yao Yai Village)

In the body text of the ‘Koh Yao Yai Village’ advertisement, the advertiser employed a metaphor ‘an island hideaway’ to describe the resort to evoke the feeling of peace on the island where travelers can relax and forget the busy life outside.

The results indicated that the use of metaphors in advertisements in Sawasdee and Fah Thai in-flight magazines can be divided into two main categories to serve advertising purposes; these include: 1) creating the impression with the advertised place through quality features similarly attributed to something else (e.g. paradise, a hideaway and related terms, an oasis); and 2) describing the advertised products of the airlines, namely the flight destinations/tourist attractions.

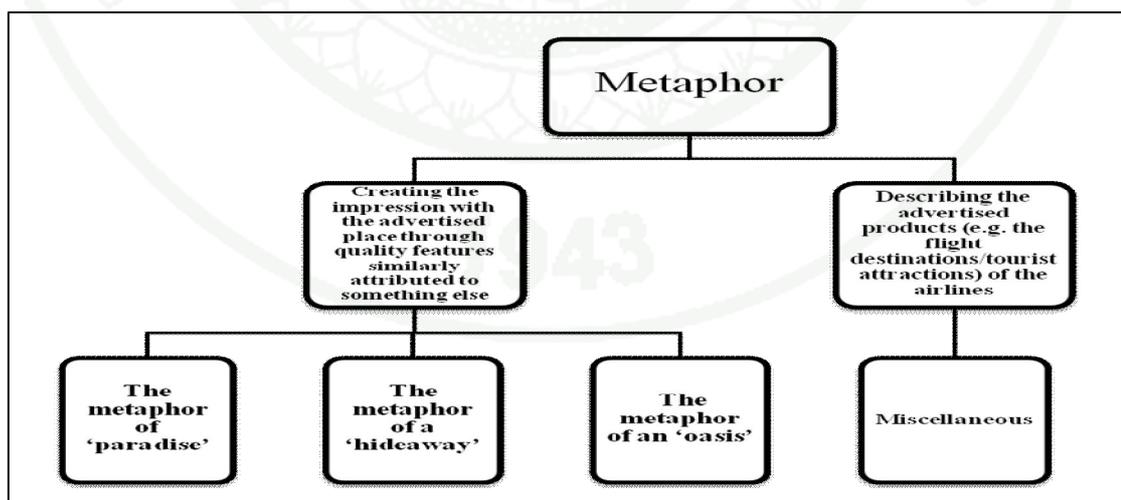


Figure 7 Advertising themes of the products/services expressed by the device of metaphor

1. Creating the impression with the advertised place through quality features similarly attributed to something else

Three metaphors have been employed here: ‘paradise’, a ‘hideaway’ and related terms, and an ‘oasis’.

a) **The metaphor of ‘paradise’.** Creating a good mental image in the audience’s mind of something through quality features similarly attributed to something else is a possible way to build good impressions and persuade the audience to perceive and touch that thing. The study showed that the word ‘paradise’ was effectively used to express its metaphoric meaning to create a good image of the advertised place in the audience’s mind. It was generally found in several advertising categories, such as ‘travel/hotel’, ‘real estate/home’, and ‘shopping/shopping places’. Semantically, ‘paradise’ may draw a picture of a perfect place that is filled with the atmosphere of comfort and happiness like living in heaven. With this conceptual meaning, it tends to be applied in several other advertising components in order to fulfill the objectives in advertising.

From the advertisements in Sawasdee and Fah Thai in-flight magazines, this study found that the metaphor ‘paradise’ can fulfill three aspects of product objectives, namely creating perception, cognition, and affection.

First of all, the metaphor ‘paradise’ could create perception. Because of its connotation of perfect nature, advertisers placed this word in headlines probably to grab the audience’s attention as can be seen in the examples below:

“Welcome to *paradise*” (A headline by Ko Tao Resort)

“COMPLETE *YOUR PARADISE*” (A headline by Conrad)

In the short headline for the Ko Tao Resort advertisement, the audience’s attention was drawn to the Ko Tao Resort by the semantic features of the

metaphor ‘paradise’. In the second example the headline presented the metaphor ‘paradise’ which could capture the audience’s attention. In this context, it refers to a dream living place highly attractive and tempting to prospective customers.

As well as creating perception, the features of the metaphor ‘paradise’ could also stimulate recall of pleasant memories of the readers/customers, especially those who have experienced living in a place of that quality. It could be noticed that this metaphor is often employed in slogans to meet product/service objectives. Creating slogans with this metaphor probably establishes a brand identity in some ways, but the main objective is to hook readers and facilitate their product recall. Interestingly, the findings indicated that this message objective, creating recall and memory, was often found in ‘real estate/home’ advertisements. The examples of these advertisements are shown below:

“An Affordable Paradise” (A slogan by Fanari Residence)

“Your own piece of Paradise” (A slogan by Arisara)

As shown above, the metaphor ‘an affordable paradise’, employed in the Fanari Residence slogan, was used to not only assist memorability but also reinforce the brand name by suggesting its different quality from the competitor’s. In the second slogan by Arisara, the metaphor ‘your own piece of paradise’, meaning being a part of happy living, can make an implicit comparison, perhaps resulting in greater memorability of this property.

The second role of the metaphor identified in this study is possibly to develop the audience’s cognition about a specific place. It appeared mostly in the advertising categories of ‘travel/hotel’ and ‘real estate/home’. The broad purpose of advertising in these categories is to respond to the needs of those who seek a place to live that will facilitate a happy lifestyle. The findings of the study indicated that ‘paradise’ could be one of the conceptual words that drive the audience’s

cognition for introducing places (e.g. resorts, hotels, estates, including islands). Readers are led to imagine the attributes of these places linked with the image of heaven. The instances of the metaphor ‘paradise’ that could develop this cognition of the audience are presented as follows:

“Set amidst the center of the hustle and bustle of Chaweng, it is a haven for the weary. Indeed the epitome of *the tropical paradise* as it is where the lush garden meets the breathtaking seascape just within a stone’s throw away from a diverse shopping selection and a sparkling nightlife.” (A body text by MUANG SAMUI)

“Only 30 minutes by speed boat from Samui Island, *paradise* awaits...where beauty comes naturally and elegant designs along with eco-friendly conservation inspires all.” (A body text by Santhiya)

In the body text from the Muang Samui advertisement, the metaphor ‘tropical paradise’, which was employed to describe the area around the resort that is full of unspoilt nature, conceivably built up the readers’ imagination whereas the metaphor ‘paradise’ in the body text from Santhiya made an implicit comparison to the resort where customers will meet the beautiful natural atmosphere in Samui. The metaphor ‘paradise’ presented in these body texts could help to develop impressive cognition about the resorts and the areas around them.

It is interesting to note that many of the resorts and hotels advertised in Sawasdee and Fah Thai in-flight magazines are mostly situated in Thailand, which has a tropical climate. Thus, putting the adjective ‘tropical’, together with the metaphor ‘paradise’ seems to strengthen the impact of the intended concept of the advertised product/service.

“Everyone has heard of *the tropical paradise* called Koh Samui.”
(A body text by Fair House)

“The resort is ideal for those who seek an amazing honeymoon or romantic getaway to a luxurious tropical paradise and discover a unique Phuket beach resort where sleek style and gorgeous scenery converge in the most appealing of ways.” (A body text by La Flora Patong)

The results also revealed that the metaphor ‘paradise’ was not only employed in the advertisements of ‘travel/hotel’ and ‘real estate/home’, but also in ‘shopping/shopping places’, and ‘airline/airline service and promotion’. In some advertisements, the word ‘shopping’ was introduced followed by the metaphor ‘paradise’ to highlight the intended message. The art of replacing the common words ‘shopping mall’ by ‘shopping paradise’ could help to create the audience’s perception of pleasurable atmosphere of the introduced products/services. The use of the metaphor ‘paradise’ in these advertising categories can be observed in the following examples:

“First value, the shopping paradise of Bangkok just got better, just show your THAI boarding pass at select prestigious shopping centers...” (A body text by THAI Airways)

“At Jungceylon, come and enjoy a new era in shopping paradise all under one roof.” (A body text by Jungceylon)

The third role of the metaphor ‘paradise’ that fulfilled the advertising objective is that of touching the audience’s affection. Affection involves touching feelings or emotions that could be love, hate, fear, warmth, comfort, sadness, and so forth. If advertisers employ a word that affects the audience’s feeling or emotion, that advertisement will stick more easily in the audience’s. With the concept of ‘paradise’ already in the audience’s memory, when this metaphor is applied in great depiction, the feelings of ‘comfort’ and ‘happiness’ are likely to occur. The examples of the use of metaphoric expression ‘paradise’ in advertisements that could create affection of the audience are shown below:

“A design resort immersing you in the beauty of nature. Lush emerald green. Glistening sapphire ocean. Raw modern sculpture and the fineness of Thai silk. A paradise unlike any others.” (A body text by Indigo Pearl Phuket)

This advertiser presented the uniqueness of the hotel by the statement ‘a paradise unlike any others’. The metaphor ‘paradise’ was employed to promote this hotel as a perfect place, like heaven, so that the audience will visit. This metaphor seems designed to impact emotionally upon the audience.

b) The metaphor of a ‘hideaway’ and related terms. Apart from employing the metaphoric word ‘paradise’ to create mental images, describing a particular place in connection with ‘a relaxing escape’ is also likely to become popular in advertising. This kind of metaphor is undoubtedly found in the advertising category of ‘travel/hotel’. With the purpose of inviting customers to the accommodation, it is presented as calm and away from people and annoyances, resulting in relaxation and satisfaction. From this perspective, the obvious role of this group of metaphors for this purpose is to develop the audience’s cognition of the specific place in his/her mind. In other words, the metaphor a ‘hideaway’ or related terms was employed to explain clearly the concept of a relaxing place.

The results of the study showed that the metaphoric words related to this purpose include ‘escape’, and ‘getaway’. Examples are presented below:

“Santhiya Resort & Spa is an all-inclusive eco-chic natural hideaway... (A body text by Santhiya)

“Koh Yao Yai Village is an island hideaway, a private and peaceful retreat on Koh Yao Yai which is located between Phuket and Krabi, only 30 minutes by speed boat.” (A body text by Koh Yao Yai Village)

In the first example of the advertisement from Santhiya, a metaphoric word ‘hideaway’ refers to the resort where customers can relax among the perfect natural surroundings and get away from annoying people and things. In the next advertisement from Koh Yao Yai Village, it presented the resort as being surrounding by the sea. The metaphor ‘hideaway’ is employed to help the advertiser to evoke the association between the resort and the island, where travelers can leave everything behind and relax.

c) The metaphor of an ‘oasis’. Another way to create a mental image for a specific place is employing the metaphor ‘oasis’. It is generally found in the advertising category of ‘travel/hotel’. A literal meaning of ‘oasis’ refers to an area in the desert where there is water and where plants grow (Cowie, 1989). It could be employed to create a mental picture of an abundance of plants, water and flowers, among desert or dry land. With this mental image, this metaphoric word is appropriate for use in advertising texts about accommodation and its surroundings. The word can conjure up images of a pleasant place in the middle of something unpleasant or confusing. The results of the study indicated that this metaphor was often placed in headlines to get the audience’s attention to serve the purpose of creating perception of the advertised products. The following examples show the employment of the word ‘oasis’ as a metaphor:

“AN OASIS OF COMFORT BY THE SEA” (A headline by Avalon Beach Resort)

“YOUR PERSONAL OASIS” (A headline by JW Marriott KhaoLak)

The headlines by Avalon Beach Resort and JW Marriott KhaoLak were presented with just a few words using the metaphor ‘oasis’. This metaphor seems to draw attention of the audience to the headlines.

2. Describing the advertised products of the airlines, namely the flight destinations/tourist attractions. Many techniques are used to present and promote airlines. One of these involves presenting the flight destinations/tourist attractions and the airline at the same time. In this study, this approach was often noted in the advertisements by THAI Airways. Metaphors were used to describe the flight destinations. Beginning headlines by using metaphors to present distinctive characteristics of towns, states, or countries could enhance the audience's perception. Metaphors used to present the flight destinations are not fixed; however, they depend on the selling points of the airline destinations/tourist attractions. For example:

“Fly to Johannesburg - *Gateway to Africa*” (A headline by THAI Airways)

“Non-stop daily to Los Angeles - *home of Hollywood*” (A headline by THAI Airways)

The first advertisement presented Johannesburg, one of the THAI Airways flight destinations, describing it as ‘gateway to Africa’. In the second advertisement, Los Angeles was described as the ‘home of Hollywood’. Two metaphors were employed in the headlines to present the popular tourist destinations, and this will probably help to focus attention of the audience upon the advertisements.

In summary, to produce a successful advertisement, it sometimes seems to be necessary for advertisers to find new ways to describe something new (instead of saying common things for their products/services). In this study, the application of metaphors in advertisements found in Sawasdee and Fah Thai in-flight magazines can be categorized into two main purposes: creating an impression of the advertised place through quality features similarly attributed to something else; and describing the advertised products of the airlines, namely the flight destinations/tourist attractions. To serve the first purpose, three main metaphors (e.g. ‘paradise’, a ‘hideaway’ and related terms, and an ‘oasis’) were found in the

advertisements promoting residences, accommodation, and even shopping places. These metaphors seem to present the selling points related to the themes of ‘comfort and happiness’, ‘privacy’, and ‘introducing/guaranteeing products’. The second purpose of metaphors (describing the advertised products) aims to present the selling points of the products by the airline, such as flight destinations/tourist attractions.

The findings suggest that the use of metaphors in headlines and slogans could enhance attention and recall of the audience. As a consequence, it could promote understanding, develop impressive feelings, and touch emotions of the products of which the detail-quality are presented in body texts.

The next section will discuss personification, another type of figurative language mostly found in the rhetorical operation of destabilization.

2. Personification. Personification generally refers to giving human qualities to non-living things, namely an object or idea (Thorn, 2008). Instead of introducing the idea directly in his/her own words, advertisers can use the device of personifying a non-living thing presented in the text to convey the intended message. The resulting advertising phrases often include nouns (the personified thing) and verbs that express the target message. For example:

“HELLO SUNSHINE PLACE ME” (A headline by Langham Place)

“GRAVITY HAS FINALLY FOUND ITS CENTER” (A headline by The Ritz-Carlton Residences)

In Sawasdee and Fah Thai in-flight magazines, the purposes of employing personification in advertisements can be classified into three main themes: 1) presenting a sense of closeness that is touchable; 2) involving/engaging readers to perceive the selling point of the product; and 3) building the reader’s imagination about accommodation.

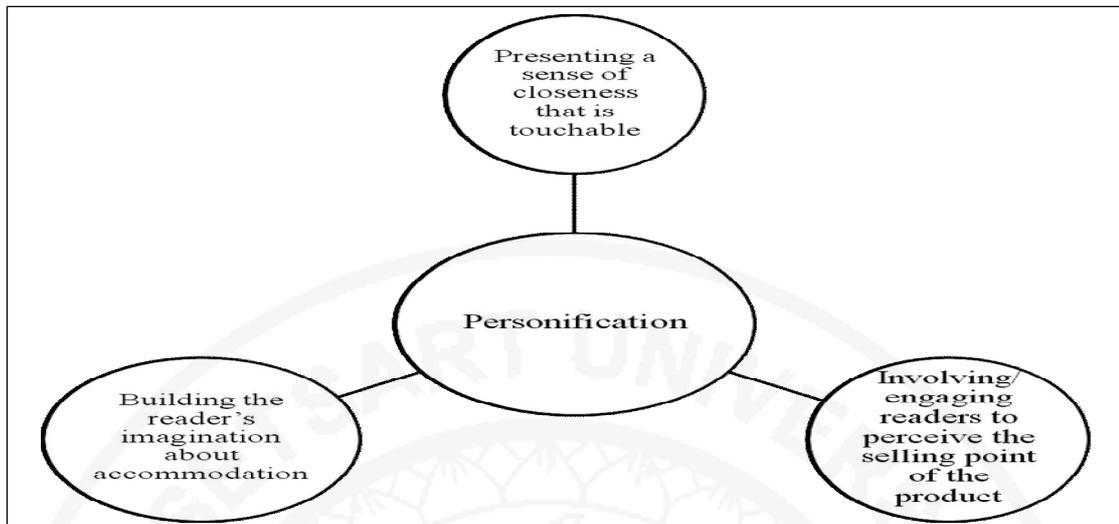


Figure 8 Advertising themes of the products/services expressed by the device of personification

a) **Presenting a sense of closeness that is touchable.** In the advertising category of ‘travel/hotel’, the main purpose of advertising accommodation, as aforementioned, is to offer customers the best choices for their stay during their business or holiday trips. Advertisers tend to persuade customers that, when visiting their accommodation, they can experience directly the selling features, such as the beauty of the island, its natural surroundings, and the architecture of the accommodation. It could be observed that one technique in presenting the sense of ‘closeness’ as directly ‘experienceable’ or ‘touchable’, by the use of personification, seems to serve this advertising purpose effectively. That is, personification could help to stimulate the audience’s affection by touching emotions and feelings. For instance, the expressions that personify actions (e.g. ‘cover’, ‘embrace’, ‘surround’, ‘immerse’) could lead the audience to feel ‘comfortable’ and ‘warm’. For example:

“*A design resort immersing you* in the beauty of nature. Lush emerald green. Glistening sapphire ocean. Raw modern sculpture and the fineness of Thai silk. A paradise unlike any other.” (A body text by Indigo Pearl Phuket)

The body text created by Indigo Pearl Phuket presents the use of personification to produce emotive impact upon the audience; it could arouse the audience to feel the ‘comfort’ they would gain from the advertised accommodation. This feeling is likely to encourage the audience to make a decision to visit this resort.

b) Involving/engaging readers to perceive the selling point of the product. Involvement/engagement refers to the intensity of the audience’s interest in a product, and engaging him/her with important details of the advertisement (Wells *et al.*, 2000). Evidence from this study suggests that employing personification is a device to create this impact. The artful manipulation of text that makes the advertised product (that was designed as a personifying object) seem to talk to readers tends to engage them with the product.

Interestingly, the use of the word ‘await’ together with the second pronoun ‘you’ was found frequently. It seems popular, perhaps, because it can be applied to various objects (mostly products/services), such as the beaches, houses, cars, resorts, and so on. The examples of the advertisements that employed the word ‘await’ and created this theme are shown below:

“67 superbly appointed rooms in spectacular setting await you.”

(A body text by Dara Samui)

“Once here, a range of limousines await your arrival to take you to the city of Bangkok or any other places you wish to visit.” (A body text by AOT)

As illustrated above, the advertisement by Dara Samui employed personification by giving a human act ‘await’ to the resort rooms that may persuade readers to visit this resort. In the second advertisement by AOT, giving the human act ‘await’ to the limousines, which appeared in the body text, could impact the sense of involving readers and persuading them to use the car service from AOT.

Another role of personification employed for this purpose possibly creates affection in the audience if advertisers personify feelings or emotions as presented below:

“Let your senses fly on THAI’s Royal Silk Class.” (A body text by THAI Airways)

The message above showed the example of a personification, treating ‘senses’ as if they are living things that can fly. This figurative device tends to impact upon the emotive senses of the audience to fly with THAI’s Royal Silk Class.

c) Building the reader’s imagination about accommodation. In the advertising category of ‘travel/hotel’, building the imagination about accommodation is an alternative strategy towards creating appealing texts. With the purpose of heightening the effect of the advertising texts, advertisers tended to apply the device of personification to explain the advertised places (e.g. resorts, the beaches, islands, or landscape) in order to form a mental picture which could drive the reader’s cognition about accommodation. Examples of this follow:

“The resort is ideal for those who seek an amazing honeymoon or romantic getaway to a luxurious tropical paradise and discover a unique Phuket beach resort where sleek style and gorgeous scenery converge in the most appealing of ways.” (A body text by La Flora Patong)

“Fresh seafood served on an elegant beachside terrace where land and water meet in the tropical embrace.” (A body text by Four Seasons Resort)

The body text of the La Flora Patong advertisement presented the resort to new couples for their honeymoon. The advertising message uses personification by the verb ‘converge’ to describe how unique this ‘Phuket beach resort’ is. In the second advertisement by the Four Seasons Resort, the advertiser

describes the beachside adjacent to the resort as “an elegant beachside terrace where land and water meet in the tropical embrace”, personifying land and water. This personification helps to stimulate readers’ imagination and tempt them to experience dining at the beachside.

In short, it can be said that personification is a type of figurative language that creates images through giving human qualities to non-living things, namely an object or idea (Thorn, 2008), such as the sun, beaches, resorts, and automobiles. Personification is commonly seen in ‘travel/hotel’ advertisements in this study. The senses of ‘touch’, ‘closeness’ resulting from this figurative language could promote the audience’s engagement with, and their positive imagination about, the products.

The findings showed that this figurative language appears to be a persuasive technique to draw the audience’s attention to the selling points of the products and this, finally, should influence his/her decision to buy the products.

The final section presents a discussion of the roles of figurative language in the rhetorical operation of substitution.

II. Substitution. Substitution, in terms of figurative language, involves replacing a common form of saying with another kind of saying that is closely related to the original. In this study, one prominent type of figurative language which was commonly found in the rhetorical operation of substitution was a ‘rhetorical question’. The discussion in the following part will focus on the roles of rhetorical questions employed in advertisements found in Sawasdee and Fah Thai in-flight magazines.

A. Rhetorical questions. A rhetorical question refers to “asking a question to make an assertion” (McQuarrie and Mick, 1996: 430). This study found that rhetorical questions were employed in a number of advertisements in these in-flight magazines. These rhetorical questions included both interrogative and

informative types of questions, and they commonly appeared in headlines, subheads, and body texts. As illustrated in the following examples, it seems that the advertisers did not want to give the answers to the questions immediately, but mostly lured the audience to find out the answers presented in the body texts:

“Desire for Dining, Wining, and Revitalizing?” (A headline by Siam@Siam)

“Paris Los Angeles Sydney Where next?” (A subhead by THAI Airways)

“Why would you look anywhere else?” (A body text by Palm Construction)

The results of the study indicated that the purposes of employing rhetorical questions in advertisements found in Sawasdee and Fah Thai in-flight magazines can be categorized into two main themes consisting of: 1) attracting customers with the selling point; and 2) encouraging the customer’s decision.

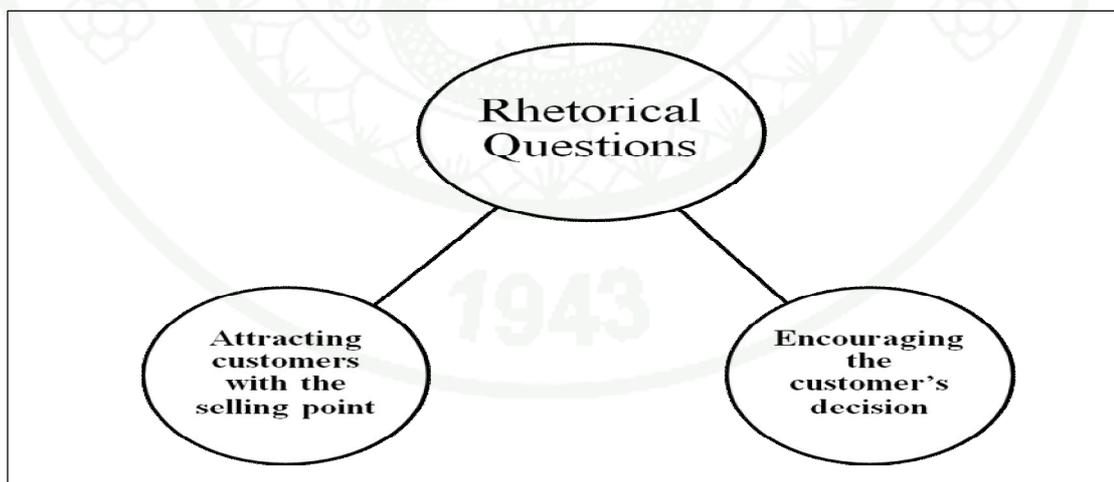


Figure 9 Advertising themes of the products/services expressed by the device of rhetorical questions

1. Attracting customers with the selling point. An optional way for advertisers to establish perception and arouse customers' interests in the advertising texts is to engage them by asking about their problems or needs. If the question corresponds to their problems or needs, they will probably pay attention to the remaining details to find useful information for their consumption. In a number of product/service advertisements found in the two in-flight magazines, it was remarkable how often interrogative questions were employed. It could be hypothesized that making interrogations will result in effective interest, pulling power, in communication. For example:

“Are you looking to meet someone with similar qualities – success, lifestyle, culture and education?” (A subhead by Bangkok Matching)

“Need finances to build your dream home?” (A headline by GFS@Australasia)

As can be seen in the advertisement by Bangkok Matching, the advertisement of their dating service asked the target audience searching for their true soul mates and thus involving them to the advertisement. In the next advertisement by GFS@Australasia, a financial service company, the advertiser asked their potential customers a direct question and implied a financial solution to enable them to buy property. The rhetorical question employed in this headline aimed to stimulate their interest and motivate them to find the suggested solution in the body text. The impact of the advertisement should lead the interested customers to contact the advertised financial company if they want to build their houses.

Furthermore, the results found that a rhetorical question possibly functions as an attention-getting device, before creating the audience's interest in the advertisement, normally appearing in the body text. For example, a hotel advertised by Siam@Siam was presented by the headline using the rhetorical question “Desire for Dining, Wining, and Revitalizing?” to ask the audience's needs about the place for

dinning and relaxing. This is eye-catching and is likely to hook the audience into the body text.

2. Encouraging the customer's decision. In advertising, there are many strategies for advertisers to drive the audience to take actions of purchasing goods or using services (Wells *et al.*, 2006). Using a rhetorical question is a possible strategy to evoke this sense in the audience. This study showed that using a rhetorical question (often placed at the end of the body text) tends to urge the audience to make a decision after details of the product/service are completely presented to him/her. For example:

“Travelers love Bangkok for its excitement, Chiang Mai for its beauty, and islands of Phuket and Samui for their sun, sea, and recreation, and all of Thailand as exceptional value. Now the readers of Travel+Leisure have voted these Thai destinations as among the world's best - with Bangkok as the world's best city. And with our legendary service to take you there, flying on THAI - voted as one of the Best International Airlines 2010 - assures you a smooth as silk journey to all of them, or to any of our global destinations across 5 continents. What are you waiting for?” (A body text by THAI Airways)

“The beach at Bandara Resort and Spa offers one of Samui's most romantic settings with tables placed on the beach, featuring a splendid view of Bophut Bay and Phang island. Put away your platinum card and Fridays, our Executive Chef is always ready to prepare you and your loved one a delectable dinner. Our unique and delicious menus feature dishes which suit your palate and desires. From only 3,900 Baht net per couple, what could possibly be better?” (A body text by Bandara)

At the end of the body text in the THAI Airways advertisement, it appears that the advertiser encourages the target audience to travel in Thailand and fly with THAI Airways by stating the rhetorical question “What are you waiting for?”

Meanwhile, at the end of the body text in the Bandara advertisement, the rhetorical question “what could possibly be better?” seems to imply that this resort’s restaurant presents the perfect atmosphere, tasty food, and importantly value for money. Thus, the target audience should not hesitate to choose this resort as their choice.

In brief, rhetorical questions employed in advertisements tend to ask questions to impact the audience in various ways, rather than to obtain any answers. The general purpose of the rhetorical questions employed in advertisements seems to focus on creating pulling power to advertisements. In other words, advertisers are more likely to employ the rhetorical questions for involving the readers, stimulating their interest and curiosity, and pulling them into the rest of the detail in the advertisements. In Sawasdee and Fah Thai in-flight magazines, two main purposes of the rhetorical questions employed in advertisements include: attracting customers with the selling point; and encouraging the customer’s decision to buy the product.

The findings suggest that opening a headline with a question directed at the target audience’s problems or needs could draw attention and stimulate personal interest. Furthermore, by asking a question, it is possible to stimulate the audience to take action after they have learned more information from the body text. Advertisers imply that their product/service is the best available, so customers should decide to buy the product/service instead of looking for others.

In summary, the overall picture of the findings presented in this chapter can be connected as illustrated in figure 10 below:

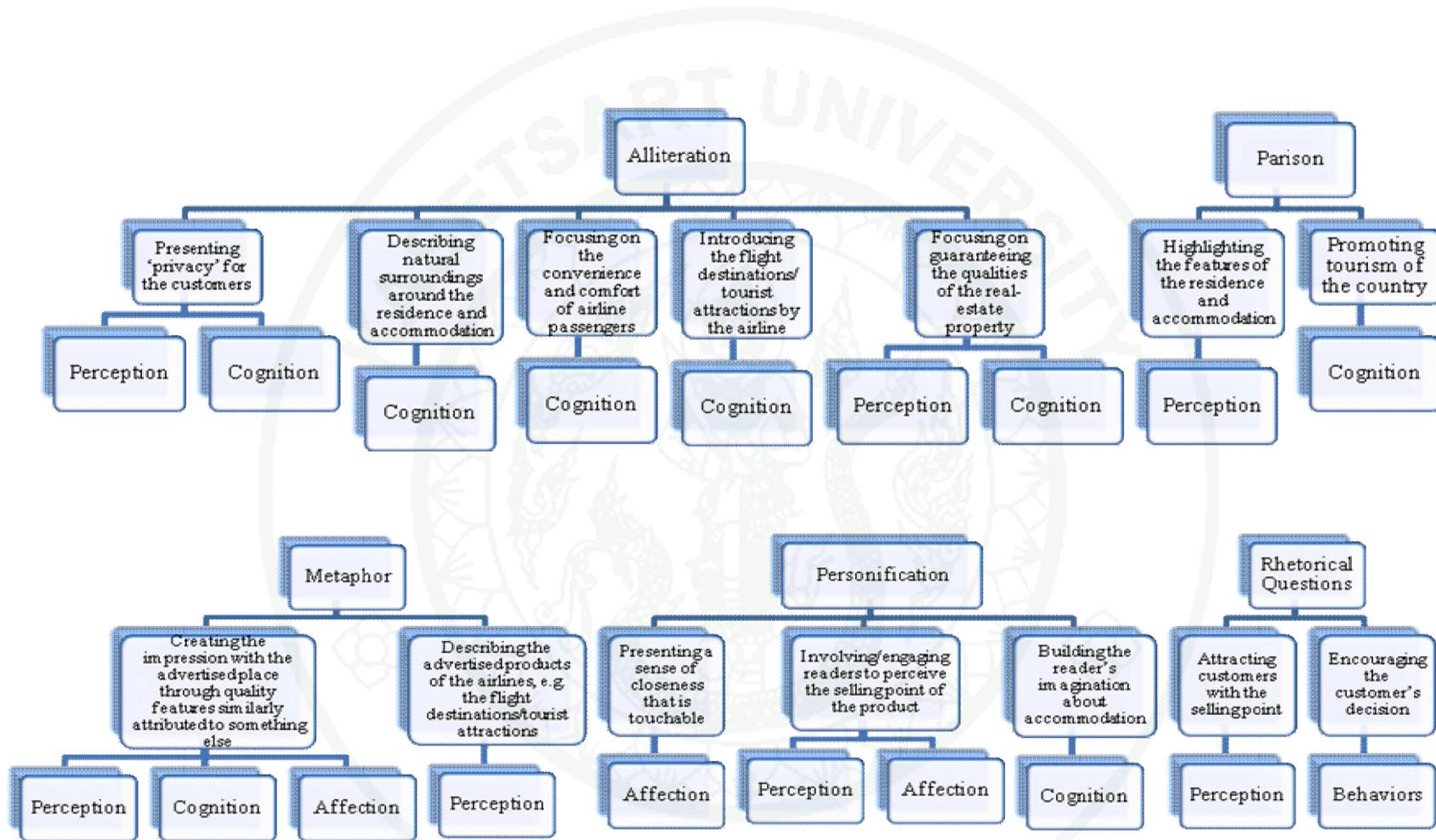


Figure 10 The overall picture of the use of figurative language in relation to the advertising themes and message objectives

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

This chapter consists of three main parts. The first presents the conclusions of the theoretical discussions on the results of the present study including a summary of the different types and roles of figurative language employed in English advertisements in Sawasdee and Fah Thai in-flight magazines circulated in 2010. The second part discusses the implications of the study. The final part makes recommendations for further research into types of figurative language and their roles in similar or different forums.

Conclusions of the Results of the Present Study

The present study firstly aimed to identify the types of figurative language employed in English advertisements in Sawasdee and Fah Thai in-flight magazines. The classification of types of figurative language found in advertisements in these in-flight magazines is based on the theoretical framework of McQuarrie and Mick (1996), and Thorn (2008). Five common types of figurative language were alliteration, metaphor, parison, personification, and rhetorical questions. Alliteration was the most preferable figurative language employed in advertisements, which similarly corresponds to the findings of both Supasamout (2006) and Suvaree (2006).

The findings seemed to indicate that different types of figurative language were found co-existing in single advertising components (e.g. headlines, subheads, body texts, and slogans). In addition, one type of figurative language could appear in at least one or even all advertising components, although it was mostly found in body texts. The findings of this overall picture is consistent with Supasamout (2006) that

various types of figurative language frequently were found in body texts more than in headlines.

The most popular types of figurative language for writing headlines and body texts in this study were found to be alliteration and metaphor, whereas alliteration and parison seemed to be preferred for creating slogans. From this evidence, it might be concluded that alliteration is the most favorable figurative language to attract the audience's eyes to headlines; convey key words in body texts to help the audience understand the messages more effectively; and make slogans easier to recall. Meanwhile, the use of metaphors in headlines could make advertising texts more vivid, and help readers to learn and establish impressions of the product presented in body texts. In addition, the application of parison in slogans could create a rhythm that enhances the memorability of the product.

Regarding the relation between the employment of these types of figurative language and advertising categories, this study revealed that, among these five common types of figurative language, alliteration and metaphor were commonly found in three main types of products—'travel/hotel', 'real estate/home', and 'airline/airline service and promotion'. In particular, these five types of figurative language were clearly seen to promote 14 themes of the products/services, as presented in chapter four: 1) alliteration—presenting 'privacy' for the customers, describing natural surroundings around the residence and accommodation, focusing on the convenience and comfort of airline passengers, introducing the flight destinations/tourist attractions by the airline, and focusing on guaranteeing the qualities of the real-estate property; 2) parison—highlighting the features of the residence and accommodation, and promoting tourism of the country; 3) metaphor—creating the impression with the advertised place through quality features similarly attributed to something else (e.g. paradise, a hideaway and related terms, an oasis), and describing the advertised products of the airlines, namely the flight destinations/tourist attractions; 4) personification—presenting a sense of closeness that is touchable, involving/engaging readers to perceive the selling point of the

product, and building the reader's imagination about accommodation; and 5) rhetorical questions—attracting customers with the selling point, and encouraging the customer's decision. To develop the more conceptual picture of the phenomenon, the themes that are closely related and share similar senses are categorized into one common concept. These 14 themes can be summarized into four major themes, namely 'privacy', 'comfort, relaxation, and happiness', 'natural surroundings', and 'introducing/guaranteeing products' (e.g. tourist attractions/real-estate property). These qualities are similar to those found by Small *et al.* (2008). Consequently, this study suggests that these four major themes help to promote the advertising messages through these five preferable types of figurative language as aforementioned.

Additionally, to address the second research question, this study has analyzed the roles played by different types of figurative language in certain categories of English advertisements found in these in-flight magazines. The analysis is based on the connection between the theoretical concepts of the power of figurative language from McQuarrie and Mick (1996), Thorn (2008), and the theoretical framework of the message objectives in advertising introduced by Wells *et al.* (2006). This study revealed that, in addition to the unique characteristics and qualities of different types of figurative language employed to create specific effects, their roles varied according to the contexts and advertising components in which they were used. In addition, alliteration, parison, metaphor, personification, and rhetorical questions shared similar roles/purposes to serve the message objectives in advertising. These included creating 'perception', delivering/developing 'cognition', creating 'affection', and stimulating 'behaviors' of the audience in consuming the products. For instance, when a type of figurative language is employed in a headline, it is possible to attract the audience's attention. At the same time, when it is employed in a slogan, it might help to strengthen the audience's recall of the product.

The following section of this study summarizes the roles played by these five types of figurative language in certain categories of English advertisements found in these in-flight magazines.

I. Alliteration. This study revealed that alliterative expressions tend to emphasize the selling points of the products/services via the repetition of the consonant sound of neighboring words, namely ‘privacy’ and ‘beauty of nature’ in the ‘travel/hotel’ advertisements; ‘comfort’/‘convenience’ and the ‘known/popular features of the flight destinations/tourist attractions’ in the ‘airline/airline service and promotion’ advertisements; and ‘quality of real-estate property’ in ‘real estate/home’ advertisements. Two main uses of alliteration could be pointed out. It could, firstly, help to create perception of the audience of the advertisements by gaining his/her attention and recall with its use in headlines and slogans. Secondly, it may be employed in the body texts to help establish the audience’s cognition which could lead him/her to imagine and understand the important features of the products/services, thus assisting the audience’s decision-making about buying the products/services.

II. Parison. This study indicated that, in the ‘travel/hotel’ and ‘real estate/home’ categories, parison is intended to emphasize the selling points and benefits of the products/services via its balanced structure. It tends to play two main roles in advertisements. Firstly, it could create the audience’s perception, when employed in headlines and slogans, by attracting attention and aiding memorability. It could, secondly, help to deliver messages in the body text to the audience’s cognition by leading the audience to the interesting messages and understand about the products/services.

III. Metaphor. This study suggested that the use of metaphors seems to help in describing the selling points of products, by sharing the common background experiences of the advertisers and audience. These shared experiences could help to create an impression of the products via different themes, such as ‘privacy’, and ‘comfort and happiness’, found in the ‘travel/hotel’, ‘real estate/home’, and ‘shopping places’ advertisements. Metaphors tend to serve three main roles in advertisements. Firstly, they could help to create perception within the audience by their use in headlines and slogans, attracting attention and helping to maintain recall. Secondly,

metaphor use in the body texts could help to develop the audience's cognition to understand about the attributes of the products. Lastly, metaphors could create affection towards the product by touching the audience's feelings and emotions.

IV. Personification. The findings indicated that personification tends to serve three possible roles/purposes in advertisements. Firstly, it could create perception by involving/engaging the audience in advertisements. As Taatong (2006) suggested, personification creates two-way communication between the product and target audience. Designing a product/service as if talking to the readers may help to involve and engage them into the important message of the advertisement. Secondly, personification could lead to cognition about the selling points of the products to create positive images in the audience's minds. Finally, it could create affection by touching the audience's feelings and emotions.

V. Rhetorical questions. The findings suggested that the purposes of employing rhetorical questions seem to engage the customers by attracting them with the selling points of the product, and encourage their decision. These observations lead to identifying the two main roles of using rhetorical questions in advertisements. First, rhetorical questions could create the audience's perception. Attracting the audience by a question, about their problems or needs, appearing in the headline is likely to stimulate perception by arousing attention and interest to lead them into the important solution. This supports the suggestions of Applegate (2005), Arens *et al.* (2009), and Wells *et al.* (2000) that opening an advertisement with a question can stimulate the audience's interest and create curiosity. Second, using a rhetorical question, especially at the end of message in the body text, possibly stimulates the audience's behaviors. In other words, it encourages their prompt decisions making about buying the products/services.

A conceptual summary of connections between these five common types of figurative language and their roles to meet the message objectives in advertising (in different advertising categories) is showed below:



Figure 11 Connection between the five common types of figurative language and their roles to meet the message objectives in advertising (in different advertising categories)

It is interesting that, when the uses of several types of figurative language appear in a certain context of advertising text, the effectiveness established for one advertising objective (e.g. creating perception) can create further effectiveness for some other advertising objectives (e.g. developing cognition and/or creating affection). For example, the alliterative expressions that can bring good perception about the products/services can also make the audience have better understanding and become fond of the products/services.

Nevertheless, it should be noted that the five common types of figurative language found to serve the four aforementioned advertising objectives (i.e. creating ‘perception’, delivering/developing ‘cognition’, creating ‘affection’, and stimulating ‘behaviors’ of the audience in consuming the products) did not appear to serve other two remaining advertising objectives (i.e. creating ‘persuasion’ and ‘transformation’) clearly. This can possibly be explained by the facts that, in order to fulfill/strengthen these two advertising objectives, other means of advertising devices will also be needed. For instance, to promote the quality of a certain product, a symbolic object will be crucial for ‘transforming’ an intended message to the audience (e.g. an image

of a Jaguar car can convey the sense of luxury.). To fulfill the advertising objective 'persuasion', in addition to figurative language, advertisers may also need to employ strategies, namely presenting strong arguments to convince the audience.

The Implications of the Study

The findings obtained in this study have some implications for learners and professionals in various fields, particularly in the use of English for advertising. Firstly, the findings from this study could be useful to promote better understanding about the preferable types of figurative language employed in advertisements and their roles/impacts in fulfilling business advertising purposes. Furthermore, the findings could provide some guidelines regarding the application of different types of figurative language to create effective advertisements in various kinds of media, especially in-flight magazines.

In summary, the implications of the power of figurative language in advertising are presented as follows:

1. This study recommends that, to optimize the audience's attention to the headline, the use of three rhetorical operations should be considered: 1) repetition (e.g. alliteration, parison); 2) substitution (e.g. rhetorical questions); and 3) destabilization (e.g. metaphor, personification). A rhetorical question can be used in the subhead to appeal to the audience's curiosity, and lead him/her into the body text. Next, alliteration, parison, metaphor, and personification can help the audience to know, understand, and imagine about the selling points advertised in the body text. Furthermore, using a rhetorical question at the end of the body text can stimulate the audience's decision making. And finally, the use of alliteration, parison, and metaphor can make the slogan more memorable.

2. Employed in the correct and appropriate way, figurative language can intensify the effects of advertising messages. For instance, advertisers should be

aware that exploiting common experience/background knowledge between the advertiser and audience will promote the effective use of figurative language. Moreover, choosing a certain type of figurative language for a particular context will suit the particular purpose of advertising.

3. In advertising of the common products in in-flight magazines, favorable themes include ‘privacy’, ‘comfort, relaxation, and happiness’, ‘natural surroundings’ and ‘introducing/guaranteeing products’, and the use of different types of figurative language can empower these themes effectively.

4. All in all, figurative language can make an advertising text unique, interesting, understandable, and memorable. It can also convey the intended meanings effectively to fulfill a certain communicative purpose. Thus, it can be a creative device which can help advertisers to produce a powerful advertisement since it can enhance perception, cognition, affection, and stimulate behaviors of the audience to the product/service.

Recommendation for Further Research

This study is limited to Sawasdee and Fah Thai in-flight magazines which belong to Thai airlines. To provide additional insights into the roles of figurative language in this area, a future study can expand into the boarder forum of in-flight magazines, including various magazines internationally. Moreover, an in-depth analysis, specifically focusing on the roles of these types of figurative language in certain advertising components as well as categories, will be useful.

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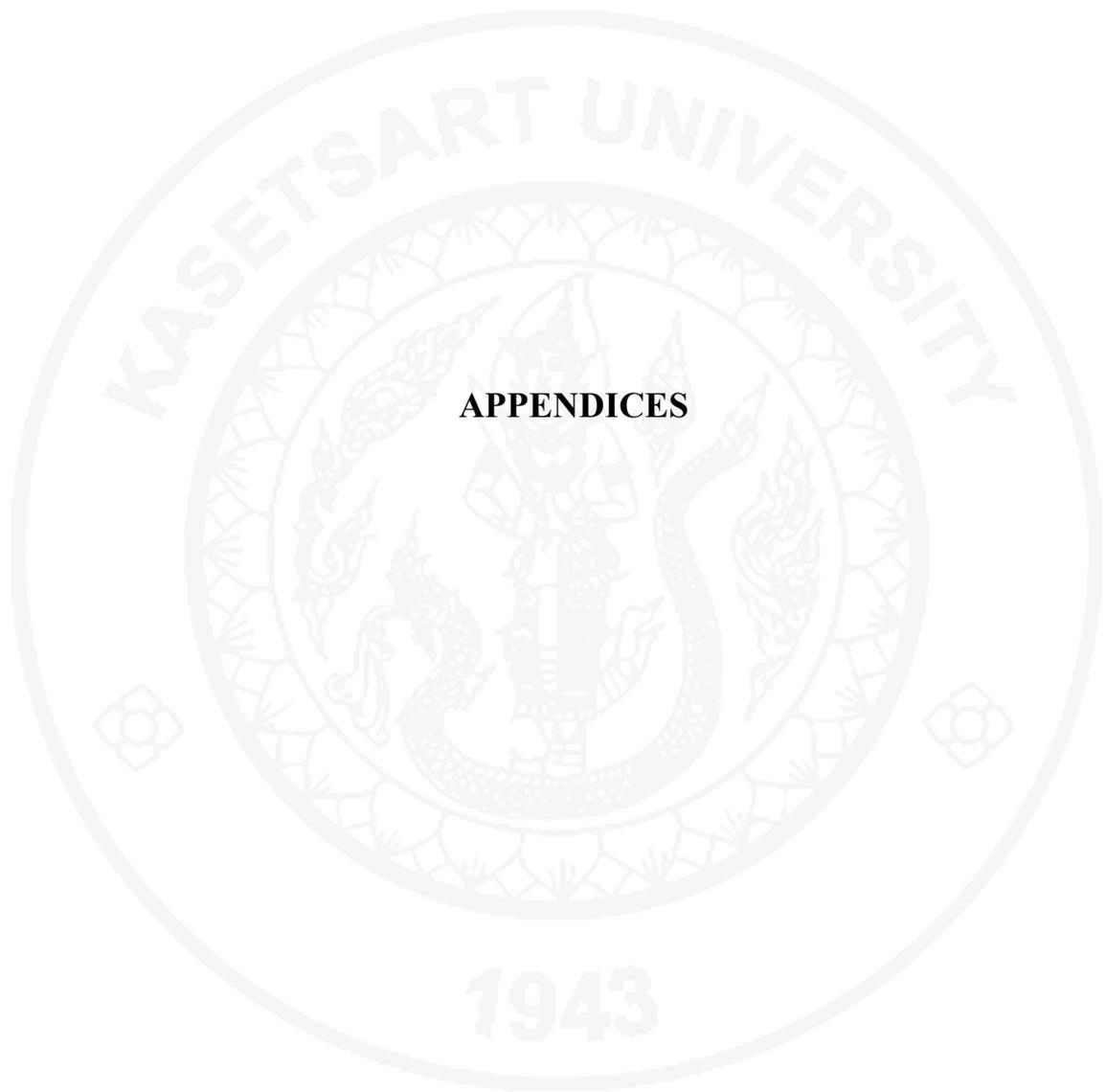
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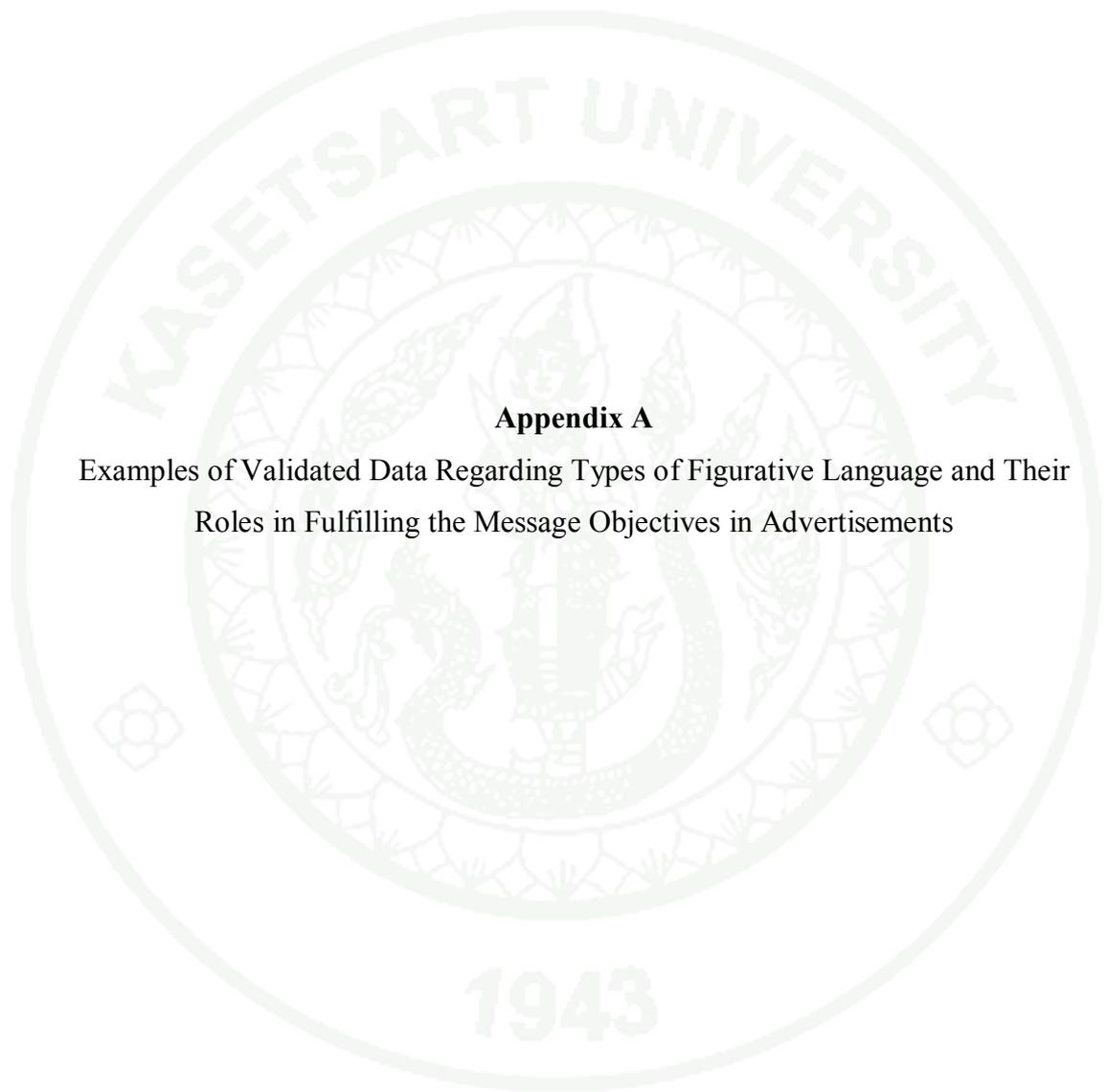
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APPENDICES



Appendix A

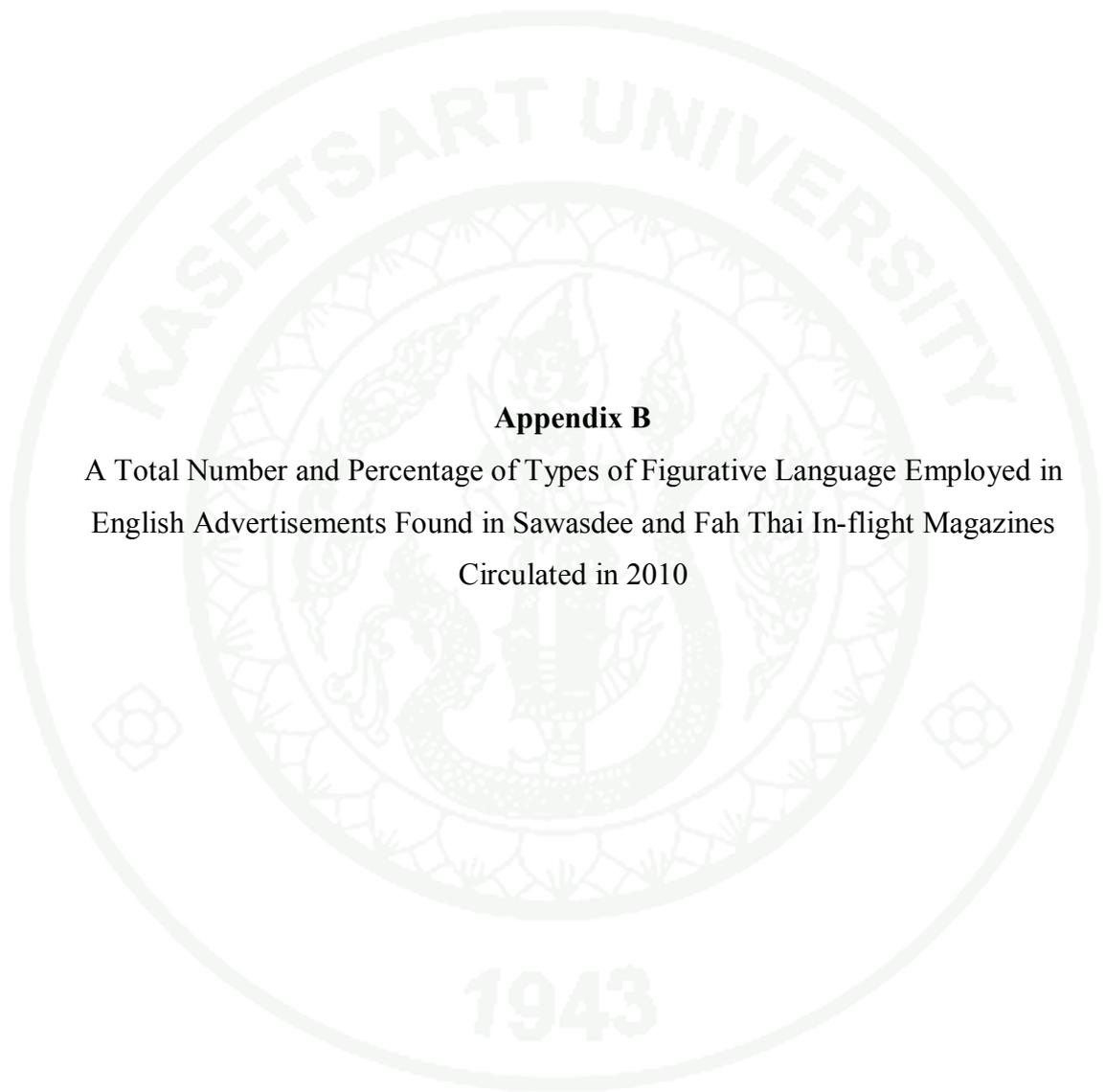
Examples of Validated Data Regarding Types of Figurative Language and Their Roles in Fulfilling the Message Objectives in Advertisements

Appendix A Examples of validated data regarding types of figurative language and their roles in fulfilling the message objectives in advertisements

Instruction: Please indicate whether you agree with each analysis or not by making / in the box of ‘Agree’ or ‘Disagree’. If you disagree, please give the comments in the box of ‘Remarks’. Thank you.

No.	Test (ads)	Types of figurative language	Validation		Remarks	Message objectives	Validation		Remarks
			Agree	Disagree			Agree	Disagree	
1	Subhead: <u>Do you live an InterContinental life?</u>	RQ, PU	/			Perception	/		
2	Headline: <u>HELLO SUNSHINE PLACE ME</u>	PE	/			Perception	/		
3	Body text: <u>Santhiya Resort&Spa is an all-inclusive eco-chic natural hideaway...</u>	MET	/			Cognition	/		
4	Body text: <u>Let your sense fly on THAT's Royal Silk Class.</u>	PE	/			Affection	/		
5	Slogan: <u>WORLDWIDE WOW. NOW KOH SAMUL</u>	AL, RH	/			Perception	/		

Note: RQ = rhetorical question, PU = pun, PE = personification, MET = metaphor, AL = alliteration, RH = rhyme

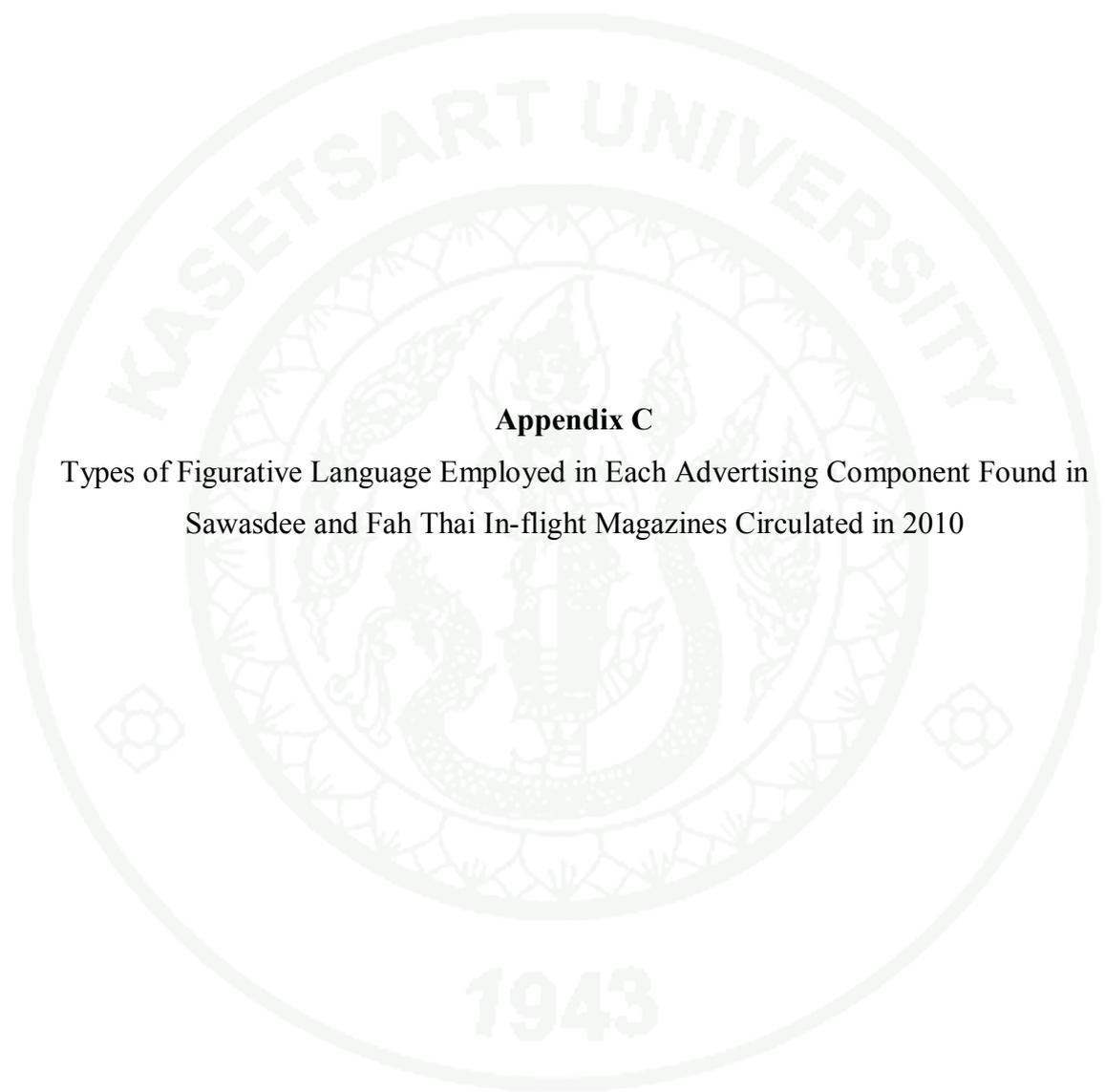


Appendix B

A Total Number and Percentage of Types of Figurative Language Employed in
English Advertisements Found in Sawasdee and Fah Thai In-flight Magazines
Circulated in 2010

Appendix B A total number and percentage of types of figurative language employed in English advertisements found in Sawasdee and Fah Thai in-flight magazines circulated in 2010

NO.	Types of figurative language	Codes	Total (n)	Percentage (%)
	<i>Repetition</i>	REP	150	45.45
1	Alliteration	AL	87	26.37
2	Parison	PA	36	10.91
3	Assonance	AS	8	2.42
4	Chime	CH	7	2.12
5	Anaphora	AN	7	2.12
6	Rhyme	RH	4	1.21
7	Epistrophe	EPI	1	0.30
8	Epanalepsis	EPA	0	0.00
9	Anadiplosis	ANA	0	0.00
	<i>Reversal</i>	REV	6	1.82
10	Antithesis	ANTI	6	1.82
11	Antimetabole	ANT	0	0.00
	<i>Substitution</i>	SUB	52	15.76
12	Rhetorical questions	RQ	21	6.36
13	Synecdoche	SY	12	3.64
14	Hyperbole	HY	8	2.42
15	Metonymy	ME	6	1.82
16	Ellipsis	EL	5	1.52
17	Epanorthosis	EP	0	0.00
	<i>Destabilization</i>	DES	122	36.97
18	Metaphor	MET	75	22.73
19	Personification	PE	29	8.79
20	Pun	PU	8	2.42
21	Simile	SI	8	2.42
22	Paradox	PAR	2	0.61
23	Irony	IR	0	0.00
	Total		330	100.00

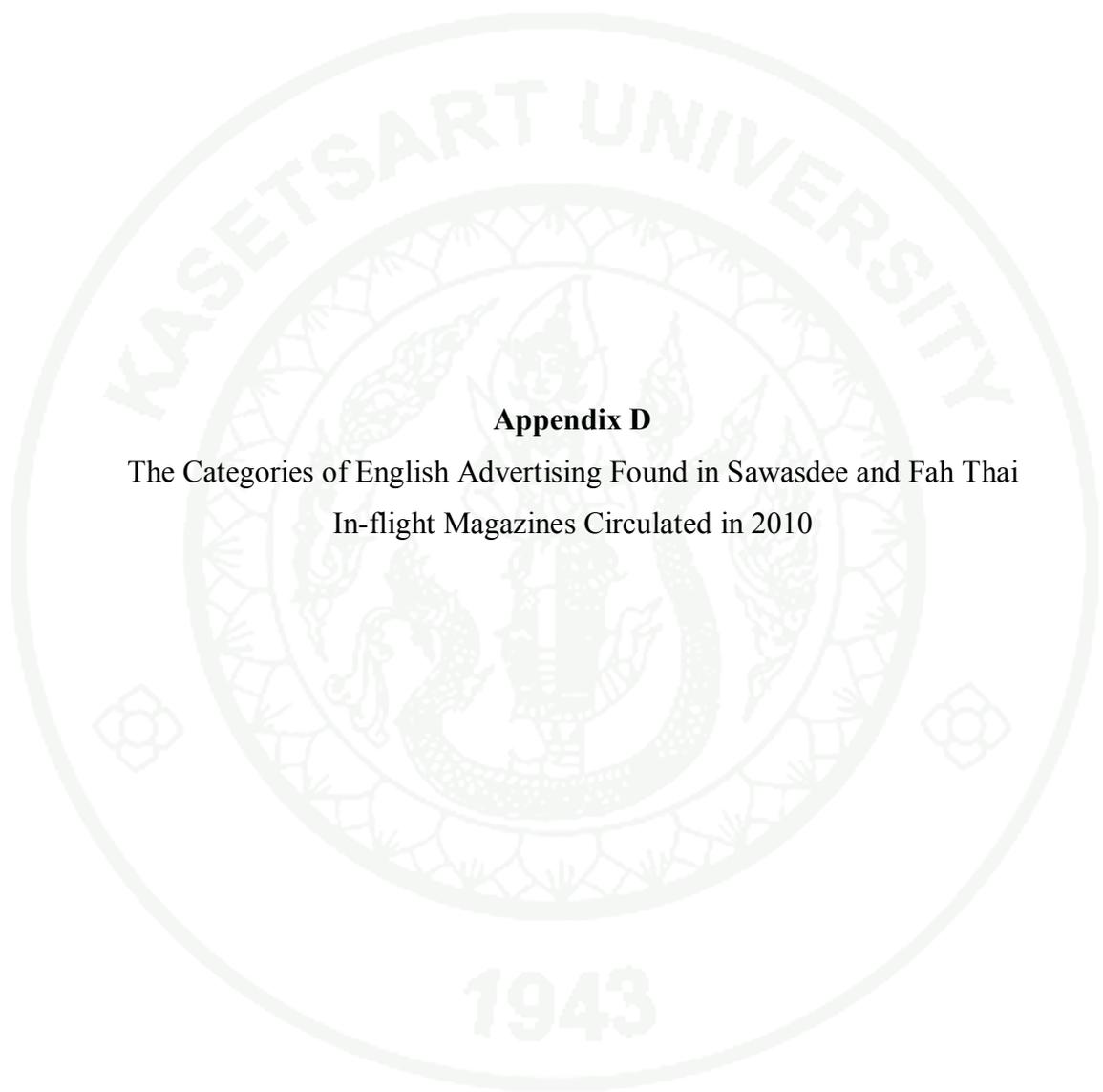


Appendix C

Types of Figurative Language Employed in Each Advertising Component Found in
Sawasdee and Fah Thai In-flight Magazines Circulated in 2010

Appendix C Types of figurative language employed in each advertising component found in Sawasdee and Fah Thai in-flight magazines circulated in 2010

Types of figurative language	Advertising components			
	Headline (n/%)	Subhead (n/%)	Body text (n/%)	Slogan (n/%)
Alliteration	23 (22.33%)	4 (14.81%)	50 (30.12%)	10 (29.41%)
Metaphor	25 (24.27%)	4 (14.81%)	40 (24.10%)	6 (17.65%)
Parison	8 (7.77%)	2 (7.40%)	16 (9.64%)	10 (29.41%)
Personification	6 (5.82%)	3 (11.11%)	20 (12.05%)	0 (0.00%)
Rhetorical questions	11 (10.68%)	5 (18.52%)	5 (3.01%)	0 (0.00%)
Synecdoche	5 (4.85%)	2 (7.40%)	4 (2.41%)	1 (2.94%)
Assonance	1 (0.97%)	0 (0.00%)	6 (3.61%)	1 (2.94%)
Pun	4 (3.88%)	2 (7.40%)	2 (1.20%)	0 (0.00%)
Hyperbole	2 (1.94%)	1 (3.70%)	4 (2.41%)	1 (2.94%)
Simile	0 (0.00%)	1 (3.70%)	7 (4.22%)	0 (0.00%)
Chime	3 (2.91%)	1 (3.70%)	1 (0.60%)	2 (5.88%)
Anaphora	2 (1.94%)	0 (0.00%)	5 (3.01%)	0 (0.00%)
Antithesis	4 (3.88%)	0 (0.00%)	2 (1.20%)	0 (0.00%)
Metonymy	3 (2.91%)	0 (0.00%)	2 (1.20%)	1 (2.94%)
Ellipsis	4 (3.88%)	1 (3.70%)	0 (0.00%)	0 (0.00%)
Rhyme	1 (0.97%)	0 (0.00%)	1 (0.60%)	2 (5.88%)
Paradox	1 (0.97%)	1 (3.70%)	0 (0.00%)	0 (0.00%)
Epistrophe	0 (0.00%)	0 (0.00%)	1 (0.60%)	0 (0.00%)
Anadiplosis	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)
Antimetabole	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)
Epanalepsis	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)
Epanorthosis	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)
Irony	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)
Total	103 (100%)	27 (100%)	166 (100%)	34 (100%)

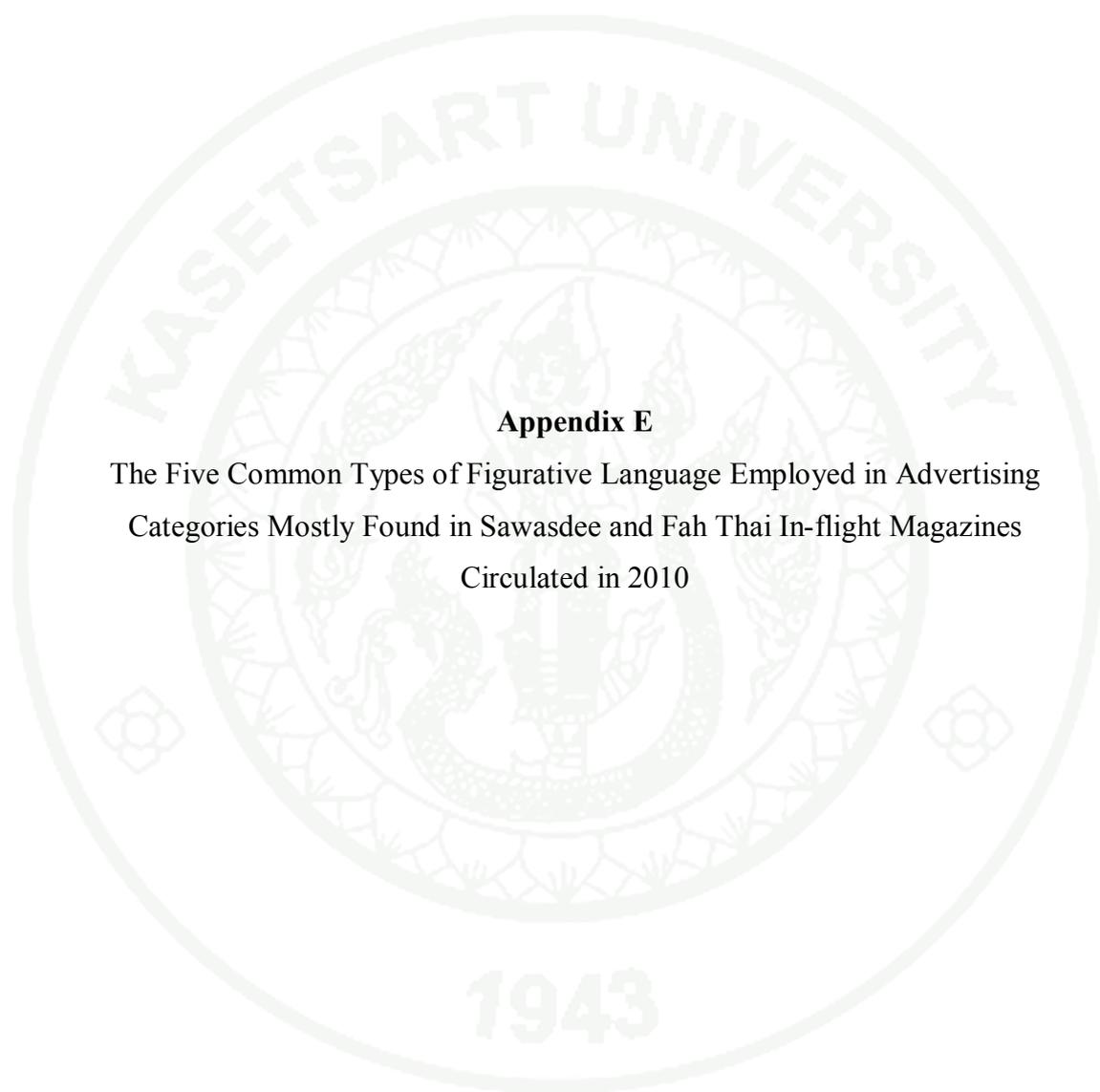


Appendix D

The Categories of English Advertising Found in Sawasdee and Fah Thai
In-flight Magazines Circulated in 2010

Appendix D The categories of English advertising found in Sawasdee and Fah Thai in-flight magazines circulated in 2010

NO.	Categories of English advertising	Sawasdee (n)	Fah Thai (n)	Total (n)	Percentage (%)
1	Travel/hotel	33	136	169	54.87
2	Real estate/home	14	21	35	11.36
3	Airline/airline service and promotion	23	11	34	11.04
4	Organization/foundation	9	1	10	3.25
5	Clothes/accessories	4	5	9	2.92
6	Shopping/shopping places	7	0	7	2.27
7	Hospitals/dentist centers	2	4	6	1.95
8	Technology/computers	5	0	5	1.62
9	Glasses/optical centers	0	5	5	1.62
10	Food/drink	4	0	4	1.30
11	Others	12	12	24	7.79
	Total	113	195	308	100.00



Appendix E

The Five Common Types of Figurative Language Employed in Advertising
Categories Mostly Found in Sawasdee and Fah Thai In-flight Magazines
Circulated in 2010

Appendix E The five common types of figurative language employed in advertising categories mostly found in Sawasdee and Fah Thai in-flight magazines circulated in 2010

Types of figurative language	Categories of English advertising		
	Travel/hotel (n/%)	Real estate/home (n/%)	Airline/airline service and promotion (n/%)
Alliteration	54 (30.00%)	9 (27.27%)	11 (21.15%)
Metaphor	37 (20.55%)	11 (33.33%)	15 (28.85%)
Parison	19 (10.55%)	5 (15.15%)	6 (11.54%)
Personification	21 (11.66%)	1 (3.03%)	4 (7.69%)
Rhetorical questions	8 (4.44%)	3 (9.09%)	5 (9.61%)
Others	41 (22.80%)	4 (12.13%)	11 (21.15%)
Total	180 (100%)	33 (100%)	52 (100%)

BIOGRAPHICAL DATA

NAME	Mr. Preeda Pathumratanathan
DATE OF BIRTH	July 31, 1984
PLACE OF BIRTH	Bangkok
GRADUATION	Bachelor of Science (Food Science and Technology) Thammasat University, Thailand.

