

Beauty Ideals, Myths and Sexisms: A Feminist Stylistic Analysis of Female Representations in Cosmetic Names

Nur Syuhada Mohd Radzi
syuradzi@gmail.com
School of Humanities
Universiti Sains Malaysia

Mahfuza Musa
mahfuza@ptsb.edu.my
Training & Continuing Education Unit
Politeknik Tuanku Sultanah Bahiyah

ABSTRACT

Cosmetic names today carry more than just information on products' functions or ingredients; they carry dreams, fantasy and stereotypical beliefs of femininity. This study intends to investigate gender representation through advertising language from the perspective of Mills' (1996) Feminist Stylistics. This research explores the naming devices at word and clausal level, stylistic features and rhetorical devices in order to uncover the extent to which prevailing views of gender are either maintained or challenged. It examines how advertisers and copywriters use language to depict women and how language contributes to such depictions. Findings reveal that the noun phrases are dominated by pre modifiers that function as adjectives to describe the cosmetic names. The notion of gender is also represented in various clause types in which women are not encouragingly depicted, while the stylistic features and rhetorical devices used in cosmetic names reveal traits that are stereotypically prescribed to women. Evidences in which the cosmetic names revolve around gender differences and the patriarchal concept of male domination are extensive. This study hopes to contribute in improving advertising practices, as well as to provide awareness in educating buyers to be more critical when decoding advertising language.

Keywords: Feminist Stylistics; sexisms; patriarchy; advertising language; women studies; gender representation

INTRODUCTION

The cosmetic industry is one of the fastest-growing industries that generates multibillion dollar revenues each year and this lucrative, worldwide industry is experiencing rapid growth as opposed to a decade ago. While naming can be an intricate business, the possibility for marketers to manipulate gender has never lost its relevance, causing concerns in depictions of femininity. Quirky, unexpected and sometimes provocative cosmetic names ranging from "Lip Junkie", 'Bad Education', 'Ecstasy', 'Boyfriend Cheater', 'Striptease', 'Feminine Dangerous', 'Wicked Attraction', 'Beautiful Liar', 'Orgasm' and 'China Doll' are not a strange phenomenon in modern advertising today. Cosmetic names, despite a mere wordplay that exhibit creativity and engage buyers, raise questions in what they translate to society about women. Apart from advertising language being carriers of ideologies, these names communicate harmful underlying messages that could result in women being perceived as sex objects, passive and undignified. Previous studies demonstrated that sexuality in advertising is rampant and heavily exploited that its explicitness borders on soft pornography (Jacobson & Mazur, 1995; Dhanyashree, 2015). Scholars further indicate that inserting sexuality in

names is an instant means to appear impactful simply because sex sells (Gill, 2008; Zimmerman & Dahlberg, 2008; Perez, 2013). Regardless of the advertisement contents, there is a considerable evidence pointing to the concerning depictions of femininity. For instance, Merskin (2007) found the constant misconceptions of beauty are imbued in lipstick names while Brown and Knight (2015) in their anti aging product names analysis reported a sense of insecurities and inadequacy are constantly instilled in women to invoke purchase desire. Apart from raunchy and offensive names in cosmetic products (Orenstein, 2016), beauty products and cosmetic in general also showed a tendency to mimic perfection in a woman (Britton, 2012; Chiapraditkul, 2013). While not all advertised products in the market contain explicit connotations of sexuality, advertisers feed on the man-made definition of 'perfection' by creating names that carry stereotypes, myths and ideals. While the representation of women has not been encouraging, such names have the capacity to sustain gender differences and keep women in their place (see Wolf, 1991; Merskin, 2007; Gill, 2008; Berberick, 2010).

Despite considerable investigations of gender role portrayals in advertisements, little empirical attention has been paid to analyse female representations in cosmetic and beauty product names. Studies tend to focus on linguistic features used in advertising language without critically analysing gender representations and hidden agendas prescribed in the names (e.g Min, 2009; Noor, Mustafa, Muhabat & Kazemian, 2015). Therefore, further study that specifically explores female representations in female oriented market as cosmetic industry is needed, especially when advertising language is influential in shaping values and beliefs. Although a significant number of studies were conducted on language and advertising, it is important to note that studies incorporating feminist stylistic as framework is limited. Considering the extent to which cosmetic propound gendered ideologies, the present study is timely to contribute to the literature of stylistic analysis and women's studies.

LANGUAGE SEXISM, BEAUTY CULTURE AND IMPACT ON ATTITUDES

Advertising is a functional and complex discourse which is concise and systematic, uses impressive words and contains well-planned sentence structure, (Goddard, 1998). An advertising discourse is powerful and significant in which if done correctly is able to impact the society or targeted group. Owing to its prevailing nature, an advertising text is perceived as influential and inescapable discourse which contain rich information to be analysed (Goddard, 1998; El-daly, 2011). Where sexism is concerned, evidence from previous studies suggested that a high exposure to this kind of representation of women affects the viewers' self-consciousness, self-worth and social-anxiety level (Rai, 2013; Tehseem and Kalsoom, 2015). Nagi (2014) mentions advertisements also portray women in various other roles that include decorative role, recreational role, independent career role, self-involved role, carefree role and family role. The stereotypical depiction of women through the choice of words in advertising language is worrying because majority of women who read the advertisements are mothers who have roles in nurturing their children (Lafky, Duffy, Steinmaus & Berkowitz, 1996). Today, the impact caused by cosmetic advertisements is significant. Cosmetic advertisements, in particular to the study, are primarily at fault for producing a society with an obsession towards beauty. This consequently has caused women to resort to cosmetics not as a tool to enhance their beauty, but as a solution to conform to social expectations of beauty (Reventos, 1998; Merskin, 2007; Britton, 2012; Benjarongkij, 2014). For instance, cosmetic products promise a sense of self-worth. They are named with word formations that create desire, promise improvement, correct and beautify. Sometimes exaggerated, these claims provide misled perceptions that trigger purchase impulse that gives way to consumption in order to feel happy and complete. For example, a product advertised on Sephora, an online database with selections of beauty products, facial cream carry names such as 'Complexion Perfector', 'Hope in a Jar', 'Camera Ready' and 'Dramatically Different'. These names play on readers' anxieties and insecurities, thus these products are

perceived to offer ‘hope’ and promise to ‘perfect’ or ‘transform’ the users. Some moisturizing cream carry names such as ‘Turnaround Overnight’, ‘Overnight Restorative’ and ‘Full of Promises’, which claim to rectify the damaged skin in an instant. From these names, advertisers manipulate women’s vulnerability, causing a sense of inadequacy in women to which they eventually respond by purchasing the advertised products.

REPRESENTATION OF WOMEN IN ADVERTISEMENTS

Advertisers have limited time to make an impression in advertising industry. While it is not easy to make an impression, it is even harder to make an impression that lasts long. Thus, product names are carefully crafted to create impact through creative wordplay, a hint of sensuality and sexual innuendoes, mainly because sex-sells. The appeals of sex in advertisements have been widely accepted and agreed upon by many researchers (Lafky, Duffy, Berkowitz, 1996; Kate, Shaw & Garlock, 1999; Merskin, 2007; Britton, 2012; Rai, 2013; Nagi, 2014; Dhanyashree, 2015). One of the major criticisms of advertisements today is that women are not only portrayed in sexually-stimulating ways, but also wrongly represented. Jones and Reid (2010) indicate that women are constantly portrayed in ‘problematic’ and ‘unacceptable ways’ (p. 34). There have been considerable studies that investigate sexist advertisements that define women with reference to men (see Ferguson, Kreshel & Tinkham, 1990; Nagaletchimee, 2005; Gill, 2008, Nagi, 2014). These studies addressed the practice of sexist advertisements that used multimodal discourses which emphasize the stereotypical roles of women with the aim of sustaining the prevailing gender order. Women are also depicted unrealistically and unequally as sex objects or as happy housewives who happily look after their children and household (refer Habiba, 2010; Nagi, 2014). Apart from being depicted as sex objects and lacking in abilities, women are also represented alongside men or surrounded by them in print advertisements or commercials. These kinds of depictions convey the idea that women have to appear in the presence of men and eventually are dependent on them (Jones & Reid, 2010). While biased gender ideologies affect women’s self-esteem, long term exposure to the society’s different evaluations of men and women cause gender roles to be internalized and accepted as ‘normal’ (Mohd Faeiz Ikram Mohd Jasmani, Mohamad Subakir Mohd Yasin, Bahiyah Abdul Hamid, Yuen, Zarina Othman & Azhar Jaludin, 2011, p. 71). As Mohd Faeiz Ikram et. al (2011) further point out “..in the real world when they (women) are marginalized or prevented from applying for certain positions, they accept this and do not feel that they are being discriminated.” (p. 71).

Given the power of advertisements in disseminating cultural beliefs, biased portrayals of women assert and maintain the male dominance. Social roles held by women are also depicted in a limited number especially in media, making women to be seen as an underperforming group. These incorrect and confining stereotypes are what scholars described as troubling (Wolf, 1991; Gill, 2003).

Postmodern feminism however, conveys a different notion on this issue. Following the women’s movement, advertisers shifted their marketing strategies by portraying women as free, liberated and emancipated because postmodern feminism postulates women’s liberatory changes. The image of the ‘lone woman’ does not symbolize weakness or society-dependent anymore. In a contradictory perspective, it represents power, autonomy and emancipation (Kate, Shaw & Garlock, 1999). The concept of ‘New Woman’ however was criticized in which it is not as liberating as many would suggest. Reventos (1998) argues the idea of ‘New Woman’ has minimal liberation because it still promotes the continuation of traditional ideologies about women, which she mentioned are sold as fast as the product itself. Despite being a celebration of classic feminism which equals to beauty, the ‘New Women’ consents for the femininity of a woman to be admired and embraced as part of the concept of liberation of women’s sexuality and creativity (White, 2009). Women are told to

explore their imagination and to turn their body into canvas as a medium to liberate their creativity. The cultural messages also emphasize women to turn themselves into art object because their femininity depends on it, which the idea in turn is marketed by media and advertisers (Wolf, 1991). Language is also another issue debated in postmodern feminism. The use of swear words and profanity that relate to women is derogatory and demeaning. However, the new debate in postmodern feminism today revolves on educating women to reclaim a dirty name, which focuses on the word '*slut*' and '*bitch*' in particular (McRobbie, 2007). The ways to reclaim negative terms as contested by modern feminists require women to not be ashamed to publicly use the word and embrace the stigma in order to make the word typical (Lazar, 2014). Therefore, it may not be a surprise to learn that a lot of beauty products today are provocatively termed with raunchy and racy names such as 'Bitch Slapped', 'Foreplay' or 'Sexy Mother Pucker'.

RESEARCH QUESTIONS

Anchored by research in advertising language and stylistics analysis, this study aims to bridge the gap that has been identified in the previous section. In short, this study attempts to answer the following questions:

1. What are the noun phrases used to describe the cosmetic products?
2. What are the clause types used to describe the cosmetic products?
3. What are the stylistic features used to describe the cosmetic products?
4. How are rhetorical devices used to represent gender?
5. To what extent do these features and devices contribute to the representation of gender?

THEORETICAL FRAMEWORK

Motivated by issues concerning gender difference and social injustice conveyed through texts, there is a need for stylistic analysis to be performed from the point of view of a feminist (Mills, 1998). Although not all feminist analysis of texts report on the oppressive nature of texts towards women, feminist stylistics provides insights and awareness of underlying messages, ultimately allows for a detailed analysis of texts to be given that uncovers how texts represent and describe women in particular (Mills, 1998). Feminist stylistics, which is largely informed by Halliday's social-semiotic theory, demonstrates how language, ideologies and dominance are interconnected. It proposes a framework for the texts to be analysed from three different angles; 1) word, 2) clause/sentence and 3) discourse.

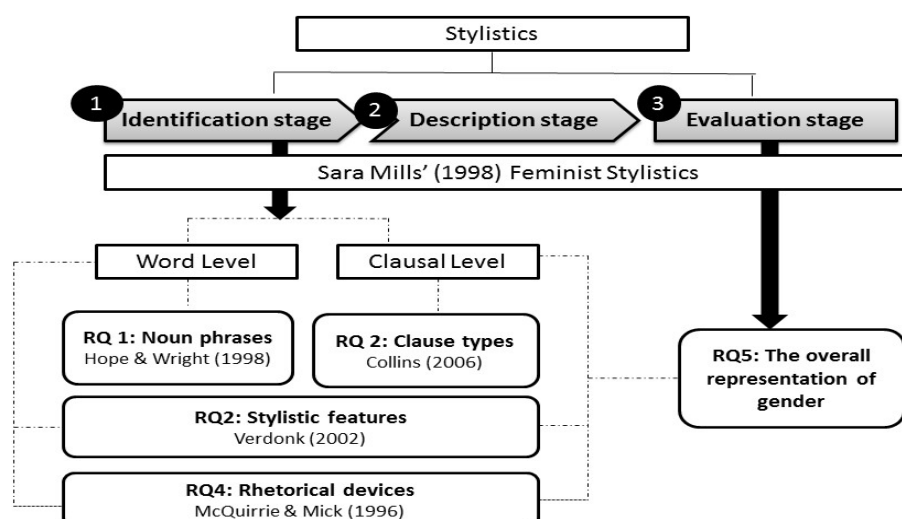


FIGURE 1. Theoretical framework.

Based on Figure 1, the analysis of the study will be conducted in three stages; 1) identification, 2) description and 3) evaluation. With reference to the research questions; noun phrases will be examined using Wright and Hope's (1996) framework, clause types identification and categorization using Collins (2006), stylistic features using guidelines outlined by Verdonk (2002) and rhetorical devices using McQuirrie and Mick's (1996) taxonomy for rhetorical devices. Once the linguistic and stylistic features are identified, they will be described and interpreted. Finally, in the evaluation stage, meanings will be decoded and explained. On the whole, the cosmetic names will be analysed from the perspective of Mills' (1998) Feminist Stylistic that serves as the main foundation of this study.

METHODOLOGY

The qualitative research method will be the basic research design for this study. The study is descriptive and interpretive in nature as it explores questions that involve ideologies, messages and beliefs transmitted by language to the society. Emphasis will be given in a detailed analysis of the texts in order for the researcher to gather in depth understanding, and eventually provide interpretation and explanation to the text. Purposive sampling is used in which samples that contain features and characteristics that are of the interest to the researcher will be selected and thus will best enable research questions to be answered and justified. Thus, cosmetic names that depict gender difference, carry connotations and suggestiveness to women in particular are selected for the study. It is hoped that by having an appropriate subject of analysis which is relevant to the study will reduce the amount of time taken during the analysis. Neuman (2006) stated that purposive sampling produces results that are more accurate than those achieved through other forms of sampling. The cosmetic names that were analysed in this study consist of beauty products in these categories; 1) eyes, 2) lips, 3) face and 4) nails. A sample of approximately 100 names from each category was selected from two cosmetic database websites named 'Skin Deep' (www.cosmeticdatabase.org) and 'Sephora' (www.sephora.com). Majority of the products in the sample are featured in newspapers, magazines and television commercials considering that they are from global brands and are advertised worldwide. The databases house almost 75,000 beauty products from hundreds of global brands. Owing to their rank and popularity, the websites are suitable grounds to obtain the samples.

FINDINGS AND DISCUSSION

NOUN PHRASES TO DESCRIBE THE COSMETIC PRODUCTS

TABLE 1. Word frequencies in noun phrases by product category

Categories N=300	Determiner (Det.)	Adjectives (Adj.)	
		Pre-modifiers	Post-modifiers
Face	14	172	52
Eyes	9	141	48
Lips	11	213	42
Total word count	34	526	142
%	4.84	74.9	20.22

The determiners, pre-modifiers, head nouns and post modifiers were used to describe the cosmetic names in the corpus. Based on the results, adjectives were widely utilized in cosmetic names at 95.12% of the total word counts. Pre-modifiers (74.9%) were frequently used to describe the head nouns as compared to post modifiers (20.22%). Adjectives were used as intensifiers to describe the promised effect of the products, while also reinforcing the performance that the products aim to deliver. Apart from indirectly encoding views on genders, these elements are used to convey information about the products. From the findings, it is noticeable that the advertisers used very minimal determiners. The adjectives found in this sample include; emotive, evaluative, time and quality. However, emotive and evaluative adjectives dominate the naming strategy. More cosmetic names are found to use emotive and evaluative adjectives such as ‘hourglass’, ‘perfect’, ‘intuitive’, ‘beautiful’ and so forth. Table 2 highlights some of the samples obtained from the corpus:

TABLE 2. Sample of noun phrases

Cosmetic Names	Det.	Pre-Modifier	Head Noun	Post-Modifier
Face				
The Makeup Stick Foundation Control Colour Provocateur Mineral Pressed Powder	The	Makeup Stick Provocateur Mineral	Foundation Pressed Powder	Control Color
Amazing Concealer To Go Airbrush Concealer Illuminates, Perfects		Amazing Airbrush	Concealer Concealer	To Go Illuminates, Perfects
Face Gloss In Boyfriend Glow			Face Gloss	In Boyfriend Glow
Instant Age Rewind Eraser Concealer		Instant Age Rewind Eraser	Concealer	
Recreate Anti-Aging Foundation With Wrinkle Rewind Technology		Recreate Anti- Aging	Foundation	With Wrinkle Rewind Technology
Hot Mama Blusher Glow Enhancing Blusher Perfector		Hot Mama Glow Enhancing	Blusher Blusher	Perfector
Eyes				
Even Better Eyes Dark Circle Corrector		Even Better Eyes	Dark Circle	Corrector
Hope In A Tube Eye Cream Starting Over Age Erasing Eye Cream With Mimosa		Hope In A Tube Starting Over Age Erasing	Eye Cream Eye Cream	With Mimosa
Shameless Shana Eye Shadow		Shameless Shana	Eye Shadow	
The Sexpot Series Eye Shadow Lash To Die For	The	Sexpot Series	Eye Shadow Lash	To Die For

Jealous Jordana Eye Shadow	Jealous Jordana	Eye Shadow
Boyfriend Cheater Mascara	Boyfriend	Mascara
	Cheater	
Scandal Queen Mascara	Scandal Queen	Mascara
Lashgasm Mascara	Lashgasm	Mascara
All About Alex Eye Shadow	All About Alex	Eye Shadow

Lips

Buxom Lips Big And Healthy Lipstick	Buxom Lips Big And Healthy	Lipstick
Hourglass Prodigy Lipstick	Hourglass Prodigy	Lipstick
Sexy Mother Pucker Lipstick	Sexy Mother Pucker	Lipstick
Chubby Stick Lipstick	Chubby Stick	Lipstick
Orgasm Lipstick	Orgasm	Lipstick
Material Girl Lipstick	Material Girl	Lipstick
Original Nipple Balm Lip Balm	Original Nipple Balm	Lip Balm

The use of adjectives is indeed dominant in the noun phrases. They appear more frequently in the cosmetic names as opposed to verbs or adverbs. To a certain extent, there is more than one adjective that precedes the head noun, suggesting the furious marketing strategy, as more adjectives are used at one time to provide details of the products, an attempt to catch readers' attention. Sexisms in language were extensive in which women were negatively portrayed (i.e: 'Boyfriend Cheater' and 'Two Timer' in mascara's name). While it did not only depict women as unfaithful, it also insinuates that women use cosmetic items to boost their attractiveness which eventually lead them to stray from their partner or husband. The idea that depicts a woman as pleasure seekers who devour young men is also found in eyes makeup termed as 'Cabana Boy Eye Shadow' along with the lipstick named as 'Anita Toy Boy'. The terms 'Cabana Boy' and 'Toy Boy' are sexually insinuated and seen as a temporary obsession of a slightly older woman who has no intention of a serious relationship. From the samples, it is noticeable that the stereotypical female behaviours are put forward in the cosmetic names.

Emotive adjectives that describe women in a negative manner are used to modify the nouns. For example, eye shadow colours are termed as 'disturbia', 'shameless', 'luscious', 'jealous', 'curvy', 'racy', 'flashy' and 'skinny'. Media and popular culture, however, associate the term 'diva' as someone who is rude, selfish, spoilt and demanding. The term 'scandal queen', however, is also used to pre-modify the head noun 'mascara', in which 'scandal' suggests an immoral action caused by improper behaviour and 'queen' alludes to a woman or a wife who is behaving in an overbearing manner. These sexist terms refer to women alone, which seem to have no male equivalent. From the analysis, it is interesting to note that advertisers favour the use of compound adjectives as an alternative to have the information crammed in the cosmetic names. For instance, 'Instant Age-Rewind' and 'Hybrid Skin Perfecting' used multi adjectives to convey information in a brief sentence, thus increasing consumerism. The names in these anti-aging products also suggest aging is a serious problem and unwanted process, but can be delayed by using the advertised products. To echo Brown and Knight (2015)'s sentiment, in a culture where beauty and youth are emphasized, our society rejects aging and wrinkles for they are signs of imperfection. To an extent, aging is seen as 'problematic' and 'unforgivable' (p. 81). Despite the heavy manipulation of pre-modifiers, the representations of women were filled with sexual innuendoes, embellished with stereotypical female traits and behaviours while constantly depicted in relation to men.

CLAUSE TYPES TO DESCRIBE THE COSMETIC PRODUCTS

Following Collin's (2006) characterization of clause types, the findings revealed the main four clause types as outlined in the framework; imperative, declarative, interrogative and exclamative. Cosmetic names for nails recorded popular usage of clausal as opposed to other types of cosmetic categories. Exclamative and declarative clause types were favoured in naming strategies of nail products at 32.82% and 29.77% occurrences respectively. Table 3 sums up the frequencies of clause types according to categories of cosmetics.

TABLE 3. Frequencies of clause types by cosmetic category

Categories	Imperative	Declarative	Interrogative	Exclamative
Face	3	6	5	11
Eyes	3	6	8	9
Lips	6	4	3	5
Nails	9	23	12	18
Total cosmetic names	21	39	28	43
%	16.03	29.77	21.37	32.82

Based on the corpus, it can be observed from this clausal analysis that women are positioned as the prominent subject in which most of the elements in the clauses revolve around the subject. Whereas women are traditionally represented in the analysis of noun phrases in research question 1, the findings gathered through the clausal analysis in Table 4 however, did not improve the representations much.

TABLE 4. Sample of clause types

Clause Types	Examples
Imperative	Get Me To The Taj On Time Give Me The Moon Show Me The Ring Buy Me A Cameo
Declarative	Girls Just Wanna Play Girls Just Wanna Party Clubbin' Till Sunrise Congeniality Is My Middle Name I Don't Do Dishes I'm Not Really A Waitress I'm Bronzed To Perfection
Interrogative	Did Someone Say Party? Can's A Berry Have Some Fun? Have You Seen My Limo? Where's My Chauffeur? Who Needs A Prince
Exclamative	You Rebel! Glow Up Already! Crown Me Already! Don't Toy With Me! Hello Flawless! Swimsuit.. Nailed It! Caught In The Act, Courtney! Face Gloss In Boyfriend Glow! Be Slapped!

In imperative clause, politeness markers are infrequent, given the nature of imperative language. From the analysis, commands are seemed to be made by women and assisted by the action verbs in the clauses. Although at certain extent it implies women being in

authoritative position to give commands, it also represents women as materialistic if not unrealistic. Some of the words subtly insinuate that women regard materials and worldly possessions as equal to the highest value in life. This is revealed when the object that the women demand are the 'ring', 'Taj Mahal', and the 'moon'. Although these clauses do not represent women in general, the choice of words and items to be embedded in the clause suggests the inaccurate portrayal of women, that they are indifferent, demanding and acquisitive.

Similarly in declarative clauses, instead of incorporating words that declare product information, advertisers incorporate words that eventually spread messages about gender. Women are generally depicted as immature, small-minded, pleasure seeker and lack of seriousness through verbs such as 'party', 'play' and 'clubbing'. Another commonly used naming strategy is the insistent association of women to men which foregrounds that women resort to cosmetic to pursue men and to constantly search for love as a source of happiness. Advertisers also mock women's constant needs for men and the society to acknowledge their beauty through clause such as 'I'm Bronzed to Perfection'. While the positioning of women is already perceived as trivial, there are empowering cosmetic names that present women as independent and liberated through clausal names such as 'Who Needs a Prince?', 'I'm not really a Waitress' and 'I Don't Do Dishes'. It is quite an amusement to note such names on cosmetic products but if scrutinized critically, those names put forward a strong underlying message. Those names are the results that reflect how the society views women as and their prescribed roles.

In another finding, interrogative clause is another marketing tactic used in cosmetic naming. However, this type of clause does not aim to specifically answer questions which are rhetorical in nature, but are used as strategies to persuade potential buyers. From the examples, presupposition is commonly used instead of assertion because it is harder to deny a presupposition as opposed to assertion which reinforces the persuasive power of the product. Again, a pleasure seeking lifestyle is depicted through interrogative sentence 'Did Someone Say Party?', as if a party is an anticipated event, which does not only echo women's eagerness or excitement but reflect women as constantly seeking means to immerse in self-indulgence. In another example, women are depicted not only as bossy but also dependent on men through a French word '*chauffer*', a masculine term that denotes a driver. Although in another interpretation, the clause 'Where's my Chauffer?' refutes the traditional gender role of women as the weaker sex or subordinate gender as the clause alludes authoritativeness and dominance. The same can be observed in 'Who Needs a Prince?' a rather positive representation that depicts women as independent and confident.

Meanwhile, in exclamative clause, it is apparent that the attributes of women as feminine, girly and constantly concerned about physical appearance are exploited by advertisers. Perfect body image is also an attribute prescribed in cosmetic names through the clause 'Swimsuit..Nailed it!' uttered in intense exclamation as if to signify victory. In another association with men, again, women are not portrayed positively especially through a clause 'Caught in the Act, Courtney!' in which the proper noun indicates a subject is a woman, who is caught while engaging in an illegal or immoral act.

STYLISTIC FEATURES TO DESCRIBE THE COSMETIC PRODUCTS

Based on the results of the frequency distribution of stylistic features used, sexual connotations and sexism in the cosmetic names were popular at 16.8% and 12.94% respectively of total counts. Other recurring stylistic features to creatively name cosmetic products include the use of compounding (7.98%), coinage (6.61%), misspelling (7.71%) and intensifier (6.88%). The use of idiomatic expressions (1.65%) and clichés (2.2%) recorded

lowest frequencies making these two features as advertisers' least favorite naming strategies. Table 5 sums up the list of stylistic features found in the corpus.

TABLE 5. Frequencies of cosmetic names according to stylistic features

Stylistic Features	Frequencies	%
Capital letter	20	5.51
Punctuation	11	3.03
Compounding	29	7.98
Blending	19	5.23
Coinage	24	6.61
Misspellings	28	7.71
Acronyms	14	3.85
Intensifiers	25	6.88
Sexist words	47	12.94
Foreign words	10	2.75
Place names	13	3.58
Animal connotations	16	4.40
Male connotation	23	6.33
Celebrity names	9	2.47
Idiomatic expressions	6	1.65
Sexual Connotations	61	16.8
Clichés	8	2.2

The findings in relation to stylistic features used to describe the cosmetic products suggest that advertisers do not detest or challenge the stereotypical representation of women. In fact, distorted views towards women are likely to be fostered by advertisers. In the analysis of stylistic features found in cosmetic names, what can be concluded is the advertisers do not fall short on the creativity part. The bulk of the cosmetic names invented show that a lot of time and thought have been invested in the names. Based on the guidelines suggested by Verdonk (2002) in distinguishing styles of the texts, seventeen different features are identified from the corpus as outlined in Table 6. The examples in table 6 are subsets of the full corpus.

TABLE 6. Sample of stylistic features

Stylistic Features	Examples	Description
Capital Letter	Ready Foundation Spf 20 Jumbo XI Tinted Mineral Veil	
Punctuation	Try. Believe. Love. Kit Twist. Glide. Shine	
Compounding	Sugarbomb Flowerbomb	Sugar + Bomb Noun + Noun Flower + Bomb Noun + Noun
Blending	Fratboy Mascara Lashgasm Mascara Plantscription Anti-Aging Eye Cream The Porefessional Cream Browtility Brush Stimulash Mascara Multipleye Mascara Fabulash Mascara	Fraternity + Boy (N + N) Lash + Orgasm (N + N) Plant + Prescription (N + N) Pore + Professional (N + Adj) Brow + Utility (N + N) Stimulate + Lash (V + N) Multiply + Eye (V + N) Fabulous + Lash (Adj + N)
Coinage	Renewalist Beauty Balm Beautenizer Fiberwig Mary Lou Manizer Face Bronzer Confession Of A Concealaholic	Renewalist Beautinizer Manizer Concealaholic

Misspellings	Don't Wine..Yukon Do It	Don't Whine..You Can Do It
	You're Pisa Work	You Are A Piece Of Work
	I Am Fondue You	I Am Fond Of You
	Mai Billsbepaid	My Bills Be Paid
	Do You Think I'm Tex-Y?	Dou You Think I'm Sexy?
Acronyms	OMG! Mascara	OMG
	S&M Eye Shadow	S&M
	HD Invincible Cover Foundation	HD
Intensifiers	Extreme Luminous Face Powder	Extreme
	Outrageous Volume Mascara	Outrageous
	Mighty Mouth Lipstick	Mighty
	Exaggerated Lash Mascara	Exaggerated
Sexist Words	Foxy Pout	Foxy
	Buxom Lips	Buxom
	Curvy Cami	Curvy
	Hot Mama	Hot
	Skinny Liner	Skinny
	Sexy Bitch	Sexy
	Goddess Glow	Goddess
	Intuitive Lips	Intuitive
	Boudoir Eyes	Boudoir
	Rouge In Love	Rouge
Foreign Words	Noir Couture Eyeliner	Noir
	Brisbane Bronze	Brisbane
	California Kissin'	California
	Dusk Over Cairo	Cairo
	Siberian Night	Siberia
	Soho Glam	Soho
	Winter In Moscow	Moscow
Animal Connotations	Pink Leopard Lip Plummer	Leopard
	Cougar Red Carpet Lip Plummer	Cougar
	Aqua Bunny Bronzer	Bunny
	This Little Piggy	Piggy
	Zebra Eye Highlighter	Zebra
	All About Alex	Alex
Male Connotation	Anita Boytoy	Boytoy
	Daddy's Little Girl	Daddy
	Boyfriend Cheater	Boyfriend
	Cabana Boy	Boy
	Meet Matt(E)! Foundation	Matt
	Suzi Loves Cowboy	Cowboy
	Kate Moss Rimmel Lipstick	Kate Moss
	Kate Von D-Lock-It Tattoo Foundation	Kate Von-D
Idiomatic Expressions	Josie Maran Argan Slimline Lipstick	Josie Maran
	Clean Slate Deluxe Primer Trio	Clean Slate
	Prime Time Foundation Primer	Prime Time
	Larger Than Life Mascara	Larger Than Life
Sexual Connotations	Foreplay	Naked Lunch
	Orgasm	Turned On Face
	Racy Kacy	Powder
	The Sexpot Series	Kiss My Kitty
	Bing My Cherry	Below The Belt
	The Multiple	Pussy Galore
		Meet Balls
		12 – Inch Gang Bang
Clichés	'Think Beautiful Thought' Skincare	
	The 'All I Ever Wanted' Makeup Box	
	'New Year New You' Kit	
	'Second Date Guaranteed' Mascara	
	'Kiss Of Hope' Lipstick	

On the whole, cosmetic names analysed in the corpus do present gender stereotypically. Through stylistics features such as blending, compounding and coinages, the pressure for women to possess outstanding beauty is noticeable. For instance, ‘fabulash’ and ‘stimulash’ are examples of blended words in which they refer to ‘fabulous lash’ and ‘stimulating lash’ respectively. Such terms signified the society’s prescription towards women that they are expected to appear ‘fabulous’ or ‘stimulating’ whenever beauty is concerned. The use of newly constructed terminologies also implies sophistication and advancement whether in technology or ingredient formulation. Such creative presentation of a product is memorable and profitable simply because “consumers are always attracted to innovation” (Jaganathan, Mayr & Nagaratnam, 2014, p. 164). While branding and product naming extend beyond the word choice, it is important to remember that advertisers by all means attempt to communicate their brand value. As such, brands with concrete and attractive concept that touch on consumers’ personality and emotional aspects allowed for personal associations to be made (Jaganathan, Mayr & Nagaratnam, 2014)

One conventional way in categorizing gender difference is through animal behaviour because human beings construct their social existence using their knowledge of the natural world, thus, proved the metaphor ‘People are Animals’ Rodriguez (2009). Whenever women are concerned, the equation to animal to describe habit or characteristic usually goes hand in hand with negative connotations. Not only does the use of animal in cosmetic products suggests the terms are means to disparage women as marginalised group, the fact that the targeted buyers are women and to be marked in reference to animal in which the group is placed below humans’ in the hierarchical organization of the Great Chain of Being (Lakoff & Turner, 1989), is an act of mockery or belittling. Unlike other wild animal such as ‘Lion’ or ‘Wolf’ that is frequently used to represent men and symbolises freedom, the noun ‘bunny’, that denotes rabbit carries a stereotypical identification of women as harmless and adorable, who functions to entertain or as objects of admiration if not as subjects to be hunted down. On the same note, the servitude function of women is represented through the noun ‘piggy’ or pig that depicts women derogatively as performing the farmyard animal role in the reproduction process. The use of sexual innuendos is also overtly utilized in which words referring to both men and women’s genital area as well as sexual activities suggest both genders’ sexual availability. Not only that, when explicit terms such as ‘gang bang’ and ‘multiple’- terms generally allegorising non-consensual sex are inscribed on cosmetics targeted for women, they do not just connote oppression, but also suggesting women are not treated with respect.

In addition, the positioning of women in the society remains secondary when women are negatively referred to as manipulator who use men to their own advantage as depicted by the term ‘Manizer’ and ‘Boyfriend Cheater’. Perez (2013) found long term exposure to misrepresentations and sexism of women as the continuing factor why treatments to women never improved. She mentions wrong representations of women cause the society to internalise the behaviour, making mistreatments to women justified and acceptable. While this maintain oppressions against women, it is also hard to undo internalised perceptions towards women that are incorrect (Bearman, Korobov & Thorne, 2009; Berberick, 2010). It is also evident that women are made to satisfy the male’s gaze and their silhouette are seen as not less than as aesthetical physical item designed for men’s admiration. Perpetual manipulation of gender and female’s physical qualities to market products is dangerous especially when it factors to violence and abuse towards women later (Dhanyashree, 2015). The fact that cosmetic are targeted to female buyers does not imply that advertisers can simply infuse female attributes and personality in the products. It goes without saying that stereotypical and misrepresentations of gender could influence the culture to objectify and transmit wrong messages about women. Despite the strong message conveyed by cosmetic

names towards the representation of gender, the utmost disparaging act that advertisers have exercised against women is by turning them into sex objects. Jhally (1989) asserts that although “there is nothing wrong with a *little* objectification, there is a great deal wrong and dangerous with a *lot* of objectification”. The fact that our findings revealed that objectification is rampant, questions are raised with regards to the damage control and how women can be better represented in future.

RHETORICAL DEVICES TO REPRESENT GENDER

Following Mcquirie and Mick’s (1996) taxonomy for rhetorical devices, six types of devices were recorded in cosmetic naming. The most common devices favoured by the marketers were hyperbole (43.92%) and personification (22.42%). However, only two counts (1.87%) of onomatopoeia were present in the corpus, suggesting it as the least popular technique to entice potential buyers.

TABLE 7. Frequencies of cosmetic names according to rhetorical devices

Rhetorical devices	Frequencies	%
Repetition	6	5.61
Rhyme & Rhythm	15	14.01
Personification	24	22.42
Hyperbole	47	43.92
Metaphor	13	12.15
Onomatopoeia	2	1.87

Based on the results, the analysis of rhetorical devices has gathered profound understanding towards the nature of advertising language. It is worth to note that majority of cosmetic names are developed using rhetorical devices. Such technique is favoured as it provides an excellent medium of persuasion while still retaining elements of creativity. This is because apart from accentuating the product, choice of language affects consumers’ susceptibilities to induce powerful influence over people and their behavior, which later lead to the consumption of the products. Our finding coincides with Van Mulken’s (2003) description with regard to rhetorical techniques; that fascinating texts arrest the readers’ attention and lead to encouraging attitudes towards the products. Consequently, appreciation towards the brands is fostered. Table 8 classifies the type of rhetorical used at word and clausal level in several different categories.

TABLE 8. Sample of rhetorical devices

Rhetorical devices	Examples
Repetition	No Foundation Foundation No Concealer Concealer
Rhyme & Rhythm	Glitz Blitz Funny Bunny
Personification	No Money No Honey Eyeshadow Multi-Tasking Face Mineral Obsessive Compulsive Foundation
Hyperbole	Mood Swing Lip Primer The Gold Standard Mascara Anti-Gravity Firming Eye Lift Cream
Metaphor	Razor Sharp Ultra Definition Finishing Powder Hope In a Jar Moisturiser Rehab Foundation
Onomatopoeia	First Aid Beauty Dual Repair Schwing Mascara

Although the experience in processing clever cosmetic names that contains figurative devices can be considered as 'joyful' (Van Mulken, 2003, p. 126), it is futile when women are still discouragingly represented. While the use of figurative devices is to impart a sense of eccentricity and 'pleasure' (p. 15) when reading the text, it is highly likely that these devices represent women rather inaccurately. For instance, the use of rhythm and rhyme is to foster memorability, intensify attention and wrap the receivers through the exploitation of similar features such as sound and intonation. It is obvious that advertisers are not likely to foster brand recall, but cause women to be remembered by discouraging details. This false representation is evident in names such as 'Funny Bunny', 'No Money, No Honey' and 'Racy Kacy'. Similar to that, the name 'Rehab Foundation', by which the term 'rehab' is a shortened form of the noun rehabilitation, suggests a process of restoring and rectifying to good condition. Instead of explaining the product as having a quality to better or improve skin condition, the term 'rehab' makes an appropriate resemblance to such process. The term is also common in referring to alcoholism and addiction. Despite its metaphoric function, the word 'rehab' does not reflect women encouragingly as it signifies the inability to operate normally, thus rectification is needed. In personification for example, advertisers inject feelings and emotions to inanimate objects by giving them personal traits of a human, thus increasing the purchasing desire. Based on the findings, products are personified through the characteristics of human beings, women's in particular (e.g: multi-tasking, obsessive compulsive, mood swing). The adjective 'Obsessive compulsive', for instance precedes the noun 'foundation', which denotes the recurrent of feelings which is accompanied by repetitive actions, also identified as a type of psychiatric disorder (Stewart & Pauls, 2010). Through such classifications, gender ideologies are presumably will be rooted deeper in a society.

THE REPRESENTATION OF GENDER

Throughout the analysis of cosmetic names in the corpus, it is clear that advertising language is distinctive, featuring varieties of interesting linguistic properties imbued in it. From the findings, the construction of cosmetic names does not challenge the stereotypical representation of gender, but reveals a rather disturbing pattern of oppression against women in particular. The names studied in the corpus indicate how the society evaluates a woman, by which she is measured through her flawless beauty, alluring physique and pleasant appearance. The cosmetic products also reassert women's role as mother, helper, nurturer and guardian and who are also permitted to reveal their emotions and feelings. Quite the contrary, men are taught that their roles are to be served, to not show feelings, to be strong, to have opinion and to lead. This assignment of patriarchal gender roles prescribed by the society is reflected greatly in the makeup names. Advertising language is indubitably impactful simply because "beyond their overt innocent role of selling a product, ads articulate and enforce ideology" (Reventos, 1998, p.28). By selling a distorted definition of women, cosmetics which are hoped to instill confidence and empower women, may defeat its purpose altogether. As a consequence, women will be regarded primarily in terms of their physicality, behaviour, sexuality or relationship to men (Gill, 2003, Britton, 2012; Dhanyashree, 2015; Tehseem and Kalsoom, 2015)

The advertisers hold the autonomy of whether or not to improve the representation towards women because the possibility for women to be pictured more healthily is seemingly available. It is irrelevant to deduce on the possibility that the marketers might not actually realise the potential harm that they have inflicted with some of the sexist cosmetic names. This is because some of the names carried obtrusive exemplar of gendered terms that might

have offended women buyers especially. It is also surprising to note that women are degraded and ridiculed in the products that they are encouraged to buy.

Nevertheless, the age of post feminism promotes women to embrace their femininity, which probably account to the numerous cosmetic names being named after women feminine traits. The insistent female subjugation where women are viewed as sexual objects and referred to derogatively with opprobrium terms that degrade them (e.g. slut and bitch) have caused postfeminists to reclaim these names so as to make them become natural and acceptable (Lazar, 2014). While postmodern feminism advocates the concept of 'new woman', this study coincides with Reventos (1998)'s opinion that the idea of emancipated women is flawed. Although the concept no longer define women with reference to men, our findings revealed extensive amount of cosmetic names suggesting women's constant dependence on men, constant search for men's love and approval. Moreover, majority of cosmetic names are created in a way that they suggest women need to resort to cosmetic to achieve self-contentment, apart from attracting men's attention. In return, this further strengthens the patriarchal doctrines that our society is largely practicing, which revolve around 'male identification', 'male centeredness' and 'male domination'. By utilizing these patriarchal principles, whether or not with intentions, the society has learned that the normative views towards women are as described in the product names, because media holds an important role in propagating ideologies and shaping perspectives. The fact that those cosmetics are global brands and globally marketed, further deteriorate the positioning of women. As such, it can be concluded that cosmetic names in this study did contribute the ultimate capacity to perpetuate messages and representations about gender.

CONCLUSION

The study has prompted several suggestions for future research. The sample may be widened to not only products' names per se, but on descriptions, slogans, taglines so as to expand the level of analysis up to the discursive level. Considering the corpus is built only on cosmetic products, perhaps other types of products in the market can also be considered (e.g: toiletries, health and grooming products). The current corpus utilised cosmetic names collected from the international online cosmetic shop and database, however, future researchers might incorporate local brands into the analysis to provide comparative studies between the representation of gender in international products and local ones. The birth of semiotics and the increase of visuals in print documents also provide mediums on how images and texts can relate to one another semantically. Instead of focusing on textual analysis only, future studies may benefit from multimodal analysis of text and image.

To conclude, it is true that gender differences are manipulated extensively in defining sexes. Expectations and the traditional roles of women are instilled in the cosmetic names to serve as a reminder of women gendered place. The choice of words to modify the basic makeup tools also endorse and promote patriarchal thinking to perceive women as the marginalized group. Although several cosmetic names are empowering and reflecting positively towards women, this small portion is insufficient to securely imply that women's position in society has improved. Instead of challenging the stereotypical representation of women, cosmetic names further reinforce them. As such, advertisers are regarded to be the propagator of gender ideologies. Consequently, the gender gap expands and the feminists' quest for gender equalities may not be realised. Again, from how women are generally represented in the cosmetic names, it only revealed that our culture to some extent is still governed by the patriarchal system. Unless the advertising practice is improved, women's status in the society will always remain secondary.

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ABOUT THE AUTHORS

Nur Syuhada Mohd Radzi obtained her MA degree in linguistics and English language studies from Universiti Sains Malaysia. She is currently pursuing her PhD at the School of Language Studies and Linguistics in Universiti Kebangsaan Malaysia. Her research interests include CDA, feminist stylistics and studies of gender and sexualities.

Mahfuza Musa is currently an English lecturer and also a Training Officer in Polytechnic Tuanku Sultanah Bahiyah, Malaysia since October 2010. Before joining the polytechnic, Mahfuza worked at National University of Malaysia as an assistant researcher. Her research interest lies in New Varieties of English and Malaysian Literature in English.

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