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A register analysis of English cosmetics advertisements

A Dissertation Submitted in Partial Fulfillment of the
Requirement for the Degree of
Master of Arts

By

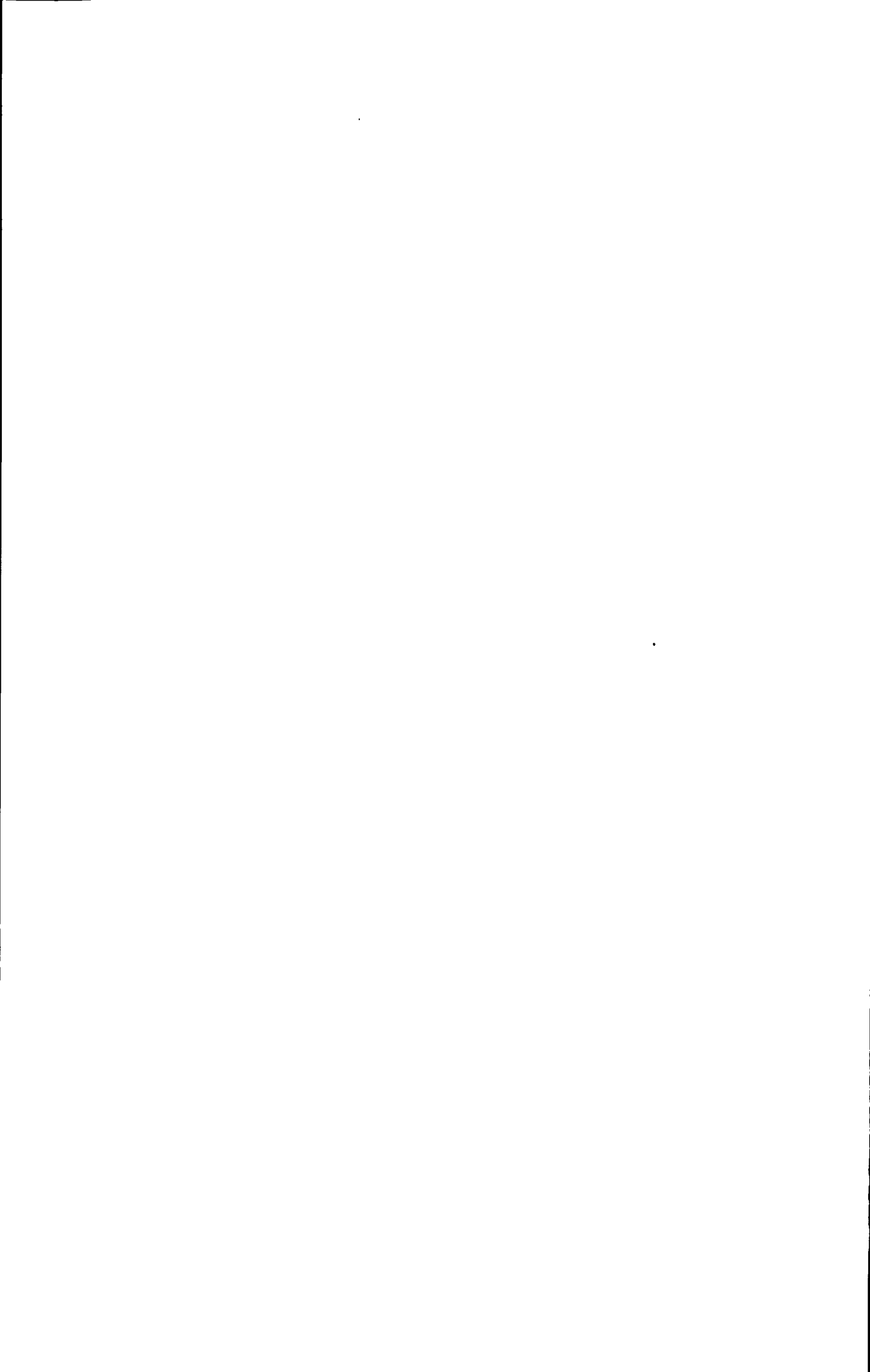
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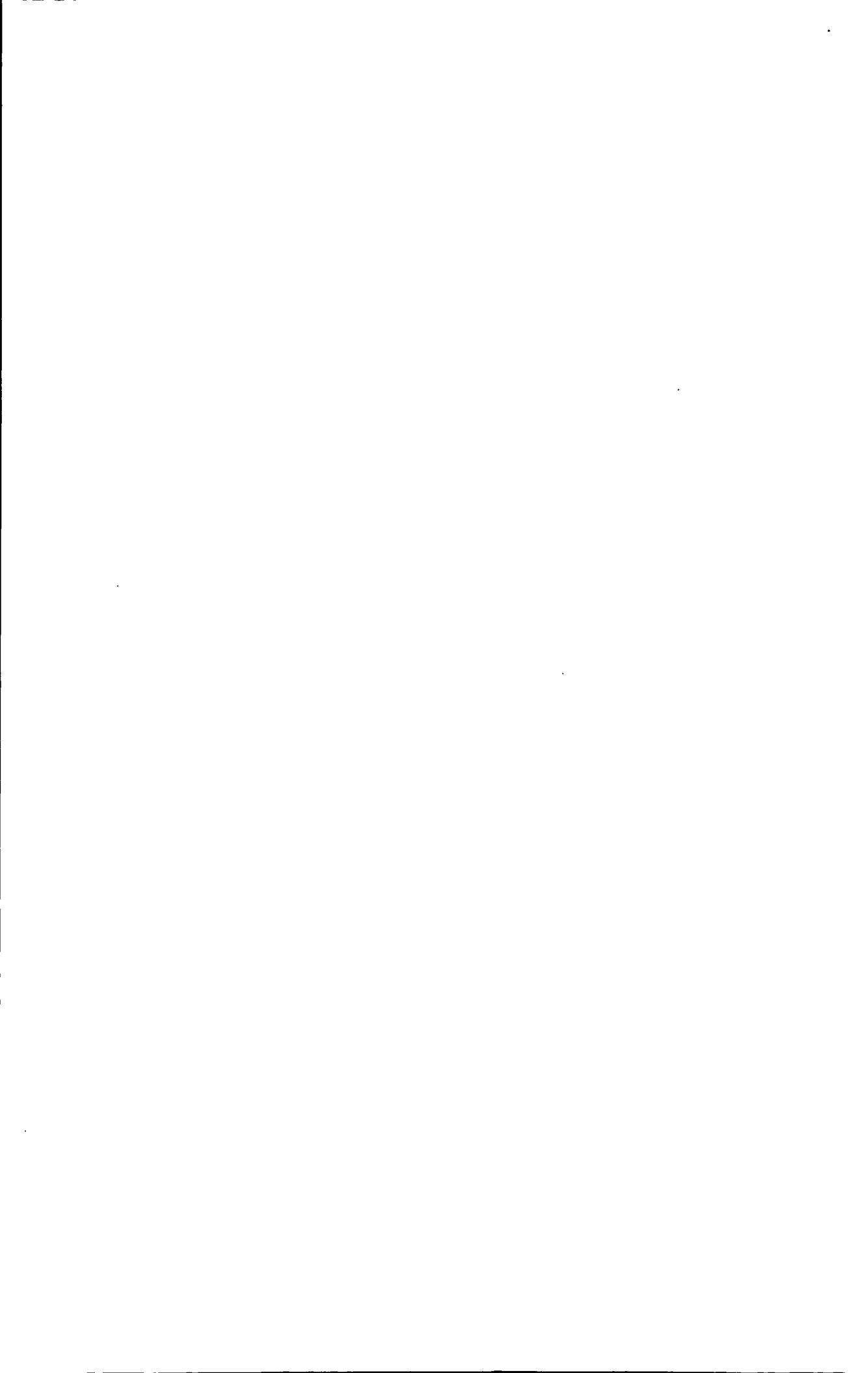
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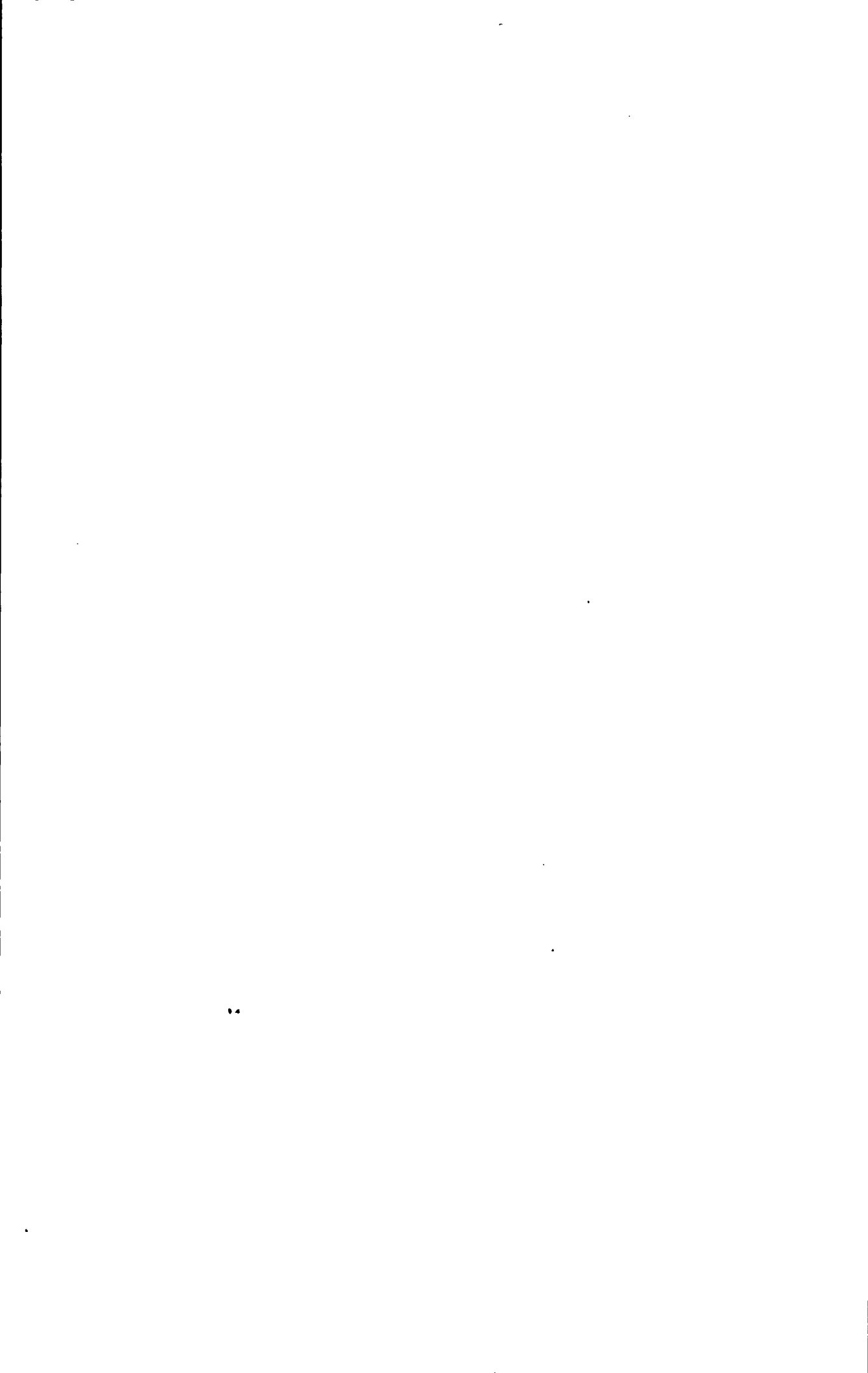


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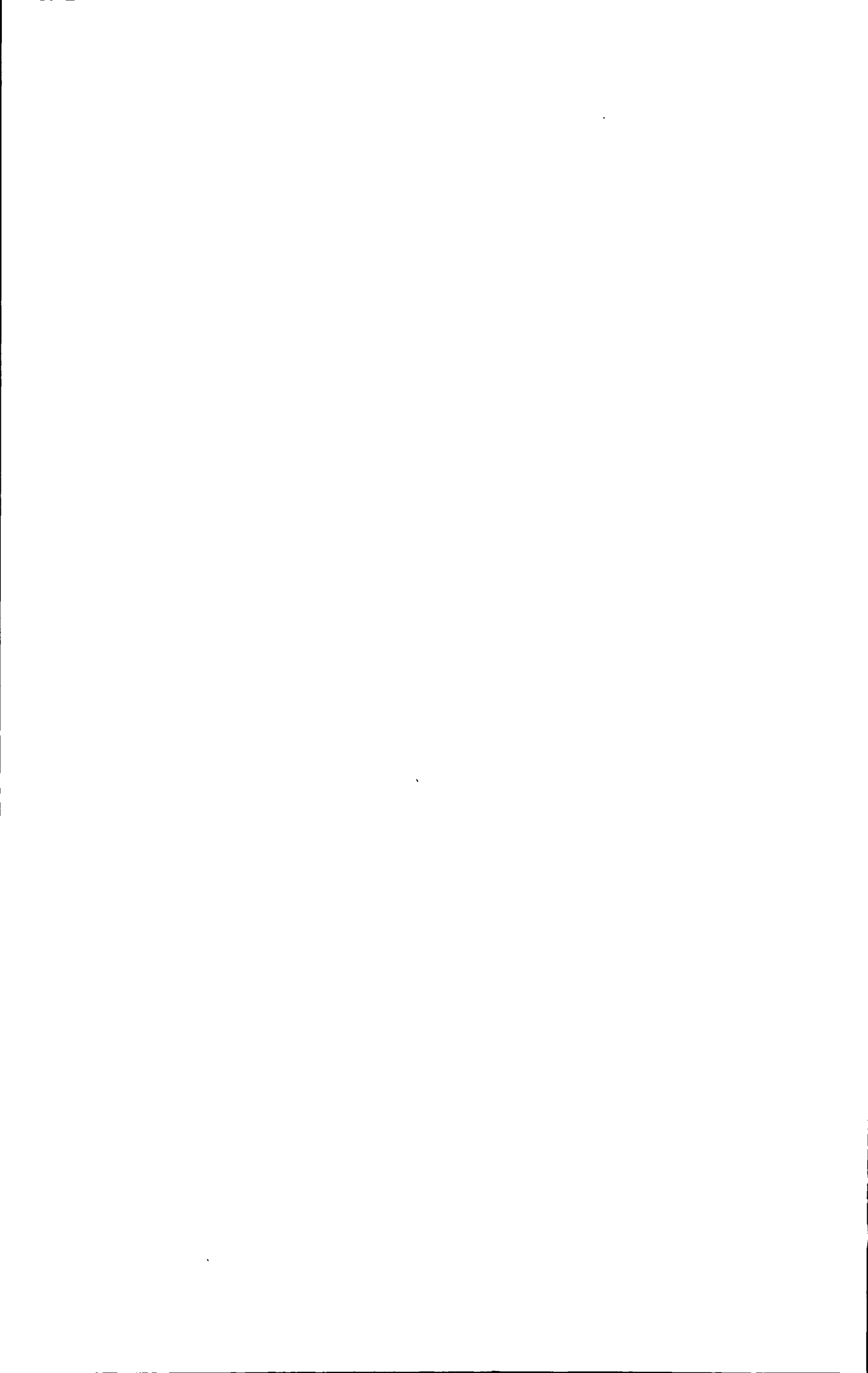


Abstract

Systemic-functional grammar holds that language varies with the function, and the changes will generate various language varieties, i.e. different registers. Halliday (1978) defines register as a semantic concept, a combination of several significances, which are related to field, tenor and mode. These three dimensions of register have been associated to the three metafunctions of language. The field mainly determines the experiential meanings that are expressed; the tenor mainly determines the interpersonal meanings; and the mode mainly determines the textual meanings. The experiential metafunction involves in transitivity and voice. The interpersonal metafunction is chiefly concerned with mood and modality. The textual metafunction is mainly concerned with theme, rheme and cohesion.

This dissertation aims to apply the register theory in Systemic-Functional Grammar to the analysis of cosmetics advertisements in order to study their linguistic features as constrained by the three dimensions of register. In doing so, the present dissertation tries to test out the feasibility and applicability of Systemic-Functional Grammar as a theoretical framework in the study of cosmetics advertisements. The data used in this research are 52 English cosmetics advertisements, among which 22 are directly from throwaways handed out by the cosmetics counter ladies, 30 pieces from beauty magazines, such as *Rayli, Fashion*. A qualitative and descriptive approach is adopted in the process of this research.

By examining the register variables in the target texts from the above three metafunctions, it is found that in the advertising register, the three aspects of context, field, tenor and mode jointly determine the choices of meaning and supervise the realization of advertising language function. As for register of cosmetics advertisements, field is the behavior reality of marketing cosmetics to consumer. Advertisers use different lexical choices and transitivity to express their abundant experience of objective world, especially the positive experience to cosmetics. By the manipulation of different mood structures, especially declarative mood structure, the cosmetics advertisers always tend to give information rather than demand the action of the reader; modality is used to indicate the writer's attitude and confidence. Finally, they can achieve the goal of promoting sales. In this dissertation, the data are limited to the written mode. In cosmetics advertisements, the register variable of mode is



realized mostly in simple themes. This simple structure makes it easy and natural for the communication between advertisers and customers. In term of cohesive device, lexical repetition plays an important role in textual cohesion.

Owing to the complication of the issue at hand, the dissertation does not attempt to exhaust the investigation in this aspect. However, it is hoped that the dissertation could open a new chapter for the investigation along the line.

Key words: Systemic-Functional Grammar, Register Theory, cosmetics advertisement



摘要

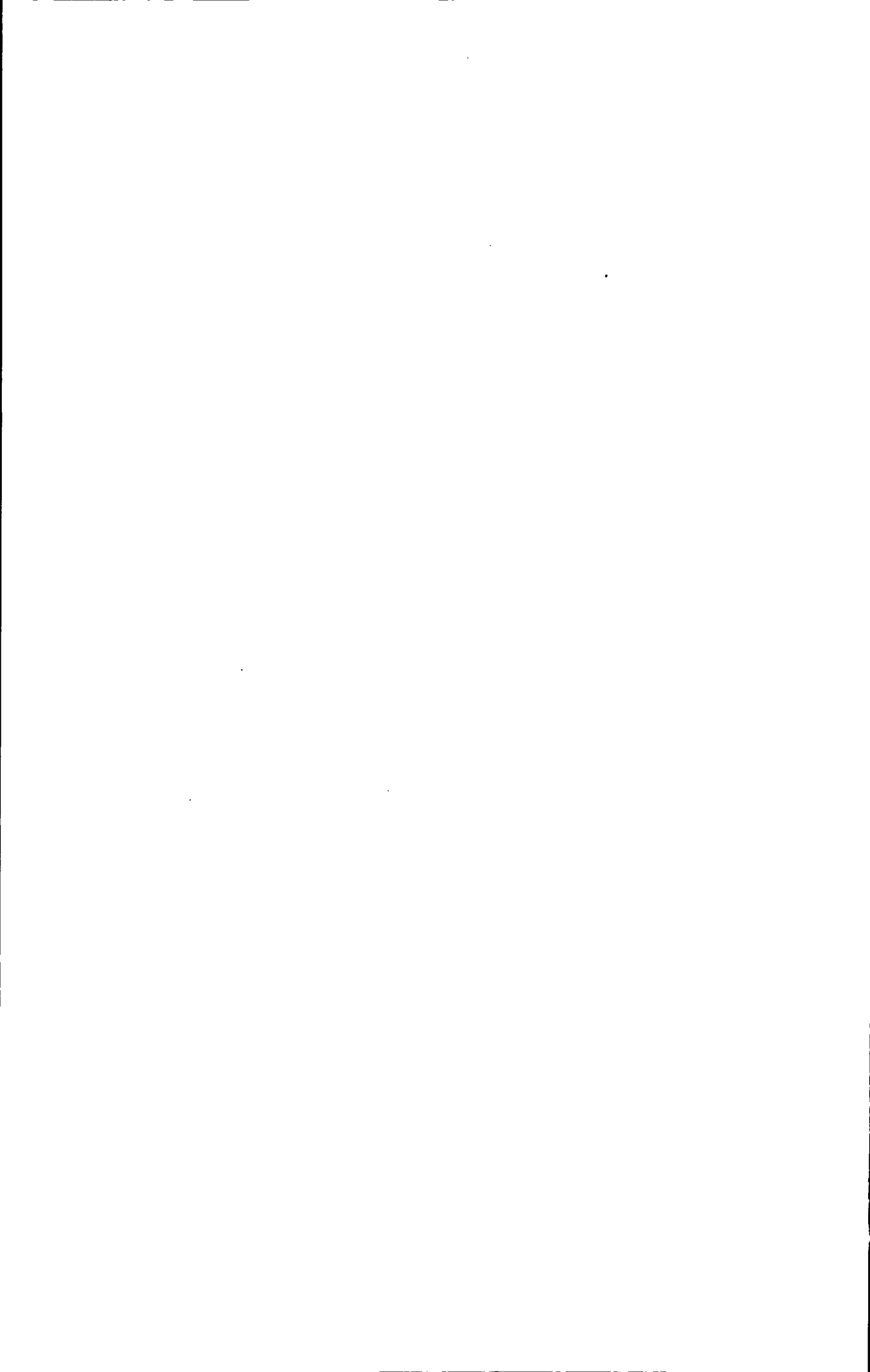
系统功能语法认为,语言将随其功能的变化而变化,这种改变将形成各种各样的语言变体,即不同类型的语域。Halliday 对语域下的定义是:“语域是一个语义概念,可定义为若干意义的组合,这些意义与语场、语旨和语式等情景因素的组合有着特别的联系。”语场、语旨、语式跟语言的三个纯理功能相联系:语场体现了语言的经验功能;语调体现了语言的人际功能;语式则是语篇功能的具体体现。经验功能包括及物性、语态;人际功能主要涉及到语气、情态;语篇功能主要涉及到主位和述位、衔接。

本文运用系统功能语言学中的语域理论,通过对 52 篇书面英文化妆品广告从经验功能、人际功能、语篇功能这几个方面进行定性分析,旨在探讨语域三变项语场、语旨、语式各自在具体的化妆品广告语篇中的实现情况,从而验证将系统功能语法的语域理论应用于化妆品广告语篇分析的适用性及可操作性。

通过分析,得出结论:化妆品广告语域中,语场、语旨、语式这三个语境因素共同作用决定意义的选择并支配广告语言功能的实现。在化妆品广告语域中,语场是广告商向受众推销化妆品这一行为事实。广告商通过对概念意义的不同选择,在词汇语法层上,表现在对词汇、及物关系和语言结构的不同选择,体现出他对于“客观世界”的经验,尤其是对化妆品的正面经验。语旨方面,广告商通过选择不同的人际意义,即对语气和情态的不同选择,拉近与受众的心理距离以营造一个轻松愉快的氛围以达到他的交际意图—劝说受众买该化妆品。由于本文所选择广告的范围限制,其语式是书面的,但广告商通过语式的变化,即通过对主位结构、衔接手段不同选择,尤其是简单主位使得交际双方得到有效沟通,而广告中词语的重复则很好地实现了语篇的连贯。

由于课题的复杂性,本文并没有穷尽这方面的研究。然而,却希望本文能够在这方面的研究揭开新的一页。

关键词:系统功能语法,语域理论,化妆品广告

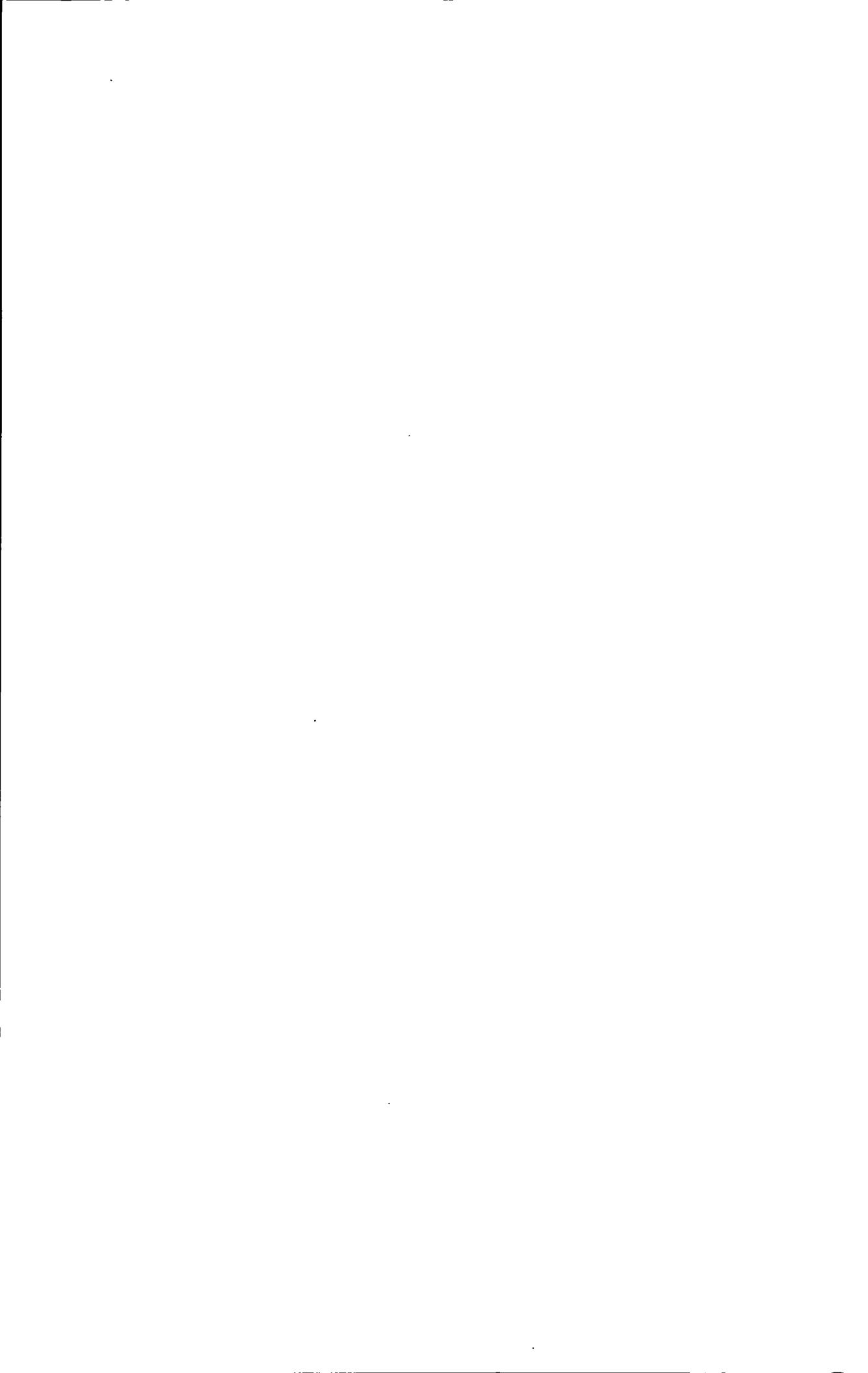


Contents

Acknowledgments	I
Abstract	II
摘要	IV
Contents	V
List of Figures	VII
List of Tables	VIII
Chapter One Introduction	1
1.1 Research background.....	1
1.2 Purpose of the dissertation.....	2
1.3 Data and Methodology	3
1.4 Organization of the dissertation.....	4
Chapter Two Literature Review	6
2.1 Introduction.....	6
2.2 Previous studies based on Register Theory	6
2.3 Previous discourse analysis of advertisements	8
2.4 Previous register analysis of advertisements.....	10
2.5 Summary.....	11
Chapter Three Theoretical Framework	12
3.1 Introduction.....	12
3.2 Systemic-Functional Grammar	12
3.3 Context of situation	15
3.4 Register Theory	16
3.5 Summary.....	17



Chapter Four Register Realization through Lexico-grammar in Cosmetics	
Advertisements	19
4.1 Introduction.....	19
4.2 Experiential analysis in cosmetics advertisements.....	20
4.2.1 Field and experiential meaning	21
4.2.2 Transitivity analysis	22
4.2.3 Voice analysis.....	28
4.3 Interpersonal analysis in cosmetics advertisements.....	30
4.3.1 Tenor and interpersonal meaning.....	31
4.3.2 Mood and modality analysis	32
4.4 Textual analysis in cosmetics advertisements.....	40
4.4.1 Mode and textual meaning	40
4.4.2 Thematic structure analysis	41
4.4.3 Cohesion analysis.....	51
4.5 Summary.....	59
Chapter Five Conclusions.....	61
5.1 Findings	61
5.2 Limitations.....	62
5.3 Implications	63
References	64
Appendix	67

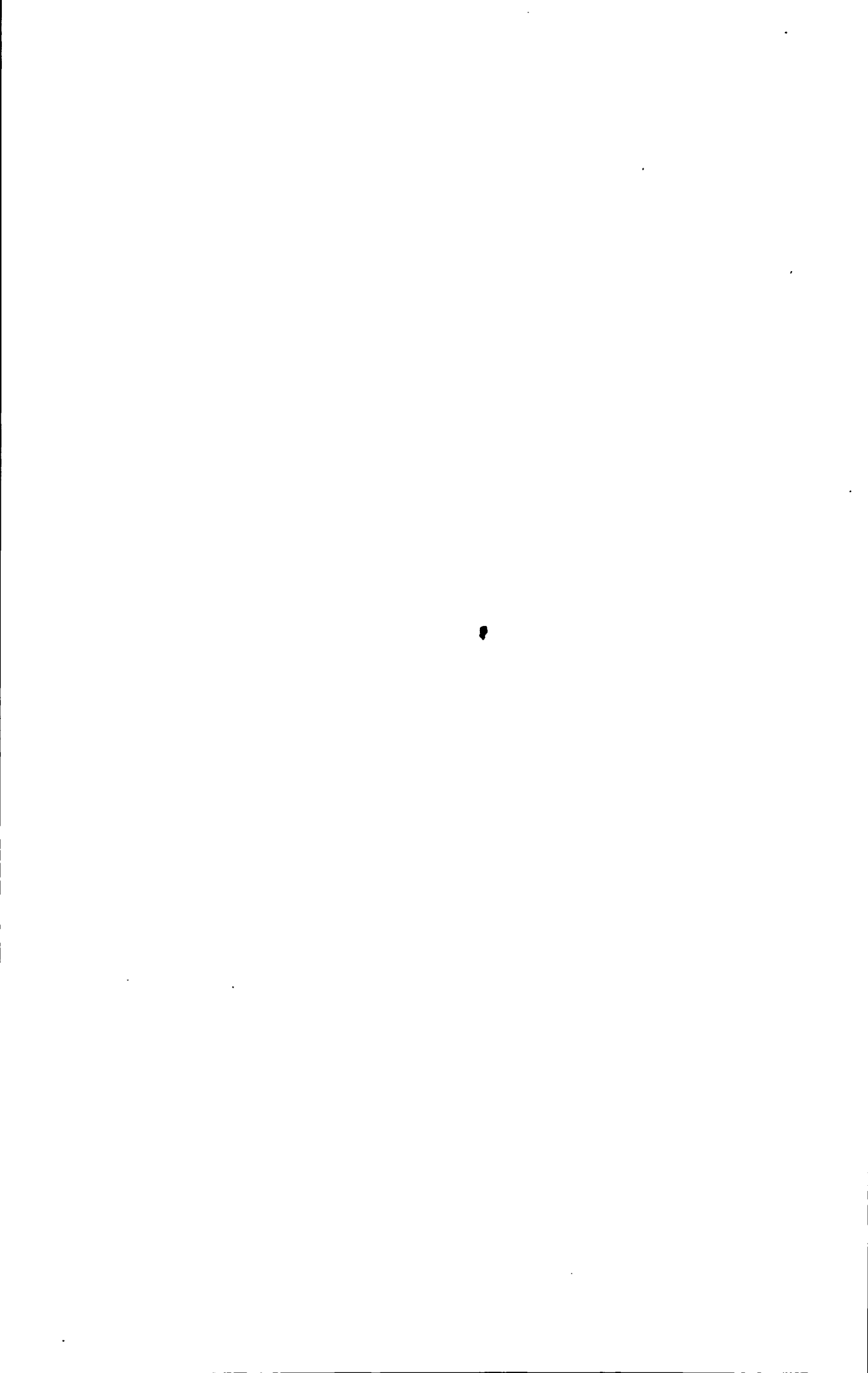


List of Figures

Figure 3-1: Metafunctional layering

Figure 3-2: Principal systems

Figure 3-3: Independence of metafunctions



List of Tables

Table 2-1 Register and Metafunction

Table 4-1. Context in Relation to Discourse Semantics and The lexico-grammar

Table 4-2 Overview of process types

Table 4-3 Sample Analysis of Process and Circumstance

Table 4-4 Basic speech roles

Table 4-5 Mood and Modality analysis

Table4-6 Theme-Rheme analysis(1)

Table4-7 Multiple themes analysis

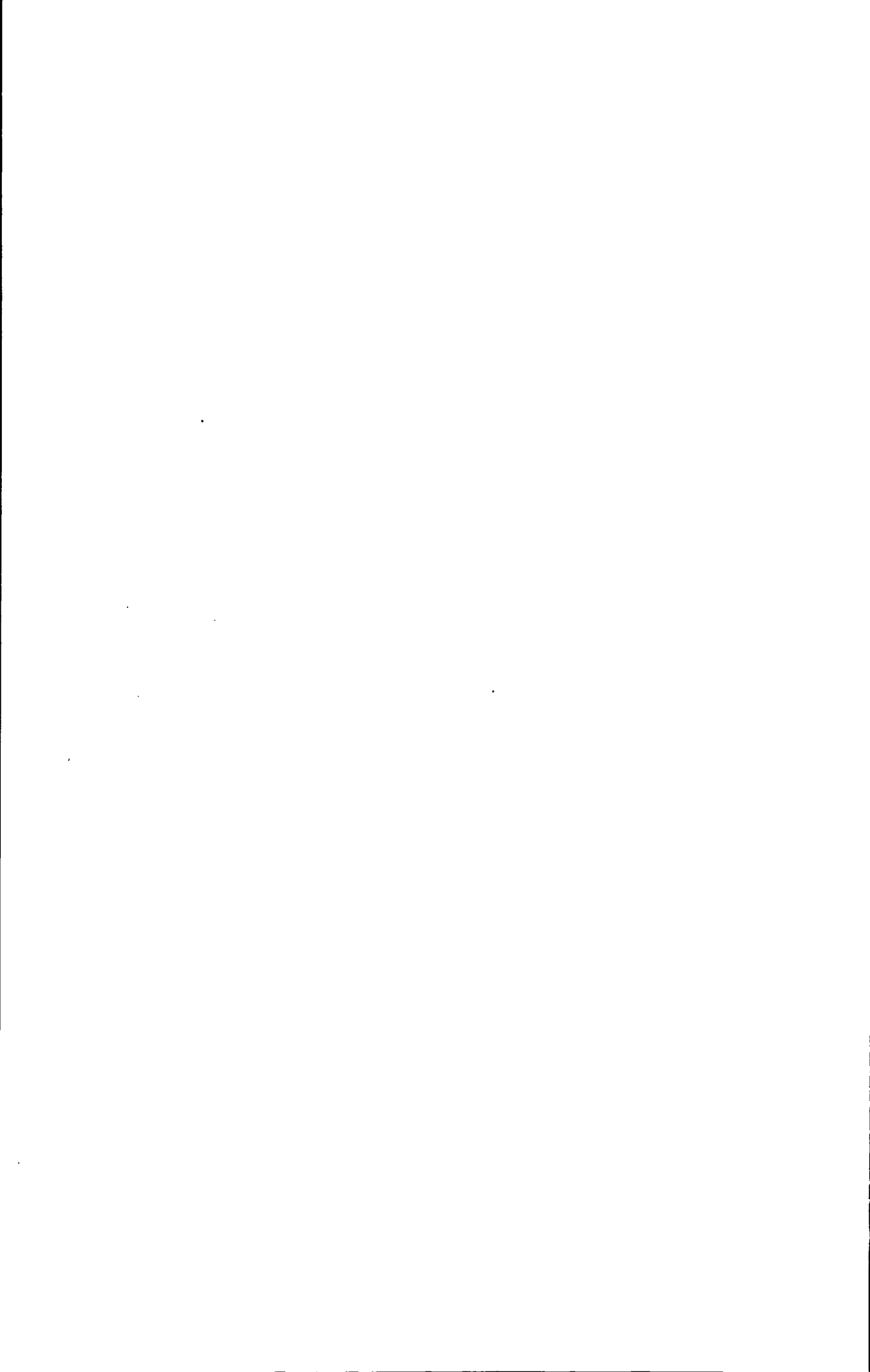
Table4-8 Clausal Theme

Table 4-9 Theme-Rheme analysis(2)

Table 4-10 Theme-Rheme analysis(3)

Table4-11 Distribution of cohesive devices of English cosmetics advertisement

Table 4-12 Cohesion analysis of Text 38



Chapter 1 Introduction

1.1 Research background

Today, with the development of the technology and the diversity of the mass media, advertising industry has been growing rapidly as the world enters an era of commercialization, and advertising has penetrated our daily life. More and more advertisements are appearing with the competitive market economy. Enterprises have chosen to employ advertisements to display their products, so we find all kinds of advertisements everywhere. They reach people in cars, elevators, parking lots, hotel lobbies, subways, and in homes on radio and television, in newspapers and through mails, etc. One crucial point of an enterprise's success lies in whether its advertisements can impose a deep impression on readers and urge the potential consumers to buy its products. Thus writing a piece of effective advertisement is of great significance.

For a better understanding of cosmetics advertisements around us, this dissertation, based on the theory of systemic-functional grammar (hereafter SFG), studies the stylistic features of cosmetics advertisements from the perspectives of Register Theory. It aims to probe into the realization of the three variables of Register (field, tenor, mode) through lexico-grammar in cosmetics advertisements. In this dissertation, cosmetics advertisements refer to the advertisements for the promotion, and they are confined to the body of the written advertisements.

Cosmetics advertisements as a medium between the potential consumer and the advertiser reflect the interaction and negotiation between them. The present dissertation intends to find out how cosmetics advertisements interact and shape appropriate relations with their readers.

The present dissertation adopts a functional approach to the study of cosmetics advertisements. In this dissertation, the three layers in our framework, namely experiential meaning, interpersonal meaning and textual meaning will be examined respectively for a better understanding of how cosmetics advertisements achieve the three metafunctions through register.

Register, or context of situation as it is formally termed, "is the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specific conditions, along with the words and structures that are used in the realization of these meanings" (Halliday, 1978:23). It is concerned with the variables of field, tenor, and mode, and is a useful abstraction which relates variations of language use to variations of social context. Therefore, register analysis of linguistic texts, which enables us to uncover how language is manoeuvred to make meaning, has received popular application in (critical) discourse analysis and (foreign) language application in many fields.

Advertising study has flourished over the past decades. Regrettably, however, so far in the field of functional linguistics, the investigations of the cognitive and dynamic properties of context are basically confined to advertisements translation, linguistic features, text analysis, textual metafunction, etc. Little attention has been paid to cosmetics advertisements in and outside China up to the 2000s. And no mention has been made of whether the analysis of register from the perspective of field, tenor, and mode can be applied to cosmetics advertisements' language. So we believe that a register analysis of cosmetics advertisements has both theoretical and practical applications.

1.2 Purpose of the dissertation

The purpose of this dissertation is to investigate cosmetics advertisements through a new perspective — systemic-functional grammar. It offers an analysis of cosmetics advertisements from the Register perspective, including the field, tenor and mode, focusing on the realizations of Register through lexico-grammar. Therefore the following

two questions will be answered:

- 1) How does context of situation contribute to shaping the language used in the advertisements?
- 2) How is register realized through lexico-grammar in cosmetics advertisements?

To answer these two questions, cosmetics advertisements in advertising will be used as the corpus for this study. Halliday's Register Theory will be adopted.

1.3 Data and methodology

This dissertation applies the register theory in SFG to the analysis of cosmetics advertisements, the purpose of which is to discuss the realizations of register through lexico-grammar in cosmetics advertisements. In the process of this research, a qualitative approach is adopted. In order to make a detailed analysis on different aspects of Register Theory used in cosmetics advertisements, 52 pieces of English cosmetics advertisements have been randomly collected through different sources. 22 pieces of cosmetics advertisements have been obtained directly from throwaways handed out by the cosmetics counter ladies, 30 pieces from beauty magazines, such as *Rayli*, *Fashion*, etc, from 1998 to 2007.

American Marketing Association (AMA) defines advertising as "Advertising is the nonpersonal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media" (Qi, 2003). Generally speaking, an advertisement is composed of two types: visual and audio (Cui, 1993). The visual type consists of verbal elements such as headline, slogan or tag lines, and non-verbal elements include illustration (or images), trademark, brand name, decorate border and white space, etc. And the audio type usually appears in radio, film, TV, video and slide advertisements. However, the current dissertation will concentrate on written advertisements. The audio and non-verbal elements will not be

touched upon unless they have something to do with the explanation of the written advertisements or verbal elements of the advertisements. More exactly speaking, the present dissertation will mainly or only analyze written advertisements. It is very difficult to get adequate original Chinese cosmetic advertisements. So this dissertation just focuses on the analysis of English data.

The advertisements are mainly chosen directly from the magazines with big circulations published in English-speaking countries or indirectly from some books about advertising English written by Chinese or foreign authors. The selected advertisements cover a wide range of products like cream, mascara, lip sticks, glosses, eye shadows, eye liners/pencils, shampoo and others.

1.4 The organization of the dissertation

This dissertation will be divided into the following five parts. Chapter 1 gives an introduction to the present dissertation including research background, objective, organization and the theory of the dissertation, and the data and methodology used in the dissertation.

Chapter 2 gives a general review of Register Theory analysis in functional linguistics, which illustrates previous studies based on Register Theory, previous discourse analysis of advertisements and previous register analysis of advertisements.

Chapter 3 presents the theoretical background for the discussion. A general introduction is given to Systemic Functional Grammar first, especially the three metafunctions in Functional Grammar, context of situation and a Hallidayan definition of the three variables of register.

Chapter 4 presents a register analysis of cosmetics advertisements in terms of field, mode and tenor of discourse, and focuses on the realizations of Register through lexico-grammar in cosmetics advertisements.

Finally, in Chapter 5, we will give a brief summary of the main points of the present study, and presents the practical significance of the research. We will also discuss some implications and limitations of the present research will be summarized.

Chapter 2 Literature Review

2.1 Introduction

In this chapter, the development and application of Register Theory will be first discussed. Then related studies on previous discourse analysis based on register, advertisements and previous register analysis of advertisements will be reviewed.

2.2 Previous studies based on Register Theory

Register analysis has been developing very fast in the last few years. Many people are now working with examples of genuine texts in the hope of establishing the linguistic features that characterize them. This is the focus of two recent publications (Ghadessy 1988,1993). In the first of these, for example, Halliday adopts a historical perspective to show how the language of physical science has evolved, i.e. he explains the 'prototypical syndrome of features' that characterize such a register. However, the majority of studies are synchronic; they deal with the use of present day spoken and written English in various contexts of situation.

The most detailed study of the concept of register and its application to date is by Matthiessen (in Ghadessy 1993). He brings the various approaches to register analysis under a 'unified theory of register'. Many references are made here to descriptions — within and across registers — by several applied linguists in recent years. These include, among others, the language of narrative, exposition, history, geography, physical science,

religion, news reporting, service encounters, business communication, advertising, classroom interaction, courtroom interaction, gossip, and caller-operator interaction.

Register analysis has benefited greatly from new developments in computational linguistics. Compared to analyses in the past which were based on a limited amount of spoken and/or written data, we can now analyze millions of words from any register to determine the characteristic linguistic and discoursal features. Several large projects in a number of universities are now dedicated to register analysis by using computers, for example the project called "register Profiling" at Sydney University under the direction of Christian Matthiessen. The findings of such research will no doubt strengthen the foundations of register analysis as a sub-discipline of applied linguistics.

In Halliday's opinion, when people use language to express meaning, they do so in specific situations, and the form of the language that they use is influenced by the complex elements of those situations. "Since a speaker's or writer's choice of words is constrained by the situation of utterance, and since words and groups of words take on special significance in particular contexts, the grammar must be able to account for the way in which the language is used in social situations."(Bloor, 2001) Language is a kind of social phenomenon and a reflection of social activities. Every language is based on a certain history, culture, customs, social regulations, moral standards and values, which can reflect the feature of the language and these are called context of culture.

Context of culture is very abstract. However, context of situation is concrete. The communication through texts is realized in a certain situation, and when analyzing the text, we will have to take the participants, the content, the media and even the co-text into account. All these are called "context of situation" by Malinowski (1923,1935).

Register, according to Halliday, is "variation according to use" (Halliday and Hasan,1989) Thompson(1996) defines register as "we typically use certain recognizable configurations of linguistic resources in certain contexts". Hu, Zhu and Zhang refer to register as "the language we speak and write will vary according to the change of situation"(Hu,Zhu and Zhang,1989). Register is closely related to context. According to Halliday, there are 3 elements in context of situation, which are extremely important and influence the use of language. They are field, tenor and mode, which are generally called

register variables. Field refers to what is happening, what is the nature of the social activities and what language is talking about or describing. Tenor refers to what are the participants in communication, what are the characteristics, statuses and roles of the participants in communication, and what is the role relationship between them. Mode refers to what function language serves as well as communication channel and rhetorical mode(Halliday and Hasan,1989). Field, tenor and mode correspond with experiential function, interpersonal function and textual function in metafunctions in SFG.

The change of field is mainly embodied by the change of experiential meaning, and in lexico-grammatical level, it is embodied by the choice of verbs, transitivity relation etc.; the change of tenor primarily refers to the change of interpersonal meaning and in lexico-grammatical level, it is shown by the choice of different mood, modality system etc.; the change of mode is mainly demonstrated by the change of textual meaning, and in lexico-grammatical level, it is shown by the different choice of theme-rheme structure and information structure etc. The relationship between register and metafunction can be seen by the following table:

Table 2-1 Register and Metafunction(Halliday 1975b)

Register Variables	Metafunctions: the Embodiment in Lexico-grammatical Level
Field	Experiential Function: choice of verbs etc.
Tenor	Interpersonal Function: choice of mood and modality etc.
Mode	Textual Function: choice of theme-rheme structure, information structure, etc.

2.3 Previous discourse analysis of advertisements

Scholars have carried out detailed yet deep explorations into advertisements from a wide range of disciplines including economics, anthropology, psychology, sociology and literary criticism, etc. For example some previous studies have been carried out on Advertising Functions: What kind of advertisement is successful? And what features a successful advertisement should possess? American Marketing Manager's Handbook points out that an advertisement should have four functions: AIDA, which represent four words—Attention, Interest, Desire, Action.

- (1) Attention—a good advertisement should attract the consumer's attention to the product .
- (2) Interest—the introduction and publicity of an advertisement should arouse consumers' great interest.
- (3) Desire—the publicity of advertising should stimulate consumers' desire to buy the product, and make them realize that this product is just what they want.
- (4) Action—the advertising makes consumer to respond to the advertising information and evoke them to take the action of purchasing. (Sun, 2009)

However, the objective of the present dissertation is to explore the linguistic features of advertisements, especially the written cosmetics advertisements. In other words, a linguistic approach will be adopted in the present dissertation.

Although the modern advertising has a relatively short history of only about one hundred years, there has appeared a great quantity of literature on advertising studies both at home and abroad. In China, Halliday's functional grammar was first introduced in the 1980s of the last century and since then it has become one of the guiding theories in Chinese discourse studies. Though many Chinese scholars are its supporters, only few of them have adopted functional grammar as the sole framework in discourse studies (Huang, 2001). Halliday (1994), the initiator of functional grammar, clearly points out that the purpose of setting up functional grammar is to provide an analyzing structure for discourse analysis and he argues that the aim is to establish a grammar for purposes of any text analysis, either spoken or written. According to the data available to me, in China, most scholars have carried out advertising studies mainly from such dimensions as lexicology, pragmatics, stylistics, translation and psycholinguistics. For example,

Huang (2001), Zhao (1997), Qi (2003), Wang (2001) and Cui (1993) are the major scholars who contribute to the studies of the language of advertisement. Surely, there are still some famous domestic scholars on advertisements who will be mentioned a little later. Abroad, we have such scholars as Leech (1966), Dyer (1982), Vestergaard (1985), Cook (1992), Goddard (1998), White (1993), Mueller (1996) and Jefkins (1985), etc. All the scholars mentioned here analyze advertisements from a linguistic angle, or mainly from this angle, which is the basis for further discussion in this dissertation.

2.4 Previous register analysis of advertisements

In terms of the linguistic theoretical basis and range of the study, at home, most of the scholars analyze advertisements from the perspective of stylistics, pragmatics and rhetoric. And some of the scholars just carry out general explorations into advertisements. Here we should mention Professor Huang, who uses Systemic-Functional Grammar developed by Michael Halliday to analyze advertisements of different styles in his newly published book *Theory and Practice of Discourse Analysis: A Study in Advertising Discourse* (2001). He has explored various types of advertising discourses primarily using Halliday's functional theories. Feng(2007) has studied English Dating Advertisements using Halliday's Register Theory. Zhao and Yu(1993) have explored the thematic and model choice in advertising English using the theory of textual metafunction in SFG (Zhu, 2002). Abroad, the scholars who use Register Theory to analyze metafunction are very few, although most of the foreign scholars analyze advertisements from other linguistic angles. For example, Leech is the first linguist to have a systematic study of advertisements. He offers a detailed description of written advertising in terms of the different levels in the linguistic framework, i.e., phonetics/phonology, vocabulary (or lexis) and syntax. Dyer, mainly from the perspective of advertising as communication, discusses the communication processes and

stylistic features of different types of advertisements. Tanaka (1999) explores the language of written advertising in Britain and Japan within the framework of pragmatics, the Relevance Theory in particular. Other researchers have also been devoted to advertising language and communication, analyzing, for example, the use of communication strategies such as personification through pronouns, intertextuality, and softening of persuasive strategies through hedges (Zhu, 2002).

2.5 Summary

As can be seen in this chapter, a detailed literature review on Register Theory on Halliday's functional grammar will be made and different scholars' interpretations of it such as Matthiessen, Thompson, and Halliday, etc. In this part the relationship between register and metafunction is stated, which will contribute to the analysis of next chapter. Then an overview of the previous studies, on register, previous discourse analysis of advertisements, and previous register analysis of advertisements. From this review, we have a clear outline for this dissertation. So in the following chapter, we will conduct our analysis of cosmetics advertising discourse from three metafunctions respectively, trying to find out how Register is realized in cosmetics advertisements.

Chapter 3 Theoretical Framework

3.1 Introduction

This chapter presents the theoretical background for the analysis. A general introduction to Systemic-Functional Grammar is given first, followed by context of situation proposed by Halliday. Linguistic interaction varies with the context. Halliday distinguishes three social variables that determines Register. Then it comes to Register Theory.

3.2 Systemic-Functional Grammar

In Halliday's SFG, he analyzes the three broad metafunctions of language: experiential, interpersonal and textual. Each of the three metafunctions is about a different aspect of the world, and is concerned with a different mode of meaning of clauses. The experiential metafunction is about the natural world in the broadest sense, including our own consciousness, and is concerned with clauses as representations. The interpersonal metafunction is about the social world, especially the relationship between speaker and hearer, and is concerned with clauses as exchanges. The textual metafunction is about the verbal world, especially the flow of information in a text, and is concerned with clauses as messages.

In each metafunction an analysis of a clause gives a different kind of structure composed of a different set of elements. In the experiential metafunction, a clause is analysed into Process, Participants and Circumstances, with different participant types

for different process types. In the interpersonal metafunction, a clause is analyzed into Mood and Residue, with the mood element further analyzed into Subject and Finite. In the textual metafunction, a clause is analyzed into Theme and Rheme.

In this job	Anne	we	're	working	with silver	
Theme		Rheme				textual interpersonal
	Vocative	Mood				
		Subject	Finite			
Locative		Actor	Process		Manner	ideational

Figure 3-1: Metafunctional layering (Matthiessen & Bateman 1991)

Figure 3-1 shows an analysis of the sentence “In this job, Anne, we're working with silver” into three different structures in the three metafunctions. This kind of diagram is called a “metafunctional layering” diagram in SFG, but the metafunctions do not have any kind of relative “depth”, rather they are different dimensions.

The metafunctional theory is part of the “functional” side of SFG, but it is also important in the “systemic” side of SFG. Each metafunction has a principal system in the networks for clauses, verbal groups and nominal groups. For example the TRANSITIVITY system is the principal system for the ideational metafunction in the clause network. These principal systems are shown in Figure 3-2:

	ideational	interpersonal	textual
clause	TRANSITIVITY	MOOD	THEME
verbal group	TENSE	MODALITY	VOICE
nominal group	MODIFICATION	PERSON	DETERMINATION

Figure 3-2: Principal systems (Matthiessen & Bateman 1991)

An important theoretical point is that in general, in the system networks, the systems within each metafunction are closely interconnected, but are largely independent of systems in the other metafunctions. System interconnections across metafunctions are rare. This is illustrated in Figure 3-3:

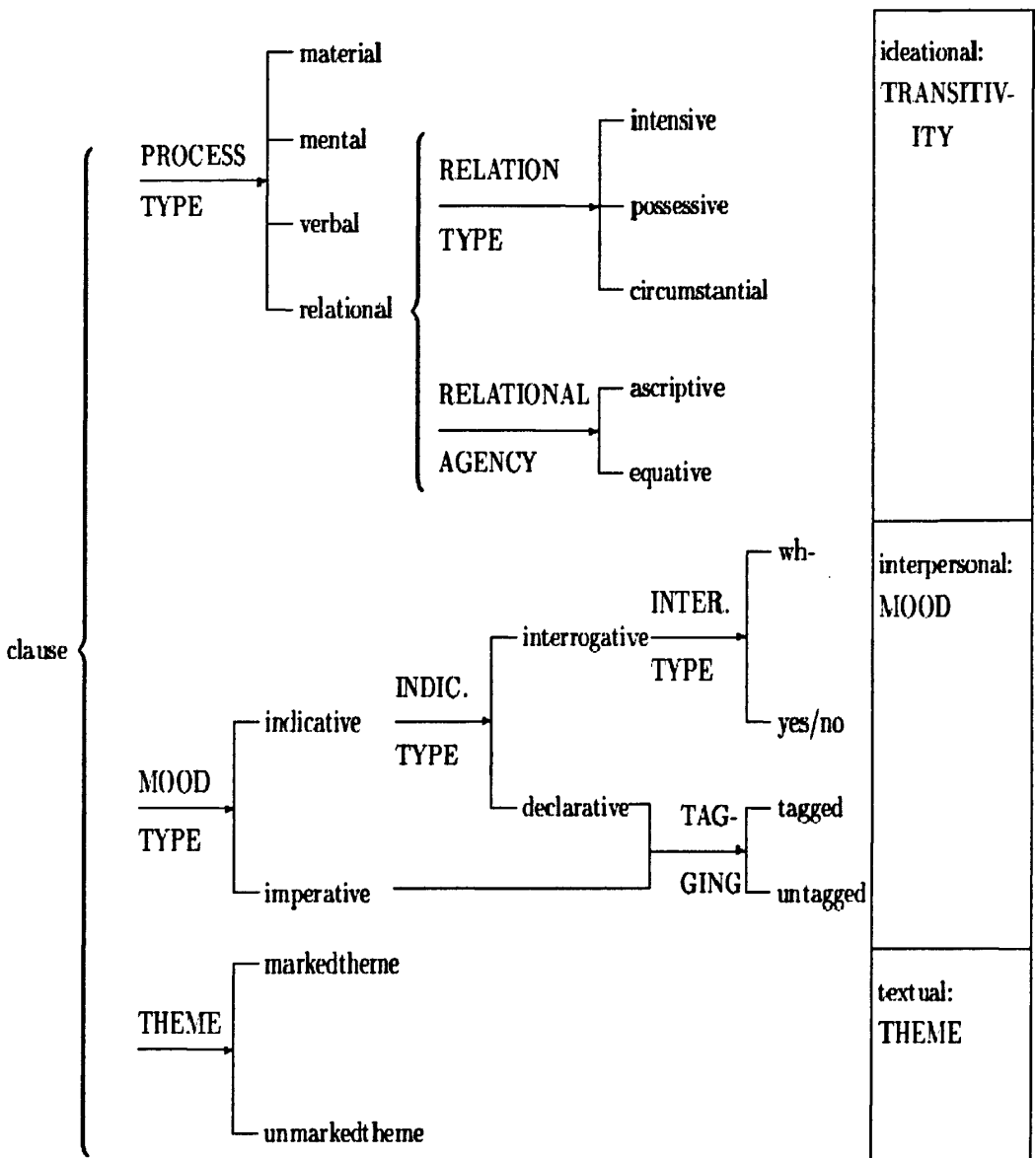


Figure 3-3: Independence of metafunctions (Matthiessen & Halliday to appear)

In this network fragment, there are normal dependency relationships within the MOOD region of the interpersonal metafunction, between the MOOD-TYPE and INDICATIVE-TYPE systems and between the INDICATIVE-TYPE and INTERROGATIVE-TYPE systems, and there is also a further interconnection: the TAGGING system can be entered either from the imperative feature of the MOOD-TYPE system or from the declarative feature of the INDICATIVE-TYPE system. But there are no interconnections at all between the MOOD region of the interpersonal metafunction and the transitivity region of the experiential metafunction.

3.3 Context of Situation

Halliday holds that discourse analysis involves analysis of context of culture, context of situation and language, and stresses the need for a look into the context in which a text is produced while analyzing and/or interpreting a text. He points out that the really pressing question here is "*which* kinds of situational factor determined *which* kinds of selection in the linguistic system?" (Halliday,1978). Context here relates to the context of situation. It is immediate environment of language activity, which is time, place, talking content, the relation among people related to transfer communicational meanings, which is concerned with the register variables of field, tenor, and mode. (Halliday&Hasan,1985)

- (a) Field refers to what is being talk about, what is it that the participants are engaged in, in which the language figures as some essential components.
- (b) Tenor refers to the people involved in the communication and the relationship between them. What kinds of role relationships obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they refer to.
- (c) Mode refers to how the language is functioning in the interaction, e.g. whether it is written or spoken.

Language includes semantics, lexico-grammar, and phonology/graphology. According to the view of Halliday(1978), language chiefly expresses three functions/meanings: Ideational function, Interpersonal function and Textual function. The three functions are related to context and lexico-grammar. Field determines the experiential meanings that are expressed. Tenor determines the interpersonal meanings. Mode determines the textual meanings. And these three functions are embodied by lexico-grammar.

3.4 Register Theory

In Halliday's term, the relationship between the language components (the experiential, interpersonal and textual metafunctions) and the context variables (field, tenor and mode) is called "realization," i.e. "the way in which different types of field, tenor and mode condition experiential, interpersonal and textual meaning" from the perspective of context (Eggins and Martin,1997:241).

As to register, different linguists have different explanation and so register has varied references in practical language application. However, the linguists are all sure that register are language varieties appropriate for use in particular speech situations, in contrast to language varieties that are associated with the social or regional grouping of their customary users. That's to say, the linguistic interaction varies with the context. We typically use certain recognisable configurations of linguistic resources in certain contexts. Specifically, we should define the syntax and vocabulary in terms of four aspects such as who is the targeting (or the reader), what is being talking about, how the language is functioning in the interaction, written or spoken, by which means it can be achieved. The contexts to the linguists are register. Halliday (in Halliday&Hasan, 1985/89:41) further distinguishes three social variables that determine the register: field of discourse, tenor of discourse, mode of discourse. Three main dimensions of variation which characterise any register: what is being talked about (field), the people involed in the communication and the relationship between them (tenor), and how the language is functioning in the interaction (whether it is written or spoken, mode).

The three dimensions of register, field, tenor and mode have been associated in the three metafunctions of language. The field mainly determines the experiential meanings that are expressed; the tenor mainly determines the interpersonal meanings; and the mode mainly determines the textual meanings. The experiential metafunction involves in transitivity, voice. The interpersonal metafunction is concerned chiefly with mood and modality. The textual metafunction is mainly concerned with theme, rheme and cohesion. Take the case of television; it has a very bad influence on people. Hence a picture can be

drawn of the triadic relationships of the three register variables, the lexico-grammar, and three meanings and metafunctions, of language use.

Table 3-4 Relationship between context, strata, and systems in the systemic functional model(Egins and Martin 1997)

Context Register variable	Type of meaning "at risk"	Language Discourse-semantic patterns (cohesion)	Lexico-grammatical patterns
Field	Ideational	Lexical cohesion Conjunctive relations	Transitivity (case) Logical-semantic relations (taxis)
Tenor	Interpersonal	Speech function Exchange structure	Mood, modality, vocation, attitude
Mode	Textual	Reference (participant tracking)	Theme, Information structure Nominalization

3.5 Summary

In this chapter, we have reviewed some of the major theoretical claims of SFG, which have close relevance to the present dissertation. It is found that the basic theory in SFG, for example, three metafunctions, context and Register are interrelated, so they are mutual sources to our analysis. Then we try to relate the three metafunctions to Register in the analysis of cosmetics advertisements.

The linguistic interaction varies with the context. Context here relates to the

context of situation. And context of situation is the immediate environment of language activity, such as time, place, talking content, the relation among people related to transfer communicational meanings. It is concerned with the register variables of field, tenor, and mode.

There is an interactive nature of the relationship between the structure of social context and the functional organization of language, and this relationship is theorized in Halliday's model as Field-Tenor-Mode, and correlated with the ideational, interpersonal, and textual metafunctions.

Apart from the relation between context and the functional organization of language, we also list the major linguistic features of metafunctions that we will be focusing on in this dissertation. In the following chapter, Chapter 4, we will turn to a more detailed analysis of cosmetics ads in relation to the three metafunctions.

Chapter 4 Register Realization through Lexico-grammar in Cosmetics Advertisements

4.1 Introduction

In this chapter, we will carry out the study of cosmetics advertisements from the perspective of experiential function, interpersonal function and textual function within the framework of register theory. What's more, relevant research findings based on some quoted cosmetics advertisements from business newspaper, magazine, broadcast, TV program, billboard and handouts are presented and analyzed so as to demonstrate how register theory helps the analysis of cosmetics advertisements and illustrates the application of the theory to the analysis of cosmetics advertisements, so as to deepen the understanding of the sub-genre of this news style.

Systemic-functional grammar holds that language varies with its function, and the changes will generate various language varieties, that is different registers. Halliday(1978) defines register as semantic concept, combination of several significances, which are related to field, tenor and mode.

Halliday's approach to register emphasizes systematical links between organization of language and organization of context. The linguistic system derives its meaning from the social reality through its semantic system. Language is a meaning potential and the use of language is to make choices from its potential. Accordingly, the choice is made according to the situation type in which the language is used. And the situation type is in turn composed of the above-mentioned situational variables. And furthermore, Halliday suggests that each register variables can be associated with one of these types of meanings as follows (Eggins,1994:78):

**Table 4-1. Context in Relation to Discourse Semantics and The
lexico-grammar(Eggins,1994:78)**

Register		
Field	Experiential	Transitivity
Tenor	Interpersonal	Mood
Mode	Textual	Theme

So according to the above figure, field is associated with the realization of experiential meanings, especially experiential meanings, which are realized through the transitivity system of the lexico-grammatical structure, that is, the patterns of processes, participants and circumstances. These types of grammatical patterns express who is doing what to whom, when, where, why and how. And tenor is associated with the realization of interpersonal meaning, which is realized through the mood system of the lexico-grammar in the lexical-grammatical stratum of the linguistic system, that is, the degree of certainty or obligation expressed, the use of tags, vocatives, expressions of intensification, and politeness markers of various kinds. And as for mode, it is usually is related to the realization of textual meaning, which is realized through the thematic system of the lexico-grammar.

4.2 Experiential analysis in cosmetics advertisements

In the register of cosmetics advertisements, the field is specified, that is, it refers to the behavior reality of advertisers' marketing cosmetics to their customers. According to Register Theory, field is mainly manifested in different choices of experiential meanings, that is to say, field mainly determines the experiential meanings that are expressed; in terms of lexico-grammar, field is essentially revealed in variable selection of vocabulary, transitivity and language structure.

4.2.1 Field and experiential meaning

Field of discourse refers to what is going on. It is concerned with the purpose and subject-matter of communication. It answers the questions of “why” and “about what” communication takes place. The quality of communication is depended on field of discourse. And the field constitutes the main range of communication and has important influence in selecting and applying the lexico-grammar and sentences selecting in cosmetics advertisement vary mainly with the field. In advertisement, according to the different topics or field of it, there are different fields of discourse. There are lots of target areas in the advertisement, such as consumer advertising to consumers, industrial advertising to the company, service advertising. And most of the film, radio, newspapers and magazine advertising are consumer advertising. So the field of this advertising is consumer advertisement.

To be specific, the experiential metafunction, which is concerned with mapping the reality of the world around us (i.e. who is doing what to whom, when, where, why, how). It is to organize the speaker or writer’s experience of the real or imaginary world and includes experiential function and logical function. What experiential function is that language expresses people’s experiences in external world (things, events qualities, etc) and internal world (thoughts, beliefs, feelings, etc). Experiential function is chiefly embodied by transitivity and voice. “... Parallel with its evolution in the function of mood, expressing the active, interpersonal aspect of meaning, the clause evolved simultaneously in another grammatical function expressing thereflective, experiential aspect of meaning. This later is the system of transitivity. Transitivity specifies the different types of process that are recognized in the language, and the structures by which they are expressed.” Transitivity is a semantic system. Its purpose is to divide something around people into several processes involving participant and circumstantial element. Halliday holds that transitivity includes six processes: (a) Material process. (b) Mental process. (c) Relational process. (d) Behavioral process. (e) Verbal process. (f) Existential process.

“Voice” is the ways in which a language expresses the relationship between a verb and the noun phrases which are associated with it. Two sentences can differ in voice and yet have the same basic meaning. However, there may be a change in emphasis and one type of sentence may be more appropriate.” Voice can be classified into active voice and

passive voice in terms of the classification of the giver or the receiver of the action. So a clause of active voice indicates the subject is actor (agent) whereas a clause of passive voice the subject is the receiver (goal). In this regard, active voice focuses attention on the doer, while passive voice focuses on what has been done. In order to make the structure of the text reasonable and the context consistent, speakers need to do an appropriate choice to the voice.

4.2.2 Transitivity analysis

Field is associated with the experiential function. In printed cosmetics advertisements, the cosmetics products are talked about. In this section, there will be firstly a sample analysis showing the method and procedure employed in the analysis and then process and circumstance are analyzed separately.

The concept of transitivity which is found in Halliday's Introduction however, represents a further development of the concept. In Halliday's conception in his Introduction to Functional Grammar, whether a verb takes or does not take a direct object is not a prime consideration. In the concept of transitivity found in Halliday's Introduction, there are three components of what Halliday calls a transitivity process: the process itself, participants in the process and circumstances associated with the process. (Halliday, 1967)

The process is realized by a verbal group, the participant(s) by (a) nominal group(s) (although, as noted later, there may be exceptions here), and the circumstance(s) by (an) adverbial group(s) or prepositional phrase(s). The experiential metafunction is primarily expressed by transitivity and voice; in terms of transitivity, it is composed of the following processes: The six *processes* involved in Halliday's approach to *transitivity* are best illustrated in Table 4-2 from the third edition, which is reproduced with a slight modification below: the round brackets indicate that the *second participant* which they enclose is optional.

Table 4-2 Overview of process types (Halliday,1994)

Process type	Category meaning	Participants, directly involved	Participants, obliquely involved
material: action event	'doing' 'doing' 'happening'	actor, (Goal)	recipient, client; scope; initiator; attribute
behavioural	'behaving'	behavior	behaviour
mental: perception affect cognition	'sensing' 'sensing' 'feeling' 'thinking'	senser, phenomenon	
verbal	'saying'	sayer, target/recipient	receiver, verbiage
relational: attribution identification	'attributing' 'attributing' 'identifying'	token, value carrier, attribute identified, identifier	attributor, beneficiary, assigner
existential	'existing'	existent	

Every day in our lives we are surrounded by advertisements. Even if we don't read a paper, watch television or walk around with our eyes closed, we will find it impossible to avoid some form of publicity, whether it might be the latest offer at the local supermarket or some adverts on the television. Yet one is often not aware of the impact advertisement has on the individual. What was it that made all these people spent their newly changed money on goods they had not needed for the last 40 years?

The primary function of advertisement, we know, is to introduce a wide range of consumer goods to the public and thereby support the free-market economy. But that is clearly not its only role. Advertisements also assume certain characteristics which are less directly connected to selling. Advertisers try to manipulate people into buying a way of life as well as goods. In this respect it could be argued that advertising fulfils the function traditionally met by art or religion. Gillian Dyer claims that advertising is 'the "official art" of the advanced industrial nations of the west' (1982: 1).

From the perspective of field, cosmetics advertisement is largely self-promoted, and it conveys values and beliefs through providing people with simple stories and explanations which helps them to organize their thoughts and experiences and to make sense of the world. Field is mainly manifested in different choices of experiential meanings, in terms of lexico-grammar, field is essentially revealed in selections of transitivity and voice.

From the above paragraphs it is clear that field determines the quality of communication. And the field constitutes the main range of communication and has important influence in selecting and applying the lexico-grammar and sentences selecting in cosmetics advertisement vary mainly with the field.

As we know cosmetics advertisement has its unique field — self-promotion, which leads it inevitably to optimum use of approving words full of emotions to manipulate people into buying the goods. For example, we often find the following words in some cosmetics advertisements: beautiful, attractive, gentle, elegant, defying, caring, nourishing, luxurious, etc. Advertiser uses these approving words to distinguish his products' outstanding quality to attract customers to purchase his products.

Example 1 is taken as an example of how processes and circumstances are analyzed in the texts of printed cosmetics advertisements. The analysis is shown in Table 4-3.

Example 1 Max Factor(cream)

(1) If you like the feeling of silk next to your skin, you'll love our new Light and Natural Mouse Make Up. (2) Being a water based foundation, it's ultra light to apply and blends in perfectly with your natural skin tone. (3) It has sunscreens to protect you from harmful rays and a unique biological complex to nourish and

moisturize the skin. (4) And at just 4.25 pounds, you can afford to wear something silky every day.

Table 4-3 Sample Analysis of Process and Circumstance

sentence number	process type	process	participants	circumstance
(1)	MP(1)	<i>like</i>	<i>you, the feeling of silk</i>	<i>next to your skin</i>
	MP(1)	<i>will love</i>	<i>you, our new ...Make Up</i>	
(2)	RP	<i>is</i>	<i>it(C), ultra light(AT)</i>	
(3)	RP	<i>has</i>	<i>it(C), sunscreens(AT), a unique biological complex (AT)</i>	<i>from harmful rays</i>
(4)	MP(2)	<i>can afford to wear</i>	<i>you(A), something silky(G)</i>	<i>at just 4.25 pounds</i>

RP: Relational Process AP: Attributive Process C: Carrier AT: Attribute

MP(1): Mental Process MP(2): Material Process A: Actor G: Goal

CE: Circumstance of Location CM: Circumstance of Manner

According to the above analysis, it can be shown that in Example 1, there are totally 5 processes in which 2 are mental, 2 are relational, 1 is material. In one of the 4 sentences, that is sentence(3), the relationship is encoded from the point of view of the possessor, the Carrier “it” is the possessor of Attribute, and the Attribute “*sunscreens*”, “*a unique biological complex*” as the things possessed. As for circumstance elements, in the 5 processes, there are 3 circumstances, in which 2 are circumstances of location and 1 is circumstances of manner. The 5 process are either middle clauses or active clauses. That is to say, there is no passive voice in Example 1.

Let’s see another example:

Example 2(<http://www.oly.com>):

(1) Shower your body in skin-loving cleansers and moisturizers from Olay.

(2) Keep the Look of Time Off Your Body.

(3) With Olay Age Defying Body Wash.

(4) Olay Age Defying Body Wash takes age fighting to a new level in a rather unexpected place-your shower!

(5) Formulated with nourishing moisturizers enhanced with Vita-Niacin, Age Defying BodyWash penetrates deep in the skin's surface to help strengthen your body's moisture barrier and fight the dryness associated with aging.

(6) These luxurious moisturizers continue to condition e-n the driest skin for up to 24 hours.

In Example 2, the advertiser uses non-technological persuasive phrases: skin-loving, unexpected, nourishing, luxurious, etc. and a technological expression: Vita-Niacin to promote his product — Olay Age Defying g BodyWash. In the discourse of the advertisement, there are 12 material processes: shower, keep, take, formulate, enhance, penetrate, help, strengthen, fight, associate, continue, condition, which fully embodies the advertiser' experience of objective world, that is the positive experience of Olay age Defying BodyWash.

Then come to Example 3:

Example 3 NEW Dream Matte™ Powder

(1) A pressed powder innovation, Dream Matte™ Powder's ultra-fine formula delivers an amazing air-soft feel and silky texture.

(2) Jet-milled into ultra-fine particles for an air-soft, ultra-silky texture

(3) Revolutionary liquid binder ingredients provide cushiony, smooth application

(4) Formula ensures superior blendability for even application every time

(5) Magically matches skin's texture, never dusts up or settles into lines

The experiential metafunction is primarily expressed by transitivity and voice. In terms of transitivity, the experiential metafunction is composed of the following processes:

(a) Material process.

(b) Mental process.

(c) Relational process.

(d) Behavioral process.

(e) Verbal process.

(f) Existential process.

The process pattern of this advertisement is mental processes (sentence (4)) — material processes (sentence (1), (2),(3),(5)).

1 material: delivers .A pressed powder innovation, Dream Matte™ Powder's ultra-fine formula delivers an amazing air-soft feel and silky texture.

2 material: Jet-milled into. Jet-milled into ultra-fine particles for an air-soft, ultra-silky texture

3 material: provide. Revolutionary liquid binder ingredients provide cushiony, smooth application

4 mental: ensures. Formula ensures superior blendability for even application every time

5 material: matches, never dusts up or settles into. Magically matches skin's texture, never dusts up or settles into lines

In this advertisement, there are altogether seven processes, among which there are six material processes and one mental process. According to what the author has said just now, the six material processes must have served functional description. That is these six material processes first confirm, “Dream Matte™ Powder's ultra-fine formula delivers an amazing air-soft feel and silky texture” then they continue to describe its prominent function. The six processes are included in sentence (1), (2), (3), and (5) of the advertisement. The following one sentence includes one mental process. Thus, these sentences must serve to narrate, to describe sener’s sense. Generally speaking, most of the processes representing descriptive meaning in cosmetics advertisements, are the relational, existential process and the mental processes. However, most of the processes representing narrative meaning are material processes. Analyzing the processes one by one, this purpose of the copywriter is clearly represented. In sentence (4), the copywriter asks readers to ensure superior blendability for even application every time if they are likely to try it. Also, the copywriter states the fact that NEW Dream Matte™ Powder magically matches skin's texture.

From all these statements about NEW Dream Matte™ Powder, readers just cannot escape the temptation. In addition, the material processes take up nearly 4/5 of the processes. Thus the copywriter puts his emphasis on stating the functions and qualities of

the NEW Dream Matte™ Powder.

(1) Shower your body in skin-loving cleansers and moisturizers from Olay. Keep the Look of Time Off Your Body. With Olay Age Defying Body Wash. Olay Age Defying Body Wash takes age fighting to a new level in a rather unexpected place-your shower! Formulated with nourishing moisturizers enhanced with Vita-Niacin, Age Defying BodyWash penetrates deep in the skin's surface to help strengthen your body's moisture barrier and fight the dryness associated with aging. These luxurious moisturizers continue to condition e-n the driest skin for up to 24 hours.

(2) A pressed powder innovation, Dream Matte™ Powder's ultra-fine formula delivers an amazing air-soft feel and silky texture.

- Jet-milled into ultra-fine particles for an air-soft, ultra-silky texture*
- Revolutionary liquid binder ingredients provide cushiony, smooth application*
- Formula ensures superior blendability for even application every time*
- Magically matches skin's texture, never dusts up or settles into lines*

From the above two examples it is not hard to find that cosmetics advertisement makes good use of phrases and simple sentences, esp. imperative sentences. That 's a matter for its field. As we know the classified advertisements are mainly to send messages and persuade you of the merits of a particular product or service. So advertising language is always a style of brief expression and ungrammatical structures, which generate immediate impact and rapid persuasion. That's the key point of an advertisement.

4.2.3 Voice analysis

Voice is well-known in traditional grammar, however, it in functional grammar differs from which is Halliday(1985b, 1994) thinks that the clause is either active voice or passive voice unless without agency, but middle clause. And a clause with agent is non-middle clause. For example:

(1) People will tempt.

(2) Shampoos will tempt people with weird ingredients.

(3) People will be tempted by shampoos with weird ingredients.

Sentence (1) is middle clause, so there is neither active nor passive voice in it. But both Sentence(2) and Sentence(3) are non-middle clauses, and Sentence(2) is active clause, Sentence(3) is passive clause.

Choice between active and passive relates to how to express meaning. From the perspective of experiential metafunction, most of the clauses in the cosmetics advertisements in appendix are non-middle clauses. Obviously, the above items, based on the cosmetics advertisements from beauty magazines show that active voice is preferable to passive voice for the majority of sentences in cosmetics advertisements, only six passive clauses in six advertisements. They are:

1. Like all ROC products, Jour+is Hypo-allergenic, without perfume and tested non-comedogenic.
2. There's a shade to suit every skin tone and even first time foundation users will be amazed at how the micro diffusion system makes it impossible to tell where the bare skin stops and the colour starts!
3. It can be sexily smudged across your eyelid and under the lower lashes in true rock chic style.
4. So it needs shampoo that is formulated to protect the scalp.
5. Of course there will always be people who will be tempted by shampoos with weird ingredients.
6. Poly Hi-Lights have been newly perfected for light-colored hair to ensure perfect result in the shortest possible time.

We know active voice is designed to help create clear and direct sentences, which enable readers to feel a sense of directness when reading. Although active voice patterns have the priority in cosmetics advertisements, it dose not mean advertisers never employ passive voice. Generally, only passive voice can make sense in English cosmetics advertisements when the agent performing the action is obvious, unimportant, or unknown. In this sense, passive voice is effective in such circumstances in that it

highlights the action and what is acted upon, rather than the agent performing the action. So the proper employment of passive voice can create a sense of impartiality and formality. But the overuse of passive voice in the long and complicated sentences could cause readers to lose interest or to feel confused, even irritated.

Generally speaking, most of the processes representing descriptive meaning are relational processes, existential processes and mental processes, while most of processes representing narrative meaning are material processes. The above transitivity analysis indicated that most of the processes representing narrative meaning are material processes. The purpose of the advertiser is clearly represented. The advertiser puts his emphasis on stating the functions and qualities. That's because material process serves functional description and transmits experience.

As we know cosmetics advertisement has its unique field — self-promotion, so the advertiser uses some approving words to narrate and describe his products' outstanding quality to attract his customers. Such a special field of cosmetics advertisement decides that the cosmetics advertising text has characteristic both narrative discourse and descriptive discourse.

For the voice, sentences in active voice are generally — though not always clearer and more direct than those in passive voice.

4.3 Interpersonal analysis in cosmetics advertisements

In the register of cosmetics advertisements, tenor of discourse refers to the relationship of adviser and advisee between the advertiser and the targeting (customer) and the communicative intention of advertisers — persuading the customers to purchase the cosmetics. Differences in tenor are realized through choices in the network of the lexico-grammatical system, mainly mood and modality.

4.3.1 Tenor and interpersonal meaning

The definition of “tenor” is stated by Gregory(1978), the English linguist, “the people involved in the communication and the relationship between them.” The purpose of advertising is transmitting the information to the readers. That is the advertisers need to know consumers’ thoughts and what they want to know. The advertisers try to persuade them to accept the products. The tenor in English advertising refers to different target consumers, such as children and adults. According to Gregory(1978), tenor of discourse reflects how the addresser interacts with the addressee and includes the intention of communication.

Tenor is essentially embodied in different selections of interpersonal meanings. In English cosmetics advertisements, interpersonal metafunction, reflecting the interaction between advertisers and customers, can be realized through selecting the network of the lexico-grammatical system, which is through Mood and Modality. In other words, the lexico-grammatical resources of interpersonal metafunction are mainly those of Mood and the associated pattern of Modality. And as inflections that express how the action or state is conceived by the speaker, Mood has the function of marking the interactive event of clauses while Modality is a further important aspect of language that helps establish the degree of authority of an utterance. And “the Subject and Finite make up a component of the clause that is called Mood”(Thompson,2000:41). This component plays a vital role in carrying out interpersonal function of the clause as exchange in journalistic business English. Halliday realizes that interpersonal meaning can be embodied by different linguistic systems(Halliday,2000). The mood and modality systems as the realization of interpersonal meaning within Halliday's conceptual framework function very well in analyzing conversation. But when it comes to the written discourse in which the situation is quite different because the interaction is not face-to-face and therefore the reader's response might not have the same function in contributing to the interaction as in conversations. In our case, the cosmetics advertisements, more should be considered. Any linguistic pattern, as long as it is devoted to the realization of personal intervention or interaction can be considered to

have interpersonal meaning. Thus, we should borrow other linguistic systems to analyze the interpersonal meaning mainly in mood and modality systems.

4.3.2 Mood and modality analysis

When it comes to examining the specific mood structures that are employed in cosmetics advertisements, the specific speech roles need to be identified first. As we know, advertisements can be classified into plane, three-dimensional and sound advertisements. In our case, cosmetics advertisements are in written form and they belong to plane advertisements. Thus, the advertiser tends to employ non-verbal words to create a "dialogue" between the advertiser and the reader and then realizes the interaction between both parties. As for our case, the cosmetics advertiser as an information-giver firstly functions to provide information about certain kind of cosmetics products such as its characteristics, ingredients, functions, services and so on; secondly, to demand the potential consumers to take action of purchasing the products as an action-demander. In the following subsections, we will mainly focus on the specific mood structures, through which the cosmetics advertising manages to realize the two identified speech roles: information-giving and actions-demanding.

The most fundamental purposes in any exchange are giving (and taking) or demanding (and being given) a commodity of some kind. If we look at this from the point of view of a speaker in a verbal exchange, the commodity that the speaker may be giving or demanding is information(Thompson,2000:41). We know that there are four basic speech roles: giving information, demanding information, giving goods-&-services and demanding goods-&-services. The usual labels for these functions are: statement, question, offer and command:

Table 4-4 Basic speech roles (Halliday,1994)

role in exchange	commodity exchanged	(a)goods-&-services	(b)information
giving		offer	statement
demanding		command	question

Statements are most naturally expressed by declarative clauses; questions by interrogative clauses; and commands by imperative clauses.

Tenor from the perspective of lexico-grammar, esp. SFG, is represented by the choices of mood. In the register of advertisements, the two participants (advertiser and targeting) and communication (information of goods) constitute three usually basic elements of tenor in the register of cosmetics advertisements. The three basic elements interact and determine the personal tenor in the register of advertisements. See the following example:

(<http://www.biotherm-usa.com>):

- (1) *Your high-octane lifestyle—late nights, stress, lack sleep, bad eating habits—all have visible consequences on your face.*
- (2) *Your skin can actually look tired, dull and worn out, call it fatigued 'skin.*
- (3) **POWER UP!**
- (4) *HIGHRECHARGE combines the energizing power of pure Ginseng and skin reviving vitamins to reduce the visible signs of fatigue.*
- (5) *With each use, skin appears less tired, more re-shed and healthier-looking.*

Sentence Subject Finite Mood

- (1) Your high-octane lifestyle — late nights, stress, lack sleep, bad eating Habits — all have declarative
- (2) Your skin can actually look (declarative)

(3) POWER UP! (imperative)

(4) HIGHRECHARGE combines (declarative)

(5) skin appears (declarative)

All together this advertisement is made up of five sentences. From the above the moods of different clauses are clearly represented. There is one imperative sentence that is sentence (3). Most of the mood types are declarative mood. Advertiser does the advertisement to give the customer more and more information about the product. Firstly the advertiser offers a special environment with declarative mood in sentence 1&2 “*late nights, stress, lack sleep, bad eating habits—all have visible consequences on your face.*” “*tired, dull and worn out*”. Then in sentence 4&5 realizes the language function of the cosmetics with declarative mood once again, “*HIGHRECHARGE combines the energizing power of pure Ginseng and skin reviving vitamins to reduce the visible signs of fatigue.*” and “*With each use, skin appears less tired, more re-shed and healthier-looking*”. And finally the advertiser provokes demanding service through a imperative sentence, sentence 3.

We know that imperative clauses are widely used in advertising. But the purpose of using them in advertising is not to command, to give order, but to make suggestion, conviction and persuasion, and so on (Huang, 2001: 164). The purpose of sentence (3) is not to give order, but to advise the people to enjoy HIGHRECHARGE. Sentence (3) is an imperative sentence expresses some requirements, which serves to ask the readers to buy the service. Professor Huang (2001:84) has stated that there is no the “command” speech role in advertising because the advertisers have no right and duty to command the customers. They use the imperative clause just to make persuasion and suggestion. The ultimate aim of the advertiser is arousing the reader’s attention and takes action. Finally readers may be persuaded to buy. The company’ goal is to sell their product or service and benefit for further productions.

The above explanations show that, in the text of advertising, the advertiser who is the information giver don’t command the prospective buyers, but make suggestion and persuasion to them, or to give them some information about the goods or service.

It has been widely accepted that typical commercial advertisements attempt to

draw the attention of the consumers and finally lead to their purchasing action. Similarly in the case of cosmetics advertisements what the advertiser intends to sell is their cosmetics products and services and the sole aim is to attract the purchasing — to urge the potential consumer to try and buy their cosmetics products. In functional grammar, imperatives aim to perform the function of demanding goods, services or actions. In spoken texts, the real function of imperative clauses is comparatively easy to identify because the listener can identify it by the speaker's intonation. In written texts, it can be identified after the readers finish reading the whole text and it only sets the potential consumers into thinking and engages them in the interaction with the advertisers. They may not be supposed to give their instant response, while they will necessarily pose an impression in people's mind. Let's see the following examples:

Example 5. *Pond's*

Instead of soap, try a whole new way to wash your face. Pond's Facial Cleaning Foam. (situation)

It's a light, refreshing foam that cleans thoroughly, cleans gently, but doesn't dry your skin like soap. (evaluation)

New Pond's leaves your skin feeling soap and smooth every time you wash your face. (evaluation)

Try it and see. (situation)

No one knows more about beautiful skin than Pond's. (evaluation)

Pond's cleans like no soap can. (evaluation)

The two imperatives appear in the above cosmetics advertisements. In the "situation", it is used to urge the reader into the scene they have depicted just like in Example 5 and it can quietly encourage the potential consumer's action. In the "evaluation", more imperatives are employed in this advertisement as we have mentioned above "evaluation" can show the advertiser's confidence and appreciation of their products. Therefore, they may confidently ask the potential consumers to take the purchasing action.

Besides imperatives, declaratives and interrogatives also can fulfill the role of demanding actions of customers. But usually they are less observable. We can find some

examples in our data:

Example 6. Dove (soap and shower gel.)

What is soap doing to your face? (situation)

Listen to women who stopped using it "You know that tight, dry feeling you get after you wash with soap? I didn't feel that with Dove." (evaluation)

"When I stopped using soap and started using Dove, my face just wasn't dry anymore. I feel 20 years younger." (evaluation)

"Soap made me feel like I had a mask on. Tight and pulling. Dove is 100% better than soap." (evaluation)

In the above Example 6, the first interrogative sentence is to give a situation and provoke customers' interest: because everyone has an experience of using soap. In Sentence 1 the advertiser poses such a question about the skin's problems after using soap and meantime he implies that our products can help you solve this problem. So the interrogative is borrowed not only to give information but also to demand actions, that's to say, the advertiser provides information about skin problems after using soap and meanwhile indirectly realizes demands after three women's answering their questions and by doing this he can achieve interaction with the readers. So the interrogative mood could excite the desire and interest of the potential consumers and drive them to read the advertisements. The next three declaratives are used in three women's "evaluation" and the advertiser urges the potential consumer to choose their products. In our data, declaratives are seldom used in other parts in demanding actions.

In advertisements, sometimes one metafunction is mediated by one mood, sometimes exercised by two moods. Thompson(1978) says, the most fundamental purposes in any exchange are giving (and taking or demanding (and being given) a commodity of some kind. If we look at this from the point of view of a speaker in a verbal exchange, the commodity that the speaker may be giving or demanding is information, goods or services. In such cases, the speaker's purpose is carried out only, or primarily, through language: the speaker makes a statement to give information, or asks a question to demand it, and the exchange is successful if the listener receives (understands) the information that the speaker gives or provides the information

demanded (answers the question).

Three of the basic functions are closely associated with particular grammatical structures: statements are most naturally expressed by declarative clauses, questions by interrogative clauses, and commands by imperative clauses. These are the main choices in the mood system of the clause. We usually assume that only declarative clauses can provide information. But in advertisements interrogative and imperative clauses also function as supplying information.

Example 8

(1)Our skin needs our tender care, esp. in spring. (Situation) (2)However many people usually forget to care their delicate lips. (Situation) (3)They become dry and tight, even peeling in the open exposure. (Problem) (4)Choose your proper and your favorite according to your needs and habits. (Solution) (5)More moisten your lips, more brilliant your smile. (Solution) (6)Dior can diminish the look of lip lines and boost fullness. (Solution) (7)It can make your lips plumpy as well as soft. (Solution) (8)Collagen in the lips can moist and keep the skin fresh and sweet. (Evaluation) (See Text 24 of Appendix)

Table 4-5 Mood and modality analysis of Text 24

sen- tence	mood		residue	mood type	clause type	speech function	Modalisa -tion
	subject	finite(+pre- dicator)					
(1)	our skin	needs	our tender care	declarative	declarative	statement	
(2)	many people	forget	to care their delicate lips	declarative	declarative	statement	usually
(3)	They	become	dry and tight,	declarative	declarative	statement	
(4)	(you)	choose	your proper...habits	imperative	imperative	command (suggestion)	
	your lips	(become)	more moisten	declarative	declarative	statement	

(5)	your smile	(will become)	more brilliant	declarative	declarative	statement	(will)
(6)	Dior	can	diminish...fullness	declarative	declarative	statement	can
(7)	it	can	make your...soft	declarative	declarative	statement	can
(8)	collagen	can	moist...sweet	declarative	declarative	statement	can

According to Table 4-5, there are 8 sentences in all in Example 8. Sentence(4) is the only imperative clause and the subject “you” is omitted. In sentence (5), two clauses are incomplete and sentence orders are both inverted, the ordinary should be “If your lips becomes more moisten, your smile will become more brilliant”. According to the table above, there are totally nine moods in which eight are declarative with the speech function of statement expressed by declarative clauses, and only Sentence 4 imperative with speech function of order, suggestion to be exact, expressed by imperative clauses. The figure shows that there is no modal adjunct in Example 8. There are five modal verbs expressing modality. The “usually” in Sentence (1) expresses usuality, and “will” and other four “can” all express probability. From above we can see that the five modal verbs all serve as finites in the sentences and express modalisation.

It is a typical example of "Problem-Solution" pattern. This advertising text consists of eight sentences. The first two sentences state a situation with declarative clauses, that is, our skin needs our tender care esp. in spring, while the readers usually forget to care their delicate lips, which may casually make them throw themselves into such a situation; the third sentence puts forward a problem, that is, our carelessness to lips will bring problems and they become dry and tight, even peeling ,which may arouse the readers' concern for their own lips problems; in the following four sentences(4th,5th,6th,7th), a solution to the problem is offered, that is, Dior is your best choice. It can diminish the look of lip lines and boost fullness which may urge the readers to try their Dior; lastly, the eighth sentence makes a positive evaluation of the solution, that is, collagen in the lips can moist and keep the skin fresh and sweet, which shows the advertiser's confidence

of Dior. So we can see each part has its own purpose and each purpose can be achieved through different linguistic patterns.

From the perspective of discourse pattern, this cosmetics advertising text belongs to "Problem-Solution" pattern. This discourse is made up of four parts. "Situation" is composed of two sentences; "Problem" consists of one sentence; "Solution" contains four sentences; and "Evaluation" also contains only one sentence. It is just this kind of discourse pattern that achieves the goal of AIDA (Attention, Interest, Desire and Action).

The above analysis shows that the addresser is just willing to promote his new product, his communication role or he acts only as information giver. That's to say, he has no right to question or command the addressee. Sentence (3) in Text 52 is an imperative sentence. It's, from communication function, is not to give order, to command, but to advise the people to enjoy HIGHRECHARGE. Another example, Sentence (3) in Text 7 is an interrogative sentence, but its communication is not to question the addressee(the future customer). For this interrogative sentence, there is at most one explanation: it's addresser's self-question & answer, so as to arouse addressee's attention and then make action. In fact, it's not hard to find that it's one of the addresser's texting skill. It's such an imperative or interrogative sentence that makes persuasion to addressee, at the same time features the new product. It's also the aim of addresser: giving information about the goods or product and arousing addressee's attention then making their action.

The conclusion can be reached that many subjects in mood are like "you" "we" "I". These words play an important role in shortening the distance between addresser and addressee. And most of the sentences in the cosmetics advertisements are declarative sentences, which embodies the addresser's communication role — promoter and communication aim — promoting product.

For the main goal of the advertisements is to describe new product, the addresser uses few modal verbs to express modality, only several words such a usually, can etc. are only to express usuality or probability. They, in fact, serve as finite and express modalisation.

So the structures of interpersonal function are related to binding of the content of a

clause to interaction between persons involved, including the choices of Mood, Modality, etc. And Mood and Modality are employed to help illustrate the realization of interpersonal function.

4.4 Textual analysis in cosmetics advertisements

In the previous chapter we have known that cosmetics advertisement is a kind of publicities. It offers information about one cosmetic product to arouse customers' interest to purchase the product. The register variable of mode manifests the textual meanings, and in terms of lexico-grammar mainly manifested in the different options of thematic structure and cohesion.

4.4.1 Mode and textual meaning

From Halliday(1985) we know that the register variable of mode manifests the textual metafunction which is realized through nominalisation and Theme choices. "Textual metafunction is concerned with the creation of text — the resources for presenting information as text in context." "The textual function fulfils the requirement that the language can be related in real use, having certain structures in a real context that distinguishes a single item from a grammar or a dictionary in a living passage." It includes thematic structure, information structure and cohesion. In this part, we will focus on the two parts thematic structure and cohesion.

The mode refers to what part the language is playing, the symbolic organization of the text and its function and so on. Mode has been associated in one of the three metafunctions of language. It mainly determines the textual meanings. The textual

metafunction is mainly concerned with theme, rheme and cohesion. Generally speaking, Theme is the starting component of the clause and Rheme is the other components which serve Theme. Theme is the starting-point for the message: it is what the clause is going to be about, it is the ground from which the clause is taking off (Halliday,1994:38). At the same time, the Theme shows known information, the Rheme shows new information.

Theme falls into two categories: marked theme and unmarked theme.

In a clause, theme is conflated with subject is called unmarked theme. A theme that is something other than the subject is called marked theme. And Theme can be also divided into Simple Theme and Multiple Theme. If theme only consists of experiential elements, such as process, participant, or circumstance, that is simple Theme. While the Theme has experiential element or/and interpersonal element besides textual element, it becomes multiple Theme.

Through analyzing the collected data of English cosmetics ads we find obvious features of thematic structure in cosmetics ads. The following parts are the analysis in detail. While limited due to my choice in this dissertation, the mode is written, that is written for reading. The variables in the mode are mainly embodied in the diverse choices of textual meanings, and in terms of lexico-grammar mainly manifested in the different options of thematic structure and cohesion.

4.4.2 Thematic structure analysis

We know that thematic structure refers to theme-rheme system. According to Halliday, "Of the various structures which, when mapped on to each other, make up a clause, we will consider first the one which gives the clause its character as a message. This is known as thematic structure (Halliday,1994:37)." "Thematic structure relates to the structuring of the clause itself — the order in which elements appear in the clause." Thematic status is signaled in English by initial position in the clause or clause complex. The meaning of theme is described as the "point of departure of the message" and as "that with which the clause is concerned"(Halliday,1985:38). As a message structure

therefore, a clause consists of a Theme accompanied by a Rheme; and the structured by the order — whatever is chosen as the Theme is put first(Halliday,1994:37). As a general guide, the theme can be identified as that element which comes in first position in the clause. The Theme is one element is a particular structural configuration which, taken as whole, organizes the clause as a message. A message consists of a theme combined with a Rheme. Put together, these wordings can be expressed as: Theme in a clause, always taking the first position, is the starting-point of message. As a message structure, a clause consists of a Theme accompanied by a Rheme. Rheme is the remainder of the message, the part in which the theme is developed. To illustrate the Theme and the Rheme structure, see Table4-6 with three sentences from three English cosmetics ads included:

Table4-6 Theme-Rheme analysis

Theme	Rheme
It	cleans your hair gently without harshly striping off all the essential oils or leaving any strange ones behind.
Creating an impact	was never so simple.
Soap	made me feel like I had a mask on.

The above illustration is just like Halliday has described Theme in the following ways: The Theme is what is being talked about, the point of departure for the clause as message.(Halliday, 1967)

According to complexity degrees of themes, esp. initial constituents of a sentence, Halliday divides theme into three main kinds: simple theme, multiple theme and clause theme(clause as theme).

If there is no internal structure in theme, that's to say, theme is an independent entirety and cannot be further divided into smaller functional units, it is called simple theme. It can be represented in two ways. One is that it is represented by just one unit — one nominal group, adverbial group or prepositional phrase. See the following examples:

(1) The secret is in our inclusive new Hydramoist Complex.

(2) No matter how long it is, your lipstick's still on!

(3) *In one flick you can create a smooth, soft and smudgeproof shot of colour without pulling or dragging the skin around your eyes.*

The first advertisement above is about lipstick from Estee Lauder website, which is the first sentence of a lipstick advertisement. In this advertisement, “the secret” is the theme, and the rest is the rheme. Here, the ad writer uses this part as the theme just for the purpose of arousing customers’ interest, which is the primary feature of cosmetics or any other products. If we are a customer, we are eager to know “what is the secret”. Originally, we can say, “You can find a cosmetic secret in our inclusive new Hydramoist Complex”. In this sentence, “you” is the theme, and the rest is the rheme. But it is very common — common sentence, common sense, and the effect of propaganda is not as good. However, after “The secret is in our inclusive new Hydramoist Complex.”, it makes great difference, customers will be attracted immediately and want to search more information from the ad. The first pattern just shows the virtue of the ad. So this nominal group “the secret” as the theme is used skillfully here.

So far we have concentrated on Theme in single clauses. But what happens when we have a clause complex consisting of more than one clause? When a dependent clause in a clause complex precedes the clause on which it depends, there appear to be good practical reasons for analyzing the dependent clause as the Theme for the whole clause complex (Halliday, 1967). It is more somewhat complicated. Now we can take Ad(2) as an example:

(2) *No matter how long it is, your lipstick's still on!*

This sentence is chosen from one advertisement of lipstick. For the sake of convenience, we just use the first part as the justification of the point, that is, “*no matter how long it is*”. This sentence is the end of the advertisement, it appeals customers’ appetite after a long piece of introduction of this product. As we know most of women are afraid of the persistence of lipstick and they long for long lasting lipstick. And it is the advertiser who holds the point and after “*even after eating and drinking throughout your day*” finally pushes out its unique efficacy “*no matter how long it is, your lipstick's still on!*”. In this sentence, the adverbial group “no matter how” acts as the theme, and the rest as rheme,

which starts a narration and shows exactly that this lipstick is the only one which makes your lipstick “go the distance” and last forever.

(3) *In one flick you can create a smooth, soft and smudgeproof shot of colour without pulling or dragging the skin around your eyes.*

Ad (3) is an eyeliner advertisement. In this ad, totally speaking, the part “*in one flick*”, a prepositional phrase, is the theme, and the rest acts as rheme. Originally, this part can be used as the postposed adverbial of “*you can create a smooth, soft and smudgeproof shot of colour*”. But the advertiser uses it as theme just for the fact that it is really an easy action that can change your image of your eyes. Simple effective method is the primary concern for eyeliner buyers. Also, in the following rheme, the fact that the eyeliner has such an effect “*a smooth, soft and smudgeproof shot of colour without pulling or dragging the skin around your eyes*”, which indicates that “*Trying out the latest colour trends has never been easier*”. If we put “*in one flick*” after “*you can create a smooth, soft and smudgeproof shot of colour*” and use “*You can create a smooth, soft and smudgeproof shot of colour in one flick*” as the theme, the effect is as good as the former one the advertiser uses in the advertisement.

What is discussed above is about the first means of representing simple theme. And the other means is to use two or more than two groups as the theme.

If there is internal structure in the theme, and it has experiential element or/and interpersonal element besides textual element, it is multiple Theme. The experiential element, interpersonal element and textual element are called experiential theme, interpersonal theme, and textual theme respectively. In English, if the three kinds of themes coexist, the typical ordering of elements in multiple Theme is textual->interpersonal->experiential.

In the above, “when a scalp” acts as theme, it is really a multiple theme. Multiple Theme is the theme which can be analyzed further functionally. All three metafunctions may contribute to theme; multiple theme consists of experiential and/or textual and interpersonal theme.

In principle, an experiential theme always, gives the thematic status to an element structure of the clause; and in addition, there may be textual and interpersonal themes.

The textual phrase of theme tends to precede the interpersonal one, which in turn tends to precede the experiential one. We can thus see that theme extends from the beginning of the clause up to (and including) a constituent that plays a role in the transitivity structure of the clause. Some elements, if they are to occur at all in the clause, must occur in initial position. For example, the conjunction always occurs in clause initial position. Similarly, if the clause is to be an interrogative, the finite element must go to the front of the clause to meet the structural demand of mood. This means that elements like *and* and the finite must be placed in theme position unless there is special purpose to be fulfilled. However such elements, which express primarily textual and interpersonal meanings, can't constitute the starting-point in themselves. In line with the rule that what a theme is made up in a clause, it is the constituent that plays a role in transitivity, i.e. a participant, process or circumstance that makes up the theme. Halliday(1967) labels the thematic experiential constituent the "topic theme", arguing that it corresponds closely to what is called "topic" in topic-comment analysis. Therefore whenever we talk about marked or unmarked themes, we are referring only to the experiential theme, not the textual or interpersonal theme. So when we say that a theme is marked, we are saying that it is less typical or frequent for it to be realized that way, while unmarked theme refers the theme overlaps with the subject of the sentence.

The following presents an analysis of the multiple themes in the sample adverts from the three aspects: textual, interpersonal and experiential.

Examples:

1. Even if your skin is young and health, its natural balance is easily upset by harmful environmental factors.
2. If you like the feeling of silk next to your skin, you'll love our new Light and Natural Mouse Make Up.
3. And at just 4.25 pounds, you can afford to wear something silky every day.
4. If you demand a lot from your make-up then Lasting Performance is the foundation for you.
5. And if you're wild about shine, wear new long lasting Maxi-Frost shadow. It's rich in gleamy color, stays put for hours.

6. No wonder its was the official mascara of Milan Fashion Week!
7. So even sensitive eyes and contact lens wearers can enjoy a fuller flutter!
8. What's more, the formula is suitable for contact lense wearers.
9. But it can be trickier than it sounds.
10. Now, new Colour Collections brings a make-up artist's expertise to choosing your lip fix so you can so you can guarantee a shade to complement your skin tone every time.
11. No matter how long it is, your lipstick's still on!
12. However many people usually forget to care their delicate lips.
13. Even over plucked brows will look naturally fuller and thicker!
14. When a scalp's tight, dry and itchy from abuse like everyday hair care routines, it may not be dandruff.
15. So it needs shampoo that is formulated to protect the scalp.
16. But it is nice to know that the whole range is biodegradable,
17. So it doesn't pollute water or the soil.
18. And naturally, the packaging is recyclable.
19. After you use UltraSwim Shampoo, use UltraSwim Conditioner.
20. If you swim a lot, use UltraSwim Shampoo and conditioner.
21. So all the health and beauty of your hair shines through.
22. Of course there will always be people who will be tempted by shampoos with weird ingredients.
23. But for those who agree that additives are best left out, there's JOHNSON'S Baby Shampoo.
24. Because with Poly Hi-Lights comes the professional Poly plastic cap.
25. Now he has it: Musk by English Leather.
26. And there's a complete line of grooming gear.
27. So you can roar with Musk soap, roar with deodorant, and roar with After Shave or Cologne.
28. So you feel clean, confident, fresh.
29. And bring back freshness anytime.

30. When I stopped using soap and started using Dove, my face just wasn't dry anymore.

31. But the general public doesn't.

32. Because Dial, with A7-7, removes skin bacteria that cause perspiration odor.

Table4-7 Analysis of the multiple themes in the sample adverts

Table4-7 Multiple themes analysis

Features Group	Textual	Interpersonal	Experiential
1	even if		your skin
2	if		you
3	and		you
4	if		you
5	and, if		you
6		no wonder	its
7	so	even	sensitive...wearers
8	What's more		the formula
9	but		it
10	now		New Colour Collections
11.	no...long		it
12	however		many people
13		even	over plucked brows
14	when		a scalp
15	so		it
16	but		it
17	so		it
18	and	naturally	the packagings
19	after		you
20	if		you
21	so		all the...your hair

22		of course	there will ...be
23	but		for those who
24	because		High-Lights
25	now		he
26	and		there's
27	so		you
28	so		you
29	and		bring back
30	when		I
31	but		the general public
32	because		Dial
Sum	27	5	30

It is very interesting to find that textual theme and experiential theme take almost equal part in all of the sample adverts, both accounting nearly 50%. And there are only five interpersonal themes in the multiple themes in all of the sample adverts.

Multiple theme accounts for 38% in all of the sample adverts and the percentage in one group ranges from 0%to 30%.That is to say, multiple theme appears in most of the adverts but not all of the adverts contain multiple theme. And it takes a larger part than clausal, but a smaller part than single theme. As it has been mentioned, multiple theme consists of experiential theme and/or interpersonal and textual theme. It will be further analyzed in the following section. Let's come to some sample analysis of Theme:

Here Text 11 is taken as an example to illustrate analysis of theme. Also take the following text as an example:

You will notice how kind new Sanara is to your hair. See it. Feel it. Sanara's naturally derived formulations bring out the shine and smoothness in your hair, leaving it manageable and healthy. You won't actually see how kind Sanara is to the environment but it is nice to know that the whole range is biodegradable, so it doesn't pollute water or the soil. And naturally, the packaging is recyclable. (Text 11)

The 3 multiple themes in Text 11 are "but it is nice to know that the whole range is

biodegradable”, “so it doesn’t pollute water or the soil”, “and naturally, the packaging is recyclable”. The first multiple theme is made of “but(textual theme)+it(experiential theme);the second is composed of “so (textual theme)+it (experiential theme)”;the third is “and (textual theme)+“naturally (interpersonal theme)+the package (experiential theme)”. There is only one interpersonal theme in the multiple themes in Text 11. Most of the multiple themes contain the form of “textual theme+ experiential theme”. The simple and random formation of multiple theme in PEBA shows that PEBA bear more spoken feature instead of written feature. The purpose is to strengthen the relationship between advertisers and readers, because informal style, as reflected in the use of structurally simpler themes, evokes a feeling of intimacy and relaxation on the part of the readers, and the readers are more likely to be stimulated to make some purchase.

Clausal theme goes to the extreme in the sample adverts. There are only as few as three in the samples, which shows that clausal theme is rarest in the three kinds of theme. Clause theme is the most complicated theme in the three themes and the clause as a theme can be further analyzed into theme and rheme. Because clause theme is very long and complicated, it often appears in quite formal written styles such as science report, or term paper. The lowest percentage of clausal theme shows that PEBA, although a written style, is very informal other than formal. Let’s see the following example:

When a scalp’s tight, dry and itchy from abuse like everyday hair care routines, it may not be dandruff.

There are two practical points about analyzing theme in this way which need to be borne in mind. This sentence is from one shampoo advertisement. The first is that a dependent clause following the clause on which it depends normally (e.g. the second sentence in the above figure) does not need to have its theme separately identified. In the analysis in Table4-8 we have assumed that the dependent clause represents in itself the starting-point for the whole clause complex: we are thus to some extent treating it as equivalent to a constituent of the dominant clause. In this sentence, the clause before the comma serves to set the following information in a conditional clause; and in fact, in the sentence after it, there is an alternation in the origin of the universe. This suggests that it may be equally valid to analyze the two sentences in similar ways, as shown in Table4-8.

Table4-8 Clausal Theme

<i>When a scalp</i>	<i>is tight...routines</i>	<i>it</i>	<i>may not be dandruff.</i>
Theme		Rheme	

The second point is that if two clauses are linked paratactically, such as the first sentence in the above table, each dependant clause prefers to have it own theme. If we follow strictly the basic assumption that every clause has a Theme, we will analyze this sentence as in Table4-9.

Table 4-9 Theme-Rheme analysis

<i>When a scalp</i>	<i>is tight...routines</i>	<i>it</i>	<i>may not be dandruff.</i>
Theme1	Rheme 1	Theme2	Rheme2

In the first clause the component “*When a scalp*” acts as the theme of the conditional clause, and the rest as rheme, which starts a narration and shows exactly that everyone has such a scalp problem, and eager to know its origin. Then the main clause answer the question “*it may not be dandruff*”. In the second sentence, “*it*” acts as the theme, and the rest “*may not be dandruff*” as rheme.

The different analyses of the dependent clause in Table4-8 and Table4-9 capture different aspects of what is going on. We can show both together, as in Table4-10.

Table 4-10 Theme-Rheme analysis

<i>When a scalp</i>	<i>is tight...routines</i>	<i>it</i>	<i>may not be dandruff.</i>
Theme		Rheme	
Theme1	Rheme 1	Theme2	Rheme2

(3)*In one flick you can create a smooth, soft and smudgeproof shot of colour without pulling or dragging the skin around your eyes.*

Ad(3) is an advertisement of eyeliner. In this ad, totally speaking, the part “*in one*

flick”, a prepositional phrase, is the theme, and the rest acts as rheme. Originally, this part can be used as the adverbial, in fact, however it serves as the conditional prepositional phrase. But the advertiser uses it as theme just for the fact that speed is the primary concern for car buyers. Also, in the following rheme, the fact that once the customer uses it by “flick”, she will experience a perfect sense and virtue: “*a smooth, soft and smudgeproof shot of colour without pulling or dragging the skin around your eyes*”, which indicates that this eyeliner will reach your perfection. If we put “*in one flick*” after “*you can create a smooth, soft and smudgeproof shot of colour without pulling or dragging the skin around your eyes*” and use “you” as the theme, the effect is not as good as the former.

4.4.3 Cohesion analysis

Cohesion refers to the linguistic devices by which the speaker can signal the experiential and interpersonal coherence of the text, and is thus a textual phenomenon. (Thompson, 2000)

According to Halliday, text is a semantic unit instead of grammatical unit bigger than a clause. It refers to the non-structural resources for discourse that connect the discourse into a piece of text. In Halliday's words (Halliday and Hasan, 1976:4) "The concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text." There are five ways by which cohesion is created in English: reference, ellipsis, substitution, conjunction and lexical organization.

- (1) Reference: A participant or circumstantial element introduced at one place in the text can be taken as a reference point for another.
- (2) Ellipsis: Some elements can be omitted in the text. It can avoid repeating and highlight the new information. It is a grammatical way to make the text well knit.
- (3) Substitution: It means replacing. So the superseded words are the form and its semantic meaning will be found in the replaced elements.

(4) Conjunction: It is to use conducted elements to embody all kinds of logical relations in the text. The conducted elements generally are some transitional words, showing logic relations such as time, cause and effect, condition.

(5) Lexical organization: It includes repetition, synonymy/antonym, hyponymy/metonymy and collocation.

The first four types are quite grammatical in nature, while the fifth involves implicit linkage with content-laden vocabulary. They call the first four grammatical devices and the fifth lexical device.

Grammatical cohesion includes reference, ellipsis, substitution and conjunction.

1 Reference

"A participant or circumstantial element introduced at one place in the text can be taken as a reference point for something that follows." (Halliday, 2000:309) The subcategories of reference are personals (he, she, mine etc), demonstratives (the, this, those etc) and comparatives (the same, different, another, more etc). The reference may be to something that has gone before, anaphoric, or something that is coming later on in the text, cataphoric. There is also reference to what is outside the text, exophoric. Both anaphoric reference and cataphoric reference are to be something lying within the text. So they can be also called endophoric. In the discussion, these three types of reference will be our focus.

2 Substitution and Ellipsis

Substitution refers to the application of substitutes to take the place of certain elements. Therefore, the substitute is simply a form, whose real meaning should be explored in the replaced parts. This device further includes nominal substitution (e.g. one, the same, etc), verbal substitution (e.g. do, did, does, etc) and clausal substitution (e.g. I hope so etc.).

Ellipsis is a device referring to omission of some element in a text so as to avoid repetition, to highlight the new information and to make the whole text compact. What worth emphasizing is the absence of the omitted elements will not cause ambiguity in meaning expression. In particular, first the omitted parts should structurally consist with

the corresponding parts that have been presented in the text; and second the omitted part should be on the same level as its correspondingly present parts.

3 Conjunction

Conjunctions refer to words or groups that join other words, clauses, clause complex, or some longer stretch of text. There are two ways to join two clauses together, by the choice of a conjunctive Adjunct (an adverbial group or prepositional phrase), or by one of a small set of conjunctions ands. 'or, yet, so, then, typically (and in the case of the conjunctions obligatorily) in thematic position at the beginning of the clause.

Lexical cohesion comes about through the selection of items that are related in some way to those that have gone before. Lexical cohesion can be realized through repetition, synonymy and antonym, and collocation. "Lexical cohesion may be maintained over long passages by the presence of key words, words having special significance for the meaning of the particular text." (Halliday, 2000:310).

The attention and study on cohesion extend the science of language from the fields of phonetics, lexis and syntax into a broader insight-text. Cohesion study is helpful for us to have deeper cognition on textual structure and textual function.

Then comes to cohesive devices analysis. Cohesive devices are composed of reference, ellipsis, substitution, conjunction and lexical cohesion according to Halliday (1994). The percentages of each type of cohesive devices of English cosmetics advertisement are illustrated in Table 4-11.

Table4-11 Distribution of cohesive devices of English cosmetics advertisement

Cohesive devices	Cosmetics texts(percentage)
reference	70%
ellipsis	5%
substitution	0%
conjunction	38%
lexical cohesion	92%

It can be seen from the above table that lexical cohesion in English cosmetics texts

accounts for 92%. The results indicate that lexical cohesion ranks the first among all cohesive ties in cosmetics advertisements. In addition to this, we can see that both Chinese and English depend on the means of reference, ellipsis and conjunction, not substitution to achieve coherence in cosmetics advertisements. Nevertheless, the frequency of the three means of cohesion is uneven. First references (70%) have far more than ellipses (only 5%), while conjunction (38%) has much more than ellipses (only 5%). But English advertisements depend more on reference than conjunction.

The analysis shows that in cosmetics texts, lexical cohesion is the dominant means of cohesion. It is concluded that lexical cohesion accounts for over 40% of cohesive ties, if conjunction is discounted, nearly 50%.

However, there are some differences in the cohesion of English cosmetics advertisements such as the percentage of conjunction, ellipsis and references. All these differences can be illustrated by the following reasons: (1) English belongs to subject-prominent language; Chinese is topic-prominent language. For subject-prominent language, there exist some formal constraints between subject and predicate in respect of person, sex and number, it is this subject that is very important in English, without which it is very difficult to mark the concordance of the subject and finite. For topic-prominent language, there is no grammatical constraints between topic and comment. The necessary condition suitable for ellipsis is topic-prominence. It is not difficult to explain that Chinese adopt more ellipses, English more references even if the whole text is centered on the attraction. (2) Chinese and English people have different ways of thinking and of organizing language. Concretely speaking, Chinese sentences are made up by means of parataxis and English by hypotaxis. Hypotaxis laid emphasis on overt coherence, form of sentence, intact of construction. Parataxis take place of all these with covert coherence, logical order, function and meaning. As a result, English often employs conjunctions such as and, or but, yet, so, when, while, as which are seldom present in Chinese. The distinction between hypotaxis and parataxis can also give more reasons for more ellipses in Chinese than in English. The following is Sample Cohesion analysis:

In the last section, the cohesion system including lexical and grammatical devices

has been discussed. On this theoretical base, this section will analyze some English advertisements from the perspective of cohesion system.

JOHNSON'S Baby Shampoo (shampoo and hair conditioner)

(1)Nor do we go in for any other strange additives. (2)There's no room for them in a shampoo as pure and gentle as JOHNSON'S Baby Shampoo. (3)It cleans your hair gently without harshly stripping off all the essential oils or leaving any strange ones behind. (4) So all the health and beauty of your hair shines through. (5)It's normal for your hair to be a bit greasy, use a little more shampoo. (6)If it's on the dry side, use less. (7)Of course there will always be people who will be tempted by shampoos with weird ingredients. (8)But for those who agree that additives are best left out, there's JOHNSON'S Baby Shampoo. (9)The one that won't drive your hair bananas. (10)The purest, gentlest shampoo money can buy.

First let's analyze the grammatical cohesion in the advertisement. First, let's look at reference. In sentence (1) the comparative adjective "other" is anaphoric reference. But it's very strange that it is in the first sentence. As we know anaphoric reference may be to something that has gone before in the text and something lying within the text. However we can't find its reference in the text. But if we know that it is in an advertisement, though it is in written language but it is not very formal. There is a certain privacy between the advertiser and customer, and all the customer know that "other" refers to "add strange additives", only it exists in the mind of advertiser and customer. At the same time, there are two other comparatives in the text, they are "more" in sentence (5) and "less" in sentence (6). Here in this ad, "more" in sentence (5) refers to and "less" in sentence (6). In sentence (2) the demonstrative "them" refers to "additives" in the same sentence(1). It is really an anaphoric reference. Both are the cases of cataphoric reference. The personal "it" in sentence (3) refers back to "JOHNSON'S Baby Shampoo" in sentence (2). And it is the case of anaphoric reference. The demonstrative "those" in sentence (8) is a cataphoric reference referring to the next attributive clause after it "who agree that additives are best left out".

Now let's come to the substitution and ellipsis. There are two substitutions in this advertisement. The substitution "ones" in sentence (3) and "one" in sentence (9) refer to

“oils” and “shampoo” respectively. They are both nominal substitutions. Sentence (9) is an elliptical sentence in which the subject and finite (predicator) of the sentence are omitted. With the ellipsis, the advertiser puts the content that he/she wants to emphasize in the high-lighted position — it is *JOHNSON'S Baby Shampoo*, “*the one that won't drive your hair bananas*”. This is typical for advertisements. And we can regard this as a special feature of advertisement.

Next, we'll have a look at the use of conjunction. There are three conjunctions in this advertisement. The conjunctive “So” in sentence (4), “Of course” in sentence (7) and “But” in sentence (8) are the cases of conjunction in this advertisement. “So” expresses the explicit conditional relationship between sentence (3) and (4). “Of course” makes sentence (7) function as addition to the sentences after it — *people who will be tempted by shampoos with weird ingredients* — they often have wrong choice. The word “But” in sentence (8) expresses the meaning of contrast and connecting the two clauses.

Finally we will have a look at lexical cohesion. We begin it with repetition. “shampoo” occurs four times in sentence (2),(5),(7) and (10). It really plays an important role in cohesion in a whole text by lexical repetition. And it is not hard to find that “*JOHNSON'S Baby Shampoo*”, the brand of the product in this advertisement occurs three times in the subject, sentence (2)and (8). First, in the subject of this advertisement, then repeats itself in sentence (2) and (8). The use of the second and third “*JOHNSON'S Baby Shampoo*” can be regarded as an emphasis on its product — *JOHNSON'S Baby Shampoo* is the *purest, gentlest shampoo*. Its frequent occurrence impresses the reader deeply and can make them remember it in short time. Besides, the word “pure and gentle” occurs twice in sentence (2) and (10), although in sentence (10) its form changes “*The purest, gentlest*”, we also take it as a repetition of “pure and gentle”. In fact all these words “pure and gentle” or “*The purest, gentlest*” are related to the product in this advertisement- *JOHNSON'S Baby Shampoo*, and make the text coherent as a whole.

Then let's come to another example which generates cohesion through the relation--synonym. In this advertisement “*strange additives*” in sentence (1) and “*weird ingredients*” in sentence (7) are synonyms. It is synonym in different sentences that causes cohesion in the text.

Besides we can also find some hyponymy in text. The words " *a shampoo as pure and gentle* " and " *JOHNSON'S Baby Shampoo* " constitute a chain of relationship between a superordinate and subordinate with the word " *a shampoo as pure and gentle* " serves as superordinate and " *JOHNSON'S Baby Shampoo* " as subordinate.

There is a chain of words which constitute the particular field of discourse. We call it collocation. In this advertisement, we may see a series of words about the special shampoo: " *Nor ...any other strange additives* ", " *pure and gentle* ", " *cleans your hair gently without harshly stripping off all the essential oils or leaving any strange ones behind*" " *health and beauty of your hair shines through* ", " *a bit greasy* ", " *dry side* " " *won't drive your hair bananas*" and " *the purest, gentlest shampoo*". All of them highlight the theme and topic of this advertisement- *JOHNSON'S Baby Shampoo* and its function. The author here would like to show all the cohesive devices in this advertisement with Table 4-12.

Table 4-12 Cohesion analysis of Text 38

sentence	Grammatical cohesion			Lexical cohesion		
	reference	Substitution & ellipsis	conjunction	repetition	hyponymy	synonym
headline	<i>JOHNSON'S Baby Shampoo</i>			<i>JOHNSON'S Baby Shampoo</i>		
1	<i>other</i>					<i>strange additives</i>
2	<i>them</i>			<i>shampoo pure and gentle</i>		
3	<i>It</i>	<i>ones</i>				
4			<i>So</i>	<i>your hair</i>		
5	<i>more</i>			<i>your hair shampoo</i>		

6	<i>less</i>					
7			<i>Of course</i>	<i>shampoo</i>		<i>weird ingredients</i>
8	<i>those</i>		<i>But</i>	<i>JOHNSON'S Baby Shampoo</i>		
9		<i>one</i>				
10				<i>shampoo the purest, gentlest</i>		

The above analysis shows that most of the sentences in the Appendix are simple themes, and only 32 sentences are multiple themes. For simple themes, there is an independent entirety, that's easy to distinguish. And as to multiple theme, it's not difficult to analyze. As we know if the theme has experiential element or /and textual element besides interpersonal element. For these 32 multiple themes in the cosmetics advertisements, there are 29 multiple themes consisting of "textual theme + experiential theme". Only 3 multiple themes have no textual elements. So we can say that textual element and interpersonal element in multiple themes either exist or doesn't exist, either one or more, but experiential element must appear and it has only one. Whether multiple themes or simple themes, the element expressing experiential meaning is not complicated in thematic structure. 16 in 32 are pronouns, which states that starting-points of half of the clauses are reference elements. From Halliday "A participant or circumstantial element introduced at one place in the text can be taken as a reference point for something that follows." Then pronouns often pass the given information, and the explanation for it must rely on the context. In fact that's grammatical cohesion. There are also some names of product, such a Dial, New Colour Collections, etc, they appear repeatedly. It really plays an important role in cohesion by lexical repetition.

4.5 Summary

In this chapter, it has been attempted to relate the register analysis of cosmetics advertisements to three metafunctions of SFG. It is shown that research on cosmetics advertisements confined by the three dimensions of register is the study of their linguistic features.

The three dimensions of register, field, tenor and mode directly affect the selection and application of language. The three functions are related to context and lexico-grammar. In the register of cosmetics advertisements, field is mainly manifested in different choices of experiential meanings, essentially revealed in selections of transitivity and voice. It determines the quality of communication and has important influence in selecting and applying the lexico-grammar in cosmetics advertisement. Cosmetics advertisement is to send messages and persuade you of the merits of a particular product or service. It makes good use of phrases and simple sentences, esp. imperative sentences. In cosmetics advertisements the material processes take up nearly majority of the processes. Thus the copywriter puts his emphasis on stating the functions and qualities of his product. Meanwhile sentences in cosmetics advertisements are in active voice generally. Advertiser uses these active sentences to distinguish his products' outstanding quality to attract customers to purchase his products. The structures of interpersonal function are related to binding of the content of a clause to interaction between persons involved, including the choices of Mood, Modality, etc. Mood and Modality are employed to help illustrate the realization of interpersonal function. Many cosmetics advertisements belong to "Problem-Solution" pattern. Most of the sentences in the cosmetics advertisements are declarative sentences, which provide information. But in advertisements interrogative and imperative clauses also function as supplying information. Imperative clauses are widely used in advertising not to command, to give order, but to make suggestion, conviction and persuasion, and so on. The advertiser who is the information giver doesn't command the prospective buyers, but to give some information about the goods or service. The register variable of mode manifests the textual meanings, and in terms of lexico-grammar mainly manifested in the different

options of thematic structure and cohesion. In cosmetics texts simple themes are widely used, which fully realized the sending of message. Lexical cohesion is the dominant means of cohesion and it really plays an important role in cohesion by lexical repetition.

Chapter 5 Conclusions

5.1 Findings

This dissertation gives a qualitative analysis of fifty-two English cosmetics advertisements from the three dimensions of register through lexico-grammar in order to study their linguistic features.

Register analysis in cosmetics advertisements comes to the following brief findings:

Firstly field is the behavior reality of marketing cosmetics to consumer. Advertisers use different lexical choices and transitivity to express their abundant experience of objective world, especially the positive experience to cosmetics. Advertiser uses some approving words to narrate and describe his products' outstanding quality to attract his customers. Such a special field of cosmetics advertisement decides that the cosmetics advertisement has characteristics of both narrative discourse and descriptive discourse. An advertiser also uses active voice to make his advertisement clear and direct.

Secondly, differences in tenor are realized through choices in the network of the lexico-grammatical system, the manipulation of different mood structures, especially declarative mood structure, the cosmetics advertisers always tend to give information rather than demand the action of the reader; modality is used to indicate the writer's attitude and confidence. The advertiser tries every means to shorten the distance between advertisers and customers to create an easy communication environment. Finally, they can achieve the goal of promoting sales.

Last but not the least, in cosmetics advertisements, the register variable of mode is realized mostly in simple themes. This simple structure makes it easy and natural for the communication between advertisers and customers. In term of cohesive device, lexical repetition plays an important role in textual cohesion.

On the whole, by examining the register variables in the target texts from the above three metafunctions, it is found that in the advertising register, the three aspects of context, field, tenor and mode jointly determine the choices of meaning and supervise the realization of advertising language function, which can help to draw the reader's attention and urge the action of purchasing. Meanwhile, with the development of discourse, the advertisers can be gradually from a weak position to a strong one and accomplish their alternation of social roles in such an interaction.

It can be concluded that the three dimensions of register(field, tenor and mode) directly affect the selection and application of language as well as the discourse construction of advertisements. And they are the important ways of analyzing some particular discourse.

5.2 Limitations

The register theory applied to the analysis of cosmetics advertisements, the analysis of the last chapter may have suggested that we will investigate cosmetics advertisements in the light that analysis of cosmetics advertisements through genre, consists of Register Theory and its purpose.

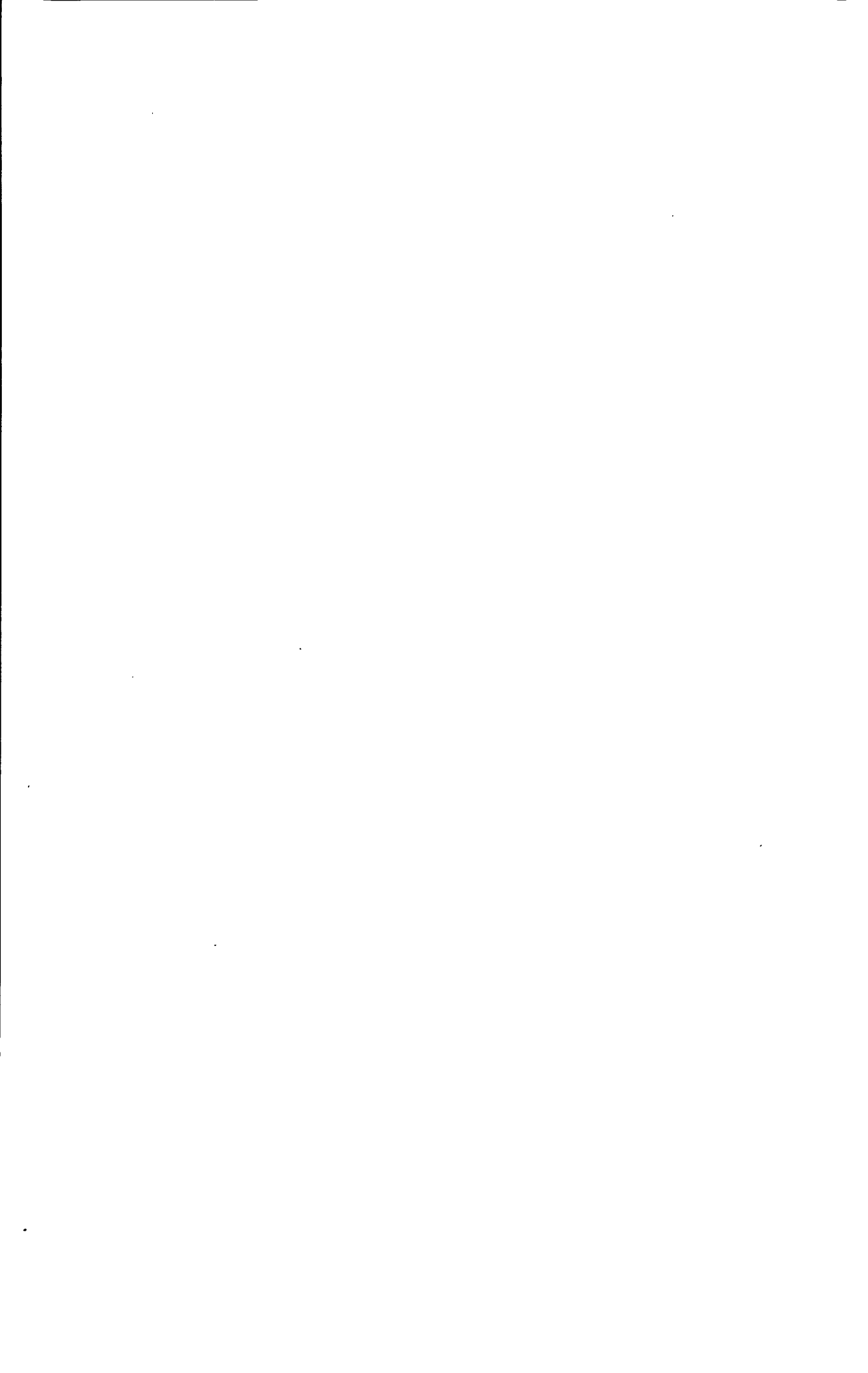
Cosmetics advertisements are relatively changeable with the development of society, varying considerably not an essential part of the functional grammar, but social and cultural values that might occur in the mind of particular users of the language. So the research has its limitations.

The present dissertation shows its limitation in several ways. Firstly, our sample texts are all in English. It is a pity that the author cannot collect adequate Chinese sample texts. The sample texts in two languages may contribute to a comparative analysis of register in cosmetics advertisements since there are many cultural differences between western countries and China. Secondly, guided by our framework, this dissertation is confined to the transitivity and voice system for analyzing the experiential meaning, the

mood and modality system for analyzing the interpersonal meaning, the thematic structure and cohesion for analyzing the textual meaning. Thus, much remains to be done to enrich and improve our framework. Lastly, the discussion of voice system in cosmetics advertisements seems to be insufficient because our sample texts are all cosmetics advertisements, confined to the features of advertising language — a style of immediate impact and rapid persuasion, which makes it a little difficult for us to find enough examples to illustrate. Therefore, it may be a line of inquiry for our future research on Register Theory in cosmetics advertisements.

5.3 Implications

This dissertation makes efforts to enrich the discourse analysis of cosmetics advertisements from the perspective of Register Theory. As for the implication of the present research, it can be seen from the following perspectives. Our attempt to analyze register variables in English cosmetics advertisements can be complementary to the previous research on advertisements and it is proved that register analysis of discourse is an effective way. Moreover it can offer insights into the practical English writing and help the consumers wisely identify the truthfulness of the advertisements. Future investigations into discourse processing function of cosmetics advertisements can be applied across different groups and areas. Meanwhile, with Register Theory applied to the analysis of cosmetics advertisements, a better understanding will be gained towards principles of successful communication in general.

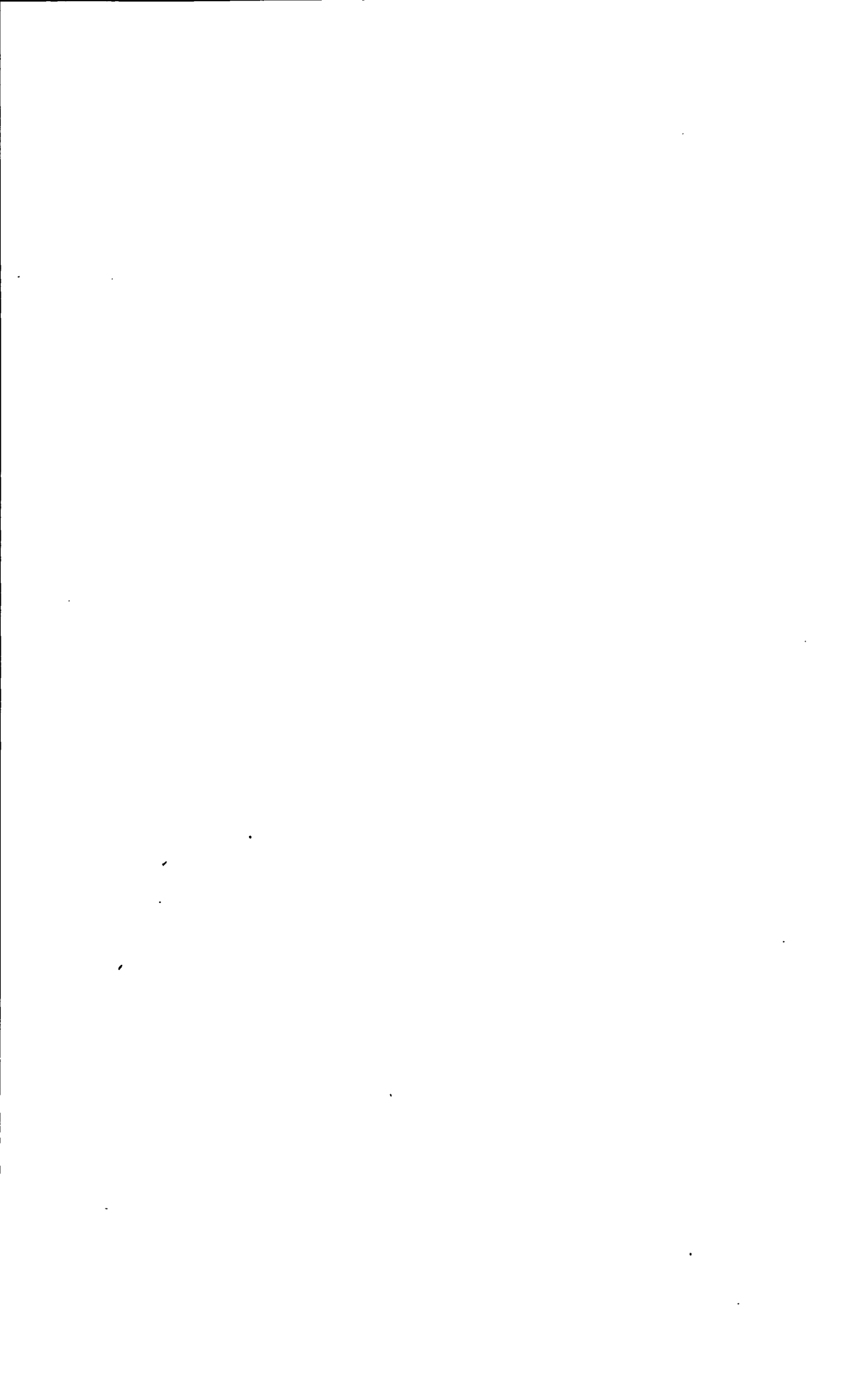


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Appendix

1. Age Renew Foundation

Look up to 5 years younger in a flash.

Imagine a foundation that could instantly reverse the years? Age

Renew makes you look up to 5 years younger in a flash! It is a new advance in anti-ageing foundation and uses a patented formula to smooth away the appearance of fine lines, hide dark shadows and leave your skin illuminated. It's your secret weapon to instantly younger looking skin!

2. NEW Dream Matte™ Powder

(1) A pressed powder innovation, Dream Matte™ Powder's ultra-fine formula delivers an amazing air-soft feel and silky texture.

(2) Jet-milled into ultra-fine particles for an air-soft, ultra-silky texture

(3) Revolutionary liquid binder ingredients provide cushiony, smooth application

(4) Formula ensures superior blendability for even application every time

(5) Magically matches skin's texture, never dusts up or settles into lines

3. Roc

Even if your skin is young and healthy, its natural balance is easily upset by harmful environmental factors.

Jour+, the new day cream from ROC, contains an exclusive protective complex to improve your skin's natural defenses.

Fine and light, it keeps your skin radiant, healthy and beautiful, and is an excellent base for make-up.

Like all ROC products, Jour+ is Hypo-allergenic, without perfume and tested non-comedogenic.

4. Johnson

Soft and silky. Never greasy.

Introducing Johnson's Creamy Baby Oil.

A new moisturizer made from pure Johnson's Baby Oil, swirled light and creamy. Try it.

5. Max Factor

If you like the feeling of silk next to your skin, you'll love our new Light and Natural Mouse Make Up. Being a water based foundation, it's ultra light to apply and blends in perfectly with your natural skin tone. It has sunscreens to protect you from harmful rays and a unique biological complex to nourish and moisturize the skin. And at just 4.25 pounds, you can afford to wear something silky every day.

6. NEW Miracle Touch LIQUID ILLUSION FOUNDATION

The Perfect Look

Max Factor's newest and most innovative foundation will revolutionise the way you apply your base. With a unique lightweight solid to liquid formula it removes the need for the traditional concealer, foundation and powder combination and instead creates the perfect base in just one easy application. The result is a flawless, fresh and incredibly smooth complexion that glows with radiance.

7. Colour Adapt

Don't Mask Your True Colours. Match them.

Your skin isn't the same colour all over so why use a foundation that is? Colour Adapt flatters and works with every shade of your face to create the most natural looking base ever. The secret? Clever colour adapting particles pick up and reflect the different pigments in your complexion to give a totally sheer look without masking your skin's true radiance.

8. Facefinity Compact

Take after take, Facefinity foundations hold up.

The perfect everyday foundation should be quick to use, protect and hydrate the skin plus, leave a fade resistant and flawless finish. Sounds good but does it actually exist? Yes!

With Facefinity you get all the convenience of a compact with the coverage, moisturising properties and satin finish of a liquid foundation. Oil and fragrance free make-up for all day colour!

9. Seamless

Sheer coverage liquid foundation.

Bare faced chic.

Say goodbye to the foundation line forever! This ultra natural looking and lightweight formula covers without leaving an obvious foundation line. There's a shade to suit every skin tone and even first time foundation users will be amazed at how the micro diffusion system makes it impossible to tell where the bare skin stops and the colour starts! No one will ever know you're wearing it. It's suitable for sensitive skin, does not clog pores and is fragrance free.

10. Flawless Perfection

Smooth, Flawless foundation that lasts.

Pretty Perfect.

Fed up of re-applying your foundation to keep a fresh, flawless finish? You're in luck! Flawless Perfection's 2-step system means you can create a perfect base with the smoothing formula and then apply a natural looking, even, long-lasting colour system which holds onto its 'just applied' look. The result? A smooth, even complexion that stays fresh for hours and works as hard that you do - every-day!

11. Lasting Performance

All day, touch resistant foundation.

It's show time.

If you demand a lot from your make-up then Lasting Performance is the foundation for you. With a guaranteed 8 hours of stay put perfection, your complexion will look and feel fresher for longer. Specially designed, light weight silicones and a hard wearing touch proof system stand up to any amount of rubbing or touching and, unlike other oil based

formulas, it doesn't clog up your pores or irritate sensitive skin.

12. Masterpiece Waterproof

Make the most of your lashes – Frame them.

Masterpiece Waterproof Mascara finally can define and separate your lashes to give a striking, professional effect, the kind a make-up artist could create! Masterpiece Waterproof's high tech IFX brush works to evenly coat individual lashes, even those hard to reach ones at the corners of your eyes. The result? Beautifully framed eyes up to 5X more striking*

*vs bare lashes, based on lash volume, count, contrast area and visibility

13. Maxi-Lash

A mascara that lasts for 24 hours? You can even sleep in it and wake up with greater lashes. No, we're not kidding.

Drive to work with the top down, play tennis or for a swim. Maxi-lash 24-hour mascara is waterproof. Smudgeproof. Smearproof. Flakeproof.

New! Maxi-FrostLONG-LASTING SHADOW

And if you're wild about shine, wear new long lasting Maxi-Frost shadow. It's rich in gleamy color, stays put for hours.

14. Masterpiece Max

Get up to 400% Volume.*

Finding a high impact volumising mascara that doesn't leave your lashes looking clumpy and clogged can be a challenge. Masterpiece Max Mascara is the next generation of mascara. It delivers bold, thick lashes with up to 400% volume* but defines and smoothes at the same time for a surprisingly, sleek effect. One swipe of its high tech IFX brush gives a chic, catwalk finish in seconds – no wonder it was the official mascara of Milan Fashion Week! For beautifully framed eyes check out Masterpiece Mascara, also available as Waterproof.

15. 2000 Calorie

Up to 300% dramatic lash volume mascara.

Feast your eyes.

Want drama? Make your lashes triple the volume with this ultra volumising mascara. Its bodybuilding formula fattens even the thinnest of lashes and gives them up to 300% volume instantly! With no need for primers, the first application stays touch proof and smudge proof for as long you need it to, but quickly and easily wipes away with a gentle eye make-up remover, so even sensitive eyes and contact lens wearers can enjoy a fuller flutter!

16. Masterpiece Beyond Length Mascara

Show Stopping Eyes.

New Beyond Length Mascara is the latest addition to the Masterpiece family and combines length with a twist of pearlescent colour. Considered a backstage must-have by top Make-Up Artist Pat McGrath, this unique double-ended mascara works in two easy to use stages.

Step 1) Create lashes with up to 70% more visible length* with the IFX lash boosting brush.

Step 2) Add a flash of one of the season's hottest hues for a subtle yet eye-catching finish.

*technical measurement of visible length vs. bare lashes

17. Lash Lift

Wake up your eyes.

A bit of lift can work wonders for your face but what about your lashes? This lash lifting mascara leaves you looking bright eyed and wide-awake in seconds! Its weightless formula thickens and intensifies each lash as the brush raises them towards your brow bone for an open and wide-awake effect! Lifts lashes up to 50%*. Lash Lift is also available as Waterproof.

18. Aqua Lash

Waterproof mascara.

With its waterproof formula, Aqua Lash gives you the confidence to swim, splash and get as steamy as you like without the worry of smudging, smearing and running mascara. As well as naturally enhancing your eyes, the 'plush' brush quickly helps define and colour each lash for a full, clump free lash look that lasts. It's mineral-based, microfine formula wraps around each lash and does not flake. What's more, the formula is suitable for contact lens wearers.

19. Lash Lift Waterproof

Wake Up Your Eyes.

Lash Lift Waterproof Mascara is the wake up call your lashes have been waiting for! One coat creates a bright eyed, wide awake look that lasts all day and stays put whatever you do and where ever you go. It's all down to a weightless volumising formula that cleverly lifts lashes right from the base as it's applied. Lash Lift is the ultimate 'go anywhere, do anything' mascara!

20. Colour Collections

Whether it's the brightest red, prettiest pink or most subtle beige, making sure your lipstick flatters your skin tone is a make-up artist's number one rule. But it can be trickier than it sounds. Now, new Colour Collections brings a make-up artist's expertise to choosing your lip fix so you can so you can guarantee a shade to complement your skin tone every time. Choose from a range of moisturising, lasting, skin-flattering shades selected by top fashion make-up artist Pat McGrath. Whether your skin's fair, medium or dark, it's time to say goodbye to that lipstick graveyard in your dressing table for good!

21. Lipfinity

Up to 12 hour ultra long lasting lipstick.

Go the distance.

A lipstick that stays in place all day and doesn't lose its 'just applied look'! No other lip colour has the staying power of Lipfinity, an ultra long lasting and vibrant lip duo that

together create a smooth, sheer finish for up to 12 hours! With semi permanent colour and a shine boosting, moisturising topcoat there's no need to reapply, even after eating and drinking throughout your day – no matter how long it is, your lipstick's still on!

22. Colour Perfection

Gel based, non-bleed lipstick.

Kiss your worries goodbye.

Love the look of a bright lipstick but hate the way it fades and smudges within hours? Colour Perfection is a gel based lip colour that gives a flawless application of lipstick but stays looking fresh and even for hours. Created for Max Factor make-up artists, it uses innovative technology to help stop bleeding, smudging and feathering so your lipstick looks freshly applied hour after hour. Try a nude, brown for a natural look or be bold and go for a bright, pillar box red instead!

23. Estee Lauder(lipstick)

The secret is in our inclusive new Hydramoist Complex. It puts a true skincare-formula within a weightless “web” of lasting color. Laboratory tests show that the longer you wear it, the longer your lips stay moist, soft and comfortable.

There's only one Perfect Lipstick. But with 16 colors to choose from, who could do with just one?

24. Dior

(1)Our skin needs our tender care , esp. in spring. (Situation) (2)However many people usually forget to care their delicate lips. (Situation) (3)They become dry and tight, even peeling in the open exposure. (Problem) (4)Choose your proper and your favorite according to your needs and habits. (Solution) (5)More moisten your lips, more brilliant your smile. (Solution) (6)Dior can diminish the look of lip lines and boost fullness. (Solution) (7) It can make your lips plumpy as well as soft. (Solution) (8)Collagen in the lips can moist and keep the skin fresh and sweet. (Evaluation)

25. Lipfinity Colour & Gloss

Long-lasting multi dimensional shine.

Be brilliant.

New Colour & Gloss is the next generation of lip colour; with the backing of top catwalk make-up artists it delivers the most high impact shine your lips will ever experience! The savvy combination of rich colour base coat and multi-dimensional glossy top coat work together to create a stunning 3D highlight and lowlight effect. There's no need to worry about your colour fading or losing its depth as results last for up to 10 hours.

26. Silk Gloss

For The First Time Ever High Beam Shine and Lip Balm Feel.

This is the ultimate 3 in 1 lip fix! With the hydrating and protecting benefits of a lip balm and the incredible high shine finish of a lip-gloss, Silk Gloss is everything your lips need to look gorgeous and glossy. One application is all it takes for a beautifully conditioned look that treats dry lips to all day moisture and shine. And shimmer shades add this little extra glamour for those who love to shine!

Why not add an extra shot of vibrancy to your lip colour with Limited Edition*

Silk Gloss Tubes. With four mouth watering shades to choose from, get a hit of catwalk colour and take your gloss up to next level!

* Available in 408 Be Adventurous, 402 Be Impetuous, 406 Be Rebelious, 404 Be Voluptuous. Go in store now to choose your shade while stocks last.

27. Gold Lipliner

Draw Attention.

Watch any make-up artist apply lipstick and you'll notice they always start with a great lipliner to shape and define the lips. There really is no better way to get that 'precise' look the professionals create in seconds. Luckily, this lipliner has the perfect texture for easy application – firm enough to quickly and neatly draw around your lips yet soft enough to be gentle on the surrounding skin.

28. Earth Spirits Eye Shadow

Make room in your make-up bag for the ultimate everyday eye shadow! With a light, silky texture, Earth Spirits is ideal to create a subtle day look for the office or a dramatic, sexy look in the evening. Micro colour pigments mean that colours are resistant to creasing or fading and there's a colour to suit every occasion - choose from soft neutrals through to strong, fashion colours hot off the catwalks of and Paris. It's so versatile that make-up artists love to use it as an eyeliner as well.

29. Colour Perfection Duo Eye Shadow

Want to create the latest trend looks for your eyes? Duo Eyeshadow is the easiest way to get colourful catwalk looks on the go. Each compact contains two flattering fashion eye colours that work well together; experiment with must have neutrals or dramatic brights for a look that's totally individual. Application is a dream thanks to an easy-blend silky texture and long lasting, no crease formulation.

30. Colour Perfection Eyeliner

Trying out the latest colour trends has never been easier - these glide-on pencils are a great way to add a hint of colour to your eyes whether you're an eyeliner pro or a trying it out for the first time. The ultra fine nib creates a soft, smudgeproof line in seconds and comes with its own handy built in sharpener. In one flick you can create a smooth, soft and smudgeproof shot of colour without pulling or dragging the skin around your eyes.

31. Kohl Pencil

This Kohl Pencil is your secret weapon to sexy, striking eyes! As well as defining the shape and adding a splash of colour to your look, it can be sexily smudged across your eyelid and under the lower lashes in true rock chic style. The soft, easy blend pencil takes seconds to apply and gives an instant shot of glamour if you're going from desk to dance floor or from workout to work!

32. Eyebrow pencil

No make-up look is complete without neatly defined eyebrows; ask any make-up artist and they'll tell you just how important it is! The secret is to make it look as natural as possible, which is why this brow pencil is ideal. The brush applicator subtly grooms and perfectly defines your brows. Even over plucked brows will look naturally fuller and thicker!

33. Nailfinity

Always get tough on your nail polish! There's no excuse for chipped or flaked nail colour thanks to Nailfinity. Unlike other long-lasting polishes it clings to them giving a lustrous, freshly applied look day after day, no matter what life throws at you. Work, shop, party or hit the gym with the confidence your nail colour can stand up to the challenge!

34. Flawless Perfection Blush

A healthy looking flush doesn't have to be out of embarrassment anymore – this sheer, soft blusher blends easily into your skin leaving a hint of colour that completes any make-up look. Use it to define your cheekbones or simply let the luxurious and soft texture freshen your complexion. It works just as well over bare skin as it does on top of foundation.

35. Dry Scalp Shampoo

When a scalp's tight, dry and itchy from abuse like everyday hair care routines, it may not be dandruff. It could be dry skin. So it needs shampoo that is formulated to protect the scalp. Dry scalp Shampoo. Its unique formula helps maintain the natural moisture balance of your scalp while its gentle conditioners care for your hair

36. New Sanara

You will notice how kind new Sanara is to your hair. See it. Feel it. Sanara's naturally derived formulations bring out the shine and smoothness in your hair, leaving it manageable and healthy. You won't actually see how kind Sanara is to the environment but it is nice to know that the whole range is biodegradable, so it doesn't

pollute water or the soil. And naturally, the packaging is recyclable.

37. UltraSwim

Chlorine chemically bonds to your hair causing it to be dry, coarse and unmanageable.

Ordinary shampoos can't break these bonds. UltraSwim Shampoo has the only⁷⁹ patented formula proven to safely and gently remove chlorine from the hair. In fact, UltraSwim is the original chlorine removal shampoo developed especially for competitive swimmer. You'll find UltraSwim Shampoo amazingly effective, yet gentle enough to use everyday.

After you use UltraSwim Shampoo, use UltraSwim Conditioner. Its special conditioning formula revives chlorine damaged hair, making it more manageable and healthier looking.

If you swim a lot, use UltraSwim Shampoo and conditioner. UltraSwim gets the chlorine out.

Available at leading outlets and at larger Boots stores. Subject to stock availability.

38. JOHNSON'S Baby Shampoo

Nor do we go in for any other strange additives.

There's no room for them in a shampoo as pure and gentle as JOHNSON'S Baby Shampoo.

It cleans your hair gently without harshly stripping off all the essential oils or leaving any strange ones behind. So all the health and beauty of your hair shines through.

It's normal for your hair to be a bit greasy, use a little more shampoo. If it's on the dry side, use less.

Of course there will always be people who will be tempted by shampoos with weird ingredients.

But for those who agree that additives are best left out, there's JOHNSON'S Baby Shampoo.

The one that won't drive your hair bananas.

The purest, gentlest shampoo money can buy.

39. Studio Line

Curl up with Studio Line's radically new Pumping Curls. Rouse that lazy perm. Kiss those natural curls. Fight off the frizzies. Energize with hold and control.

Pumping curls. It is totally curl dedicated!

Pumping curls for naturally curly or permed hair.

Pump generously onto damp or dry hair.

Then scrunch, shape, active and entire curl explosion.

40. Poly

Creating an impact was never so simple. Make your natural color brighter, more sunshiny.

Or go for an all-over, lighter look. Either way, Poly Hi-Lights make it easy to shine.

Easy, because with Poly Hi-Lights comes the professional Poly plastic cap. It is strong and well fitting and allows you to create three different looks. Beautiful, all-over high-lights. A soft, romantic effect by just high-lighting the hair that frames your face.

Or simply bring your fringe to life.

Poly Hi-Lights have been newly perfected for light-colored hair to ensure perfect result in the shortest possible time. For darker hair, use Poly-Lights. Everything you need to achieve a salon effect is in the box.

41 .Clairol

Whichever, you owe it to your hair to dry.

Instant Beauty, Clairol's wash-in wash-out rinse, the first color rinse gentle enough to be called hypo-allergenic. Pick your perfect color from complexion-flattering Instant Beauty shades.(There are shades to cover your gray, brighten your gray, tone down brassiness or enrich your natural color.)The thick rich formula adds body and shine, too. Try Instant Beauty today. Your hair and your mirror will thank you.

42. Musk

In the wild, and animal's roar lets everyone know he's there. What man needed was a

civilized way to roar. Now he has it: Musk by English Leather. Earthy. Primitive. 82

Fiercely masculine. Let it provoke your instincts.

And there's a complete line of grooming gear. So you can roar with Musk soap, roar with deodorant, and r-r-roar with After Shave or Cologne.

43. Summer's Eve Feminine Body Bar

Revolutionary! Its Summer's Eve Feminine Body Bar. The first hypoallergenic deodorant-bar designed for women.

Revive! Use it in the bath or shower to feel fresh all over.

Summer's Eve Feminine Body Bar provides deodorant protection all the day.

Refresh! This hypo-allergenic, nonsoap body bar gently cleans sensitive areas without irritation. So you feel clean, confident, fresh.

And bring back freshness anytime.

44. Dove

What is soap doing to your face? Listen to women who stopped using it. "You know that tight, dry feeling you get after you wash with soap? I didn't feel that with Dove."

"When I stopped using soap and started using Dove, my face just wasn't dry anymore.

I feel 20 years younger."

"Soap made me feel like I had a mask on. Tight and pulling. Dove is 100% better than soap."

45. Skin-Sweepers—Clinique

Good skin needs more than the usual cleaning. It also needs an extra step: exfoliation.

Dermatologists know about exfoliation but the general public doesn't. Exfoliating for beauty means removing the layer of dead skin cells that, in the natural process of skin renewal, constantly accumulate on the surface.

These cells show up as tiny flakes, making skin look tired and dull. Flakes won't wash off like dirt.

It takes a special unique product to loosen them and sweep them away.

This is it: Clinique's Clarifying Lotion—three strengths for three skin types. Learn which type is yours from the Clinique Computer, wherever Clinique is sold.

To look always at its best, your skin's freshest layer should show. With Clinique Clarifying Lotion, it does. In one clean sweep.

46. Dial

It's a pleasure. Dial and water. Helps you face the whole day without a worry.

Because Dial, with A7-7, removes skin bacteria that cause perspiration odor. That is why people who like people use Dial.

Aren't you glad you use Dial Soap!

(Don't you wish everybody did?)

47. Fa

Gently clean and moisturize your skin with the freshness of Fa Shower Gel. Its rich emollients and ideal PH balance leave your skin soft and smooth to the touch.

Fa, Europe's most popular brand of bath and shower products, is now available as a complete line with a choice of three enchanting fragrances.

Freshness you can feel.

48. Pond's

Instead of soap, try a whole new way to wash your face. Pond's Facial Cleaning Foam.

It's a light, refreshing foam that cleans thoroughly, cleans gently, but doesn't dry your skin like soap.

New Pond's leaves your skin feeling soap and smooth every time you wash your face.

Try it and see. No one knows more about beautiful skin than Pond's.

Pond's cleans like no soap can.

49. Hair Off

Now! Say goodbye to rough razors, tough tweezers, hot wax, harsh cream, or electrolysis.

Hair off removes unsightly hair in seconds. Keeps your skin looking silky smooth up to 8 wonderful weeks!

You won't find a quicker, easier, nearer way to enhance your beauty. Hair off makes you feel elegant, more sensual, more alive! Money back if it doesn't.

50. Olay 4 You

Beauty? It's spirit. Intelligence. They improve with age. Other things take more work.

What works: Gabrielle uses Beauty Fluid. Sheer. Light. It quickly penetrates to boost skin's own moisture renewal process, reducing the look of fine lines and wrinkles.

Every day. For more of what works, call

1-800 OLAY 4 You.

Our skin care specialists will design a personal program for you which might include Facial Cleaning Lotion. Gentle. Thorough. Leaves skin soft. Not greasy. And Night of Olay at intensive moisture treatment that firms and replenishes while you rest.

A lifetime of beautiful skin.

OIL of OLAY.

51. OLAY

Shower your body in skin-loving cleansers and moisturizers from Olay.

Keep the Look of Time Off Your Body.

With Olay Age Defying Body Wash.

Olay Age Defying Body Wash takes age fighting to a new level in a rather unexpected place—your shower!

Formulated with nourishing moisturizers enhanced with Vita-Niacin, Age Defying BodyWash penetrates deep in the skin's surface to help strengthen your body's moisture barrier and fight the dryness associated with aging.

These luxurious moisturizers continue to condition even the driest skin for up to 24 hours.

52. Biotherm cream

(1)Your high-octane lifestyle—late nights, stress, lack sleep, bad eating habits—all have

visible consequences on your face.

(2)Your skin can actually look tired, dull and worn out, call it fatigued skin.

(3)POWER UP!

(4)HIGHRECHARGE combines the energizing power of pure Ginseng and skin reviving vitamins to reduce the visible signs of fatigue.

(5)With each use, skin appears less tired, more re-shed and healthier-looking.